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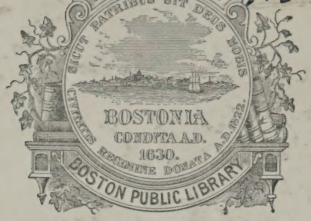

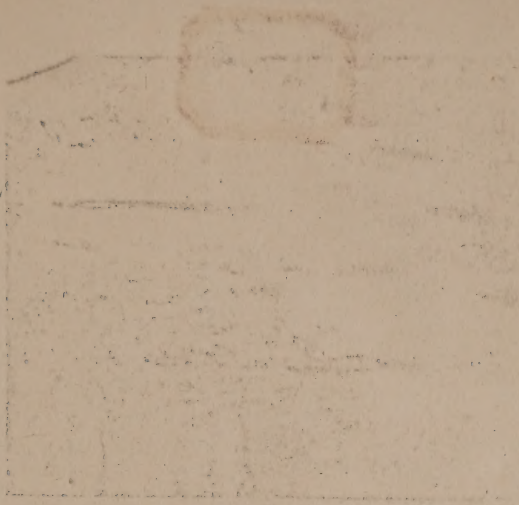

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THE MUSICAL TIMES

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No. 611.—*Vol.* 35. JANUARY 1, 1894. *Price* 4*d.*; *Postage*, 1½*d.*
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The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1894, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark.

The award of the judges will be made known at the meeting of the Society in December, 1894.

January 1, 1894. J. EDWARD STREET, Hon. Sec.

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By Order of the Council.

A PERFORMANCE of LAZARUS OF BETHANY, an Oratorio, by GEO. SHINN, Mus. Bac., will be given, under the direction of the Composer, at St. Margaret's Church, Westminster, on Wednesday, January 31, at 8 o'clock.

MR. THOMAS KEMPTON
(Bass, Vicar Choral, St. Paul's Cathedral)
AND
MR. JAMES BATES
(Director of Choir, Christ Church, Lancaster Gate, W.)
PROVIDE
SOLO BOYS and LEADING BOYS
For Oratorios, Festival Services, Concerts, Organ Recitals, &c.

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Testimonials were received from Edward Bunnett, Esq., Mus. Doc.; Walter Sangster, Esq., Mus. Doc.; Charles J. Frost, Esq., Mus. Doc., F.C.O., and others.

MASTER SYDNEY LOVETT
(Solo Boy, Christ Church, Lancaster Gate, W.)

"Master Sydney Lovett is possessed of a singularly sweet soprano voice and a most refined style."—*Daily Telegraph*, April 12, 1893.

"Master Sydney Lovett's singing was received with the utmost enthusiasm" (Lord R. Churchill and Right Hon. A. J. Balfour's Primrose League Demonstration, at Paddington).—*Globe*, May 6, 1893.

"Master Sydney Lovett, a boy with a splendid voice, was the soloist." (Visit of T.R.H. the Prince and Princess of Wales to Westminster Town Hall.)—*Standard*, July 3, 1893.

MASTER LEONARD TUDGAY
(Solo Boy, St. Mary's Church, Stoke Newington, N.)
MASTER CHARLES AKAST
(Solo Boy, St. Matthew's Church, Ealing, W.)
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MARIE HOOTON

(CONTRALTO)

(Late Parepa-Rosa Gold Medalist and Westmorland Scholar of the Royal Academy of Music)

AND

MR.

EDWARD BRANSCOMBE

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Christmas Oratorio
Mass in B minor
The Passion (St. John)
The Passion (St. Matthew)
God goeth up

BALFE.
Bohemian Girl

BARNBY.
Rebekah
The Lord is King

BARNETT.
The Ancient Mariner
Building of the Ship

BENEDICT.
St. Cecilia
St. Peter

STERNDALE BENNETT.
May Queen
Woman of Samaria

BERLIOZ.
Faust
Childhood of Christ

BRAHMS.
Liebeslieder
Gipsy Songs

BRIDGE.
The Festival
Callirhoë
Repentance of Nineveh
Boadicea

CARTER.
Placida

CLAY.
Lalla Rookh

COSTA.
The Dream
Eli
Naaman

COWEN.
Ruth
The Rose Maiden
Sleeping Beauty
St. Ursula
St. John's Eve

DAVID.
The Desert

DVORÁK.
Stabat Mater
The Spectre's Bride
Requiem Mass
St. Ludmila

FARMER.
Christ & His Soldiers

GADE.
The Crusaders
Psyche

GADSBY.
Lord of the Isles
Columbus

GARRETT.
The Shunamite

GAUL.
Joan of Arc
The Holy City
Ruth

GOUNOD.
Faust
Mors et Vita
Messe Solennelle
The Redemption

GRAUN.
Der Tod Jesu

HANDEL.
Acis and Galatea
Alexander's Feast
Dettingen Te Deum
Chandos Anthems
Judas Maccabæus
Jephtha
Joshua
Israel in Egypt
The Messiah
Ode on St. Cecilia's Day
Samson
Saul
Solomon
Theodora
Belshazzar
The Passion

HAYDN.
Creation
Masses
The Seasons
The Passion

JENSEN.
The Feast of Adonis

KING.
The Epiphany

MACFARREN.
Lady of the Lake
Jessy Lea

MACKENZIE.
The Bride
The Dream of Jubal
The Rose of Sharon
The Story of Sayid

MAX BRUCH.
Lay of the Bell

MACCUNN.
Lay of the Last Minstrel
Bonny Kilmeny

MENDELSSOHN.
Athalie
Christus
Come, let us sing
Elijah
First Walpurgis Night
Hymn of Praise
Lauda Zion
St. Paul
To the Sons of Art

MOLIQUE.
Abraham

MOZART.
Cossi fan tutte
Requiem Mass
Twelfth Mass
Motets

PARRY, C. H. H.
Judith

PARRY, JOS.
Saul of Tarsus

PATTISON.
Ancient Mariner

PROUT.
Alfred
Hereward
Red Cross Knight

ROSSINI.
Stabat Mater

ROMBERG.
The Lay of the Bell

SAWYER.
The Star in the East

SCHUBERT.
Masses

SCHUMANN.
Paradise and the Peri
Pilgrimage of the Rose
Requiem Mass
Spanish Songs

SMART.
Bride of Dunkerron

SMIETON.
Ariadne

SMITH.
The Little Baltung

SPOHR.
Christian's Prayer
God, Thou art Great
Last Judgment
Fall of Babylon

STAINER.
The Crucifixion
Daughter of Jairus
St. Mary Magdalen

STANFORD.
Voyage of Maeldune

SULLIVAN.
Golden Legend
Light of the World
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THE MUSICAL TIMES.

The Title-page and Index for Vol. XXXIV. (1893) may be had on application gratis and post-free.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1894.

OUR YEAR OF JUBILEE.

THE first number of THE MUSICAL TIMES appeared on June 1, 1844, and on June 1 next this journal will have been in existence for half a century. Obviously the occasion is one for remark at the beginning of the volume in which the Jubilee number will appear, and we shall make it the opportunity not only for a brief survey of the past, but also for statements with reference to the future. A first and most pressing feeling, however, is one of satisfaction—nay, even of gratitude, at having been spared to attain what, for a class journal, is a venerable age. A Jubilee in this department of artistic labour comes as an extremely rare event, having indeed, as far as England is concerned, occurred but once before—namely, on March 10, 1886, when our late contemporary, the *Musical World*, attained its fiftieth year. Our predecessors were comparatively short-lived. The *Quarterly Musical Magazine and Review* lasted ten years only (1818—1828); and the *Harmonicon* had the same short span of existence (1823—1833). As for our present contemporaries, they are all our juniors by considerable spaces of time. The *Musical Herald* (formerly *Tonic Sol-fa Reporter*) is now in its fortieth year; the *Musical Standard* was thirty in 1892; the *Monthly Musical Record* is a young creature of twenty-two. The others are infants. Having these facts in mind we are justified in indulging some measure of content with Fortune, which has preserved us from, at any rate, mortal harm through fifty years. May we not ask, too, for the congratulations of our friends? When an individual has passed into the sere and yellow stage, one hardly knows whether birthdays should be an occasion of congratulation or condolence, for if another year has been added to life, the inevitable end, not far off at best, is by so much the closer. But the friends of THE MUSICAL TIMES have no such consideration to trouble them. In this case the individual is nothing. One editor succeeds another, the places of contributors as they become vacant are filled by fresh men, and so, all other things being favourable, the vitality of the organisation continues. For ourselves, we feel that if THE MUSICAL TIMES be old in years it is young in heart and enterprise; if it be the *doyen* of the English musical press, it is not one for relegation to the armchair in the chimney-corner. Saying this, we who now combine to carry on the work of the journal simply show the spirit of our predecessors, which has, from the first, been a spirit of discontent with things achieved and of desire for higher and better results.

THE MUSICAL TIMES was directly born of the great movement for popular musical education which began with the fifth decade of the present century, and was represented chiefly by Joseph Mainzer and John Hullah. Only a minority of existing amateurs can remember the wave of excitement which passed through the land when "music for the million" became a fact. The present writer, though then a schoolboy, is able to recall circumstances which, were he to relate them, would show the existence of a genuine English "craze." When music classes sprang up in every little town and village, the population rushed to them with one accord. Old and young, people with voices and without them, people who "liked" music, and others who merely desired to be in the fashion—all followed Mainzer or Hullah, as the children of Hamelin trooped after the Pied Piper. Out of this came THE MUSICAL TIMES, first as a kind of organ of Joseph Mainzer, and then in the more regular and definite form which marked the beginning of its proper journalistic life. The position, at the outset, was not free from danger. Crazes of every kind are followed by sharp reactions, and when it was found that

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knowledge of music could not be obtained without effort, and that systems were powerless to create faculties, the new movement experienced a decided check. Enough of public spirit, however, was left for the sustenance of this journal and the danger passed away.

Our younger readers will certainly be interested in a description of the first number of The Musical Times. It is a little sheet of eight pages, headed "The Musical Times and Singing-Class Circular. Published on the 1st of every Month. Price 1½d.," and subscribed, "London: Printed by Thomas Richards, 100, St. Martin's Lane, in the Parish of St. Martin, Middlesex, and Published by J. Alfred Novello, at 69, Dean Street, Soho, County of Middlesex." We will indicate the contents of the pages in their order. Page 1: Conditions of publication, and a notice to correspondents regarding communications to the Editor. A leading article, entitled "The Amateurs of London," contrasting the hopeful circumstances of the time then present with the fact that, twenty years earlier, the "Classical Harmonists"—pioneer amateur society of London—could not muster twenty members competent to take a part. Page 2: Mr. Novello's announcement of a series of "Cheap Classics," including Spohr's "Last Judgment" (7s. 6d.), Mozart's Masses (2s. 6d. and 3s. 6d. each), and Haydn's Masses (4s. and 6s. each). A "Brief Chronicle of the Last Month." Pages 3 to 6: Music of Purcell's "In these delightful, pleasant groves," and advertisements of Mr. Novello's publications. Page 7: A "Brief Chronicle, continued," being short paragraphs devoted to current musical events. Page 8: List of Concerts for the month, and advertisements. From this tiny germ, the journal of magazinelike proportions which the reader now holds in his hand has developed through a course of fifty years.

We go on to indicate the various stages of growth.

The original eight pages of The Musical Times were not exceeded till, on February 1, 1848, the journal underwent its first enlargement. (By the way, it is curious to note that Nos. 42 and 43 appeared together, for the accommodation, perhaps, of Rossini's "Ode to Pius IX.," which took up nine pages. Those were the days when the author of the famous "Non possumus" was supposed to be a Garibaldi in ecclesiastical vestments.) In the March number, "The Enlargement of The Musical Times" was the subject of a special article, in which we read: "The increasing number of the patrons of The Musical Times has made them (the proprietors) resolve permanently to enlarge the work (without additional price) to twelve pages. . . . It is no small gratification to the proprietors to have this opportunity of thanking its kind patrons." The journal now came out with lengthy reviews; and a report of a general meeting of the Sacred Harmonic Society, in addition to its old and carefully, as well as wisely, preserved features. With the March number, moreover, three Anthems by Vincent Novello were given.

Between the beginning of 1848 and the middle of 1851, vast improvements were made in the "get-up" of the paper, and towards the close of the period sixteen pages were sometimes issued. This indicated a need for further permanent enlargement, but though, for a special reason, an issue of twenty-four pages took place in July, 1851, no announcement of a definite change was made till, in December, 1853, the proprietors stated: "The present number extends to twenty pages, which enlargement, it is expected, will be maintained throughout the coming musical season." The music in this issue was "The Roast Beef of Old England," led up to by a lively article on "The inexhaustibility of the subject of Christmas," from the pen of Leigh Hunt.

In July, 1865, a new fount of type was used, and a more modern appearance secured, but it was not till January, 1868, that a really "epoch-making" change took place. Then The Musical Times came out with thirty-two pages, and the price, which remained at the original three-halfpence during twenty-four years, was raised to twopence. Simultaneously with its enlargement, reviews of new music were added to the long-standing features of the journal. As might have been foreseen, this evidence of success—than which nothing succeeds so well—made necessary, after no long time, another expansion. In January, 1877, the then Editor, Mr. H. C. Lunn, stated in the course of an address "To our Readers": "For nine years no alteration has been made in the size of this journal; but its growth during this time, not only in circulation, but in public estimation, has been so decisive that its further enlargement now becomes an imperative necessity." The Editor went on to say that The Musical Times would thenceforth consist of forty-eight pages; the price being raised from twopence to threepence.

Our retrospect has now come within the memory of even young subscribers, and there is no need to dwell upon what remains; enough that, in January, 1885, our journal was again permanently enlarged (this time to sixty-four pages) and issued at fourpence.

The foregoing is a record of steady success; none of the changes being due to the anxiety of new proprietors to make a fresh start, but having their origin in public demands, expressed through customary and unerring means. The desire all along has been to keep pace with the development of musical intelligence and taste, and to make this journal representative of the period in which it is issued. Now the question arises: "What next, and next?" Have the forces making for improvement through fifty years exhausted themselves? Have we reached the stage of

finality, prepared to rest and be thankful? That is not the situation in actuality, nor is it a consummation we desire. The law of progress continues, and we must go with it. Especially should something be done to mark the year of our Jubilee; at once crowning the edifice of the past and giving an earnest of the future. For these reasons The Musical Times now appears under the following improved conditions:

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IV. *The issue, with each number, of a musical Supplement, in addition to the usual musical pages.* This will contain an important composition, and virtually increase the size of the journal to eighty pages.

We must add that the price will not be changed, and that various improvements of a different character to those mentioned have been determined on. The regular series of articles entitled "From my Study" (interrupted this month by the illness of the writer) will remain a feature, dealing immediately with a fine collection of musical portraits, some of the rarer or more interesting among which we hope to reproduce.

The paragraphs in "Facts, Rumours, and Remarks," a feature of the paper which has been very successful, will henceforth be written by Mr. Joseph Bennett, over his own signature, and with such modifications of style and form as may appear adapted to strengthen their popularity. Another important departure will consist of Interviews with leading musicians on special subjects of musical interest. For the rest, we have to say that a special Jubilee number will appear on June 1 next, and that proprietors, editor, and contributors are bent upon making it one in every respect worthy of an almost unique occasion.

There only remains for us, on this the first day of 1894, to hope that our readers and friends may find the New Year prosperous and happy. Should they feel the same towards The Musical Times, that alone will be a sufficient augury of continued success.

"MUSICAL TIMES" INTERVIEWS.

No. I.—DR. MACKENZIE ON OPERA.

In conformity with our intention described in another column, we here inaugurate the series of Interviews with eminent musicians, which, it is hoped, will form a special and interesting feature of The Musical Times. Dr. Mackenzie, by his thoughtful and lucidly expressed replies to the questions put, has amply justified our estimate of the "Interview," *properly conducted*, as an educational force, and the illustrious line destined to succeed the genial Principal of the Royal Academy of Music will, we may rest assured, not lower the standard set by him. It may be stated that the questions were prepared beforehand and read to Dr. Mackenzie after dinner, and that his answers were delivered from a cosy arm-chair, under the soothing influence of tobacco.

"*Should an opera consist of a drama with music, or of music with a drama?*"

"The form most popular at the present day is, very decidedly, 'drama with music.' Take, for example, 'Cavalleria' and 'Pagliacci'—they owe their success to the interest and power of their quickly moving dramas rather than to their music. I do not for a moment wish to ignore the musical merits of these works—indeed, owing to my long residence in Italy, I may claim to sympathise with Italian music more than most English musicians do—but it is impossible not to see that their strength is dramatic rather than musical. Why, as regards 'Pagliacci,' I was so 'carried away' by the drama (especially in the second act) that had the music been even weaker than it was, I feel sure the effect upon me would have been the same. As a matter of fact, I was not conscious of the music at all, so absorbed was I in the drama. As regards ideal standards, the drama ought, I consider, to be at least equal in importance to the music. We have plenty of examples to prove that a weak drama is fatal. Think of 'Euryanthe'—and it contains perhaps the finest music that Weber ever wrote! No, the best music cannot save an opera which is dramatically weak. The eternal youth of 'Don Giovanni' is due not to the music alone—though that is of exceptional power and beauty—but also to the merit of its drama. Every scene has its point and interest, and the *Finales* are 'dramatic' in the highest degree. Among modern works, 'Carmen' and 'Faust' are splendid examples of the combination of a good drama with good music—this, of course, quite apart from the question whether the librettists of 'Faust' have dealt adequately with Goethe's conception, which is 'another story.' Operas of which the dramas are a mere peg on which to hang the music are, I am sure, gone never to return."

"*In what respects should a drama to be sung differ from one that is to be spoken?*"

"To begin with, far greater concentration is needed. A sentiment takes much longer to express in words that are sung than in words that are spoken. The action of an opera will therefore be slower than that of a play. The incidents of the plot, too, must be less complex, and the motives of the characters less analysed, on account of the abstract nature of musical expression. Music lends itself but little to intellectual complications. In 'Colomba,' for

instance, if I may permit myself to speak of my own work, there is a fault of this kind. The story turns upon an event which happens before the curtain is raised, and which, consequently, has to be told and re-told by various personages during the progress of the opera. The first act of 'Tristan' and other works of Wagner are open to the same charge. For this reason I have never been able to join the ranks of the advanced Wagnerians."

"*What subjects are best suited for opera—mythical, legendary, historical, or domestic?*"

"Historical subjects are to be avoided—too many events and consequences have to be crowded into the plot. Mythical ones do not appeal to me. Myths are, I know, held to present us with human interests in a typical form; but in a drama the characters interest us as persons, not as types. Who, for instance, cares to realise that the 'Flying Dutchman' represents the yearning of mankind for release from the storms of life; or that *Senta* typifies the '*Ewig-Weibliche*'? Let us, by all means, have *legendary* subjects—the legends of the world supply innumerable subjects of the most inspiring kind for a composer of imagination. Domestic subjects, too, are suitable, if treated properly. Common (or shall I say uncommon?) sense should indicate to a composer what proper treatment is. I noted, not long ago, a supremely ridiculous example of maladroitness in this respect—'Le Rêve'—in which we had advanced Wagnerism (turned sour) in the orchestra, and pot-hats and tweed trousers on the stage."

"*Does difference of subject-matter in libretti necessitate difference of general treatment on the part of the composer?*"

"As I have just said, subject-matter ought to influence the general treatment of the music. In addition to characteristic expression, which will, of course, vary with the subject, appropriateness of style must also be considered—in melody, harmony, and orchestration. As regards 'form,' however, it seems clear that what is sauce for the tragic goose will be sauce for the comic gander. *In form*, there is little difference between 'Otello' and 'Falstaff,' or between 'Tristan' and 'Die Meistersinger.'"

"*What number of acts do you think best for an opera? Are you in favour of 'one-acters?*'"

"Three acts—not more. Five acts are altogether a mistake—in spite of tradition. Who, now-a-days, knows anything of the last act of the 'Huguenots'? Four acts, of course, are better, but they do not group well. The thickest part of a plot should be in the middle, and it is very difficult to spread this central interest over two acts, to say nothing of the fact that unless the third be more effective than the second it will have all the effect of an anti-climax. It is interesting to note the gradual shortening of operas, though in this they do but follow the general tendency of the day, which favours brevity in all things—artistic as well as literary. I have said that I regard three acts as the ideal form; but operas in one act are by no means to be sneered at. They are being overdone at present, of course; but what of that? There is room for operas in one act—*good* ones."

"*Should the music of an opera be continuous (as, for instance, in Wagner) or divided into separate numbers?*"

"Continuous, most decidedly. The division into separate numbers is no longer acceptable to musical thinkers. I do not, of course, wish you to understand by this that an act of an opera should be one long unresolved suspension, or that lyrical moments and soliloquies should not find their full expression in a final cadence; but only that the conventional 'numbers'—*aria, cavatina*, &c.—are decidedly of the past. Composers who belong to that past, however, are not to be condemned for adopting the *formulæ* of their time, however obsolete these may appear to us."

"*Which should predominate — voices or orchestra?*"

"Personally, I do not think the musical interest of an opera should be confined to the orchestra. I may be voted old-fashioned; but I regard 'Faust' and 'Carmen' as very happy specimens of the operatic form in this respect. Now-a-days, the orchestral tide threatens to rise high enough to extinguish the footlights. At any rate, we have gone quite far enough: I should like to see a little more courtesy extended to the voice."

"*How would you define the terms 'Dramatic' and 'Lyric' as applied to music?*"

"It is difficult—so much confusion exists, even in the poetical sense of the words, to which one must always refer. In connection with music, these two words (and others) are very loosely used, even by good writers. We say, for instance, 'the lyric stage,' meaning the opera. Yet purely 'lyric' composers, as we call them, are just those who are said to fail in opera—Schumann, for instance. Again, operas have been divided into *tragic* (*opera seria*), *lyric*, *romantic*, and *comic*, which indicates a further confusion. For if lyric and dramatic are two different things—as they certainly are in poetry—a lyric opera ought to mean an opera—therefore a drama with music—that is *not dramatic*, or one in which songs or melodies preponderate over action. And surely this amounts, practically, to a condemnation. Taking the famous definition of claret as a wine that "would be port if it could," we might describe lyric opera as 'opera that would be dramatic if it could.' As applied to music, 'lyric' might, perhaps, be defined as *passive* and 'dramatic' as *active*. But this is a knot I do not feel myself competent to untie."

"*Do you approve the use of 'local colour' in opera?*"

"Yes; if used with discretion I decidedly like it. But only a few composers seem able to

adapt themselves successfully to other nationalities than their own. It is difficult, of course. One of the most striking and persistent attempts at local colour is to be found in an opera which is scarcely known—'Uthal,' by the French composer, Méhul, who was a much greater man than people generally suspect. The subject of 'Utal' is Ossianic, and the use of violas and harps, without violins, to produce dark Northern effects of colour, with which we are familiar in Mendelssohn and Gade, was clearly invented by Méhul."

"*Do you consider the recent developments of opera (as exemplified, for instance, in Wagner) to be a legitimate continuation of the reforms of Gluck?*"

"Yes, decidedly a continuation of Gluck; and, to my taste, fortunately also a *modernisation* of Gluck. For I must confess that his operas, in spite of the number of sublimities they undoubtedly contain, weary me. I miss the variety of tone-colour to which modern music has accustomed me."

"*Which, in your opinion, is the greatest opera hitherto written?*"

"I have an admiration for too many different styles to answer that question. I can hear the 'Magic Flute' or 'Carmen,' 'Faust' or 'Die Meistersinger,' each with the greatest delight. As a boy-violinist in the orchestra, I played in so many operas before the year 1862—including 'Tannhäuser,' 'Lohengrin,' and 'Faust,' none of which had then been heard in England—that the *répertoire* is very familiar to me, and I have too many 'favourites' to be able to pick out one."

"*As to spoken dialogue in opera—do you approve it? And do you like it when accompanied by the orchestra?*"

"I am bound to say that, owing to the conventionalities of the operatic *genre* I am little offended by inconsistencies of this sort. An opera can never be realistic. But I cannot say I like spoken dialogue, with an orchestral accompaniment, *in an opera*. In a play it is sometimes very effective, and may be made so on the concert platform. Spoken dialogue (without accompaniment), as, for instance, in *opéra comique*, I do not object to in the least.

"*What special gifts are required in a composer of opera?*"

"Opera has a fascination for most composers, but it requires special training—the form differs so largely from that of other branches of composition. I do not think that failures are always attributable to a composer's want of 'dramatic instinct' (as the phrase goes), but rather to his inability to express himself in the operatic idiom. Composers who have 'musical form' at their fingers' ends, so to speak, are generally the least successful in opera, because their training—I had almost said their symphonic training—induces them to follow out the development of their thematic material logically to the bitter end. Their habit of thinking in the symmetrical forms of instrumental music appears to destroy their power of breaking off a subject at the proper moment. Of course any bungler can produce a 'patchwork'—the art of being incoherent is easily acquired—but I now refer to the power of following with sufficient rapidity the varying sentiments of a dramatic scene; this seems to be denied to many otherwise highly gifted composers. Is it not significant that, with few exceptions, the successful opera writers are just those who are not symphonists? I always regret that the efforts of native composers in opera meet with so little encouragement, as I love the stage, and may even confess that I have not yet given up hopes of writing for it. There is a great lack of trained librettists, however, and most of the failures (as, I suppose, we must call them) are due as much to this cause as to any other. Our librettists are, many of them, able to write excellent lines and lyrics; but, unfortunately, they are not good playwrights. If some of our masters of stagecraft (no! it is invidious to mention names) would condescend to write operas, or, better still, to collaborate—in French fashion—with a versifier, we might get on better. But, in addition to this, there is a general lack of enterprise and interest all round. Native operatic composers have few favourable chances from any point of view. Let us hope there is a good time coming!"

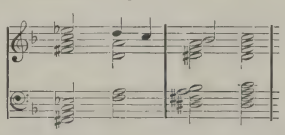
BEETHOVEN'S SKETCH BOOKS.

By J. S. Shedlock, B.A.

SECOND SERIES.

No. II.—BACH.—HANDEL.—MOZART.

Bach.

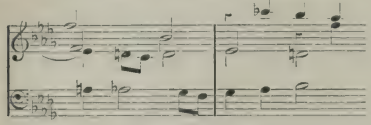
When Beethoven was quite young he could play by heart the preludes and fugues of the "Wohltemperirtes Clavier," and the frequent allusions to Sebastian Bach in the Sketch Books show in what estimation the old was held by the modern master. In one place we meet with over twenty bars of the Chromatic Fantasia, commencing from—

and over twenty bars of the Fugue, which follows, copied out. And the Fugue is carefully marked

"Sebastian Bach."

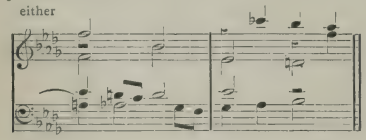
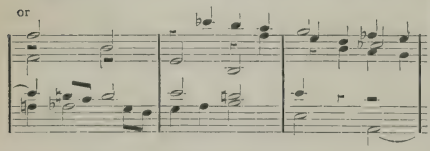
In a Sketch Book belonging to A. Artaria there are two passages from the "Art of Fugue" and

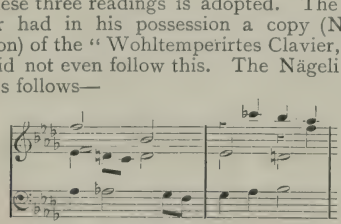
also two passages from the great five-part Fugue in B flat minor ("Wohl. Cl.," Part I., No. 22). That Fugue, indeed, must specially have attracted Beethoven's attention, for in the Royal Library, Berlin, there is a score of it, for Violini, Viola, and Celli in the master's handwriting, and marked "Fuga von Sebastian Bach." A word or two with regard to this relic may prove of interest to students.

There is one passage (bars 50 and 51) which reads thus, in the Bach-Gesellschaft edition:—

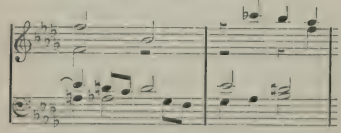


Now a note in the Appendix tells us that neither in the text of the Bach-Gesellschaft (which follows the famous Wagener Autograph) nor in that of any other edition is the five-part writing, with its *stretto* effects, clearly indicated; and for anyone who might wish to make a score, the editor, Franz Kroll, by a slight alteration, suggests a choice of ways of making each part clear. They are as follows—

either

or

Now in the score made by Beethoven not one of these three readings is adopted. The composer had in his possession a copy (Nägeli edition) of the "Wohltemperirtes Clavier," but he did not even follow this. The Nägeli bars are as follows—



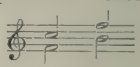
Beethoven's score reads thus—



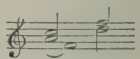
and, as compared with the other readings, is by no means satisfactory.

A few bars later we find Beethoven scratching out some notes; he had evidently mistaken the second soprano for first, and the tenor for second soprano. From this it would seem as if he had not previously studied the music with a view to writing it out in open score. His version of the famous *stretto* commencing in bar 67 is singularly corrupt. In bar 70, for instance, the bass has a rest in place of the minim *F*, the most telling note of the passage.

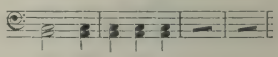
In bar 21 Beethoven writes consecutive fifths between first soprano and tenor—



So far as we are aware, they do not exist in any autograph, manuscript, or printed copy. In the Nägeli edition* (which he most probably used) the parts run, in the usual manner, as follows—



Were these consecutive fifths an oversight? Or may we venture to suppose that they were a joke? On the third page of the sheet on which Beethoven has written out this B flat minor Fugue there is a sketch of Bagatelle, No. 7 (Op. 33)—



and, on the last page, one of the *Coda* of No. 5 in C. These Bagatelles were written about 1800, so probably that is near the date of the Fugue score.

These references to Bach are most interesting, and others could be quoted from Nottebohm. Beethoven's admiration for the master was extreme, and as readers of the "Zweite Beethoveniana" know, he made repeated attempts at a Bach Overture. In one book he has the following note:—

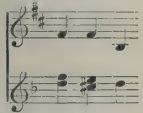
"Overture auf Bach sehr fugirt mit 3
(Posaunen? Subjecten?)"

Handel.

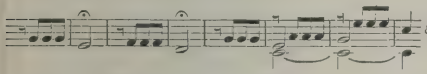
Beethoven's veneration for Bach's great contemporary is well known. "The Messiah" being once the subject of conversation, Beethoven said of Handel: "I would uncover my head and kneel at his grave." And on his deathbed, pointing to the volumes of Handel's works which had been presented to him, he exclaimed: "*There is the truth.*"

Among the Sketch Books there are some interesting allusions to Handel. In the Berlin Library there is a portion of the Overture to

* There is a Nägeli copy of the Wohl. Clavier in the Berlin Library which was used by the composer. It may be interesting—though this will scarcely occasion surprise—to know that it is well worn. Moreover, it is imperfect: it contains only the first part, and, even of this, only down to the 24th bar of the B major Fugue. It is bound up with Suites, Inventions, &c.

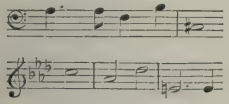
"Solomon" written out in open score by Beethoven. Again, in one place we find the opening bars of the following numbers from "The Messiah": "And the glory," "But who may abide," "O Thou that tellest," "The people that walked," "The Pastoral Symphony," and "Behold the Lamb of God," with certain score-indications referring to Mozart's so-called additional accompaniments. In "The people that walked" he has written the first four bars, and underneath the last has written Mozart's entry of clarinets (in A)—

Then follow "Thy rebuke," "Behold and see," "He was cut off," written out in full (1 V., 2 V., Va., Bassi), with German text.

Next, three bars of the score of "Thou shalt break them," also the commencement of "I know that my Redeemer liveth," the violins being marked "con sordini," and a few bars Clarino solo in D, of Mozart's version of "The trumpet shall sound." (It may be mentioned that in a Sketch Book in the British Museum there are also some attempts at scoring "I know that my Redeemer liveth.") These are immediately followed by—

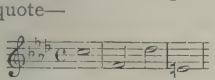


and some sketches for the first and last movements of the Violin Concerto in D. This juxtaposition of "The Messiah" and the C minor Symphony is a musical phenomenon well worthy of note.

There is an allusion to both Handel and Mozart in a Sketch Book in the Library of the Gesellschaft der Musikfreunde, Vienna. On a sheet containing a sketch of the opening of the Pianoforte Sonata in C minor (Op. 111) there is the following curious entry—

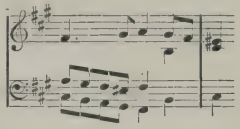


the first being the theme of the Kyrie fugue in Mozart's Requiem, the second the theme of "And with Thy stripes" from "The Messiah." Why did not Beethoven complete the triumvirate, and quote—



from the *Finale* of Haydn's Quartet in F minor (Op. 20, No. 5)?

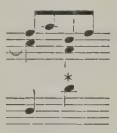
Another interesting fact with regard to Handel. Professor Fischhoff, whose name in connection with Beethoven autographs is well known, came into possession of a volume (old English edition) of Handel's "Lessons for the Harpsichord," which had belonged to Beethoven in his student days. (We find, for instance, in the Fugue of the E minor Suite the various entries of the theme marked.) That volume is now in the Berlin Library. In the Fugue of the F sharp minor Suite, bars 13, 14 are as follows—



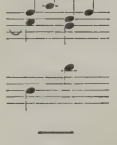
The consecutive octaves attracted the student's attention. He ran his pencil through the B of the middle voice, and wrote in the margin also in pencil—

"könnte D seyn weil es das Subjectum ist"
(might be D, as it is the subject).

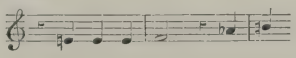
The middle voice, in fact, has the subject, and D is the right note belonging to it.

Nineteen bars later came the following passage—

Beethoven felt there was something wrong with the harmonic progression, put a mark (×) against the second D in the lowest voice, and wrote in the margin—

"vielleicht H"
(perhaps B).

This was a good suggestion, but the German Handel Society edition shows that the A was the note needing correction, thus—

MOZART.

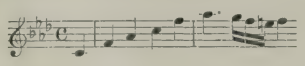
In a book containing sketches of the C minor and Pastoral Symphonies we find the composer has copied out thirty bars of the development section of the *Finale* of Mozart's Symphony in G minor (at least of the string parts) from—



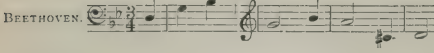
For the first note of bar 6 (p. 42, B. and H. score) Beethoven has written G or A in place of

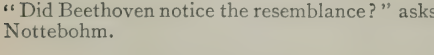
Mozart's B flat. Was it a slip or intentional? This G minor extract is actually on a sheet containing—

the transition passage to the *Finale* of the C minor Symphony. Nottebohm, in his "Zweite Beethoveniana," mentions the curious fact that in tone-succession (though not in rhythm or key) the first nine notes of the *Finale* of the Mozart Symphony are the same as the first nine of the *Scherzo* of the C minor Symphony. For the sake of comparison we quote the two openings. The principal theme of the Pianoforte Sonata in F minor (Op. 2, No. 1)—



seems also to have been suggested by Mozart. But in our first series on the Beethoven Sketch Books (June, 1892, p. 333) we gave, as the prototype of the F minor Sonata theme, one from an early Pianoforte Quartet by Beethoven, written three years before Mozart's Symphony was produced, and transposing the Beethoven into G minor, the key of the Mozart—





"Did Beethoven notice the resemblance?" asks Nottebohm.

GEORGE ALEXANDER OSBORNE.

In our last issue we noticed briefly the death of Mr. George Osborne. To the present generation he was little more than a name, but we cannot help thinking that some further facts and anecdotes connected with the career of so remarkable a link with the past should be recalled to the minds of our readers. To most musicians of to-day he is best known as the author of a favourite showpiece for the pianoforte, which, when middle-aged musicians were young, enjoyed a vogue comparable to that of the *Intermezzo* from "Cavalleria Rusticana." As a matter of fact, the late Mr. Osborne was not only a meritorious composer of chamber music, but he was the intimate personal friend of two of the most remarkable musicians of the century, Chopin and Berlioz; the latter of whom, a fine critic as well as a composer, spoke of Osborne's works in the following eulogistic terms: "You have published trios and various pieces for pianoforte solo, grand in construction and elevated in style; and even without searching through your more ambitious repertory, your songs, such as 'The beating of my own heart,' 'My lonely home,' or 'Such things were,' which your sister, Mrs. Hampton, sings so poetically, are fascinating things. Nothing excites my imagination more vividly and makes it fly more rapidly to the green hills of Ireland than those quaint virginal melodies, which seem wafted by the evening breeze over the gently rippling waves of Killarney; or those hymns of resigned love, to which one listens with inexplicable emotion, dreaming of solitude, of nature in her grand moods, of loved ones who are no more, of the heroes of ancient times, of one's suffering country, even of death itself." (Letter to Mr. Osborne, from Darmstadt, in 1843. Berlioz's "Memoirs," chap. lxi.)

George Alexander Osborne was born in 1806, at Limerick, where his father was an organist, and his pleasant Irish brogue remained with him to the last. He was more or less self-taught until the age of eighteen, when, owing to the severe illness of an aunt then residing in Brussels, he was sent thither by his father, who could not then undertake the journey, and having decided to embrace music as his profession, set to work with a will to complete his education. He found a patron in the Prince de Chimay, and, after some wearisome years of study and anxiety, was appointed as instructor to the eldest son of the Prince of Orange, afterwards King of Holland. After a while he was entrusted with the direction of the Concerts of the Prince of Orange, and in one of the charming autobiographical papers read by him before the Musical Association in April, 1883, he relates how, while residing at the Château de Chimay, he made the acquaintance of Malibran, and often accompanied her on horseback on her cross-country rides. Here, too, on one memorable occasion, Cherubini, while a guest at the Château, was actually induced to take the part of *Count Armand* in a performance of "Les Deux Journées." The results, however, were disastrous, for "at the performance the Prince, who played the part of the *Water-Carrier*, had just come on the stage in the second act with the cart in which was Cherubini, when the latter was seized with colic. In vain he tried to gain the Prince's attention, but the latter being too much absorbed in his part, did not hear the moaning, and, as the pains increased, a voice from the cart was heard by all in the theatre shouting out in a strong Italian accent, 'Drag me away from here,' which was promptly done, the audience being convulsed with laughter." We are not surprised to hear that this was the last time Cherubini appeared in an operatic performance. Of Cherubini's house in Paris Mr. Osborne gives a curious description: "His salon was a study in itself. On the walls were groups of fantastic figures made by the great Maëstro out of playing cards cut up, and their colours blended so as to represent the most

comical combinations. Many hours of the day were thus spent by him—in fact, it was a mania which gave him great pleasure."

While in Paris, where Osborne enjoyed a considerable reputation as a pianist, he was intimate with Auber, De Beriot, Berlioz, and, in fact, all the leading musicians of the time. As regards Chopin, it is an interesting fact that on the occasion of the famous Polish musician's *début* in Paris in 1831, at a Concert in Pleyel's Rooms, Osborne was one of the four pianists who played the arrangement of the orchestral accompaniment to one of Chopin's Concertos, with the composer as soloist. Amongst other celebrities with whom Osborne was on terms of intimacy was Henriette Smithson—a compatriot of his, for she came from Ennis, in Clare—the famous actress whom Berlioz afterwards married. Osborne witnessed her first appearance as *Ophelia* in Paris, and declares that "never before or since was a greater success achieved on the French stage. I remember," he adds, "being at a public ball, and while walking with her leaning on my arm, we were stopped by Mdlle. George, the great French tragédienne, who took my other arm, making me look like an urn with two handles as we paced up and down the room. Many were the winks and nods I received, one gentleman loudly remarking, 'Look at that monopoliser of tragedy!'" *Apropos* of Berlioz, it is worthy of notice that it was with Osborne that he visited St. Paul's at the Service of Charity Children. They both put on surplices and sang out of the same book, and Berlioz, who was affected to tears, declared that never during the whole course of his life had music affected him in the same way as the singing in unison of those children. Another curious fact which Mr. Osborne has placed upon record about Berlioz is that "it was his constant habit to go into orchestras and sit with the different performers, watching them and turning over the pages for them." Of Malibran he used to tell one irresistible anecdote: "Being requested to sing in London for a charity, she consented, and chose the third act of Vaccai's 'Romeo and Juliet,' on condition she had for *Juliet* a young sister of mine, a beautiful girl with a fine soprano voice, cultivated by Bordogni. As Malibran undertook to coach my sister in the part, I gave my consent, and it was arranged that I should conduct the opera, so as to lend confidence to my sister, as she was an amateur. After sundry rehearsals the performance took place, and all went well until after praying at the tomb of *Juliet*, Malibran rushed forward to sing her *scena*, but instead of doing so, suddenly returned to the tomb to pray a little more. Great was the applause in the theatre which greeted this tragic display, and more so when she sang her *scena*. I was lost in astonishment, and after the performance asked for an explanation, which she gave me as nearly as possible in the following words: 'My dear George, I fully intended starting off with my *scena* on approaching the orchestra, but, whether from anxiety about your sister or myself I know not, your countenance had a more than usual expression of sheepishness, which imperatively obliged me to return to the tomb, not to pray, but to suppress my laughter!'"

Mr. Osborne returned to London in 1843, and spent the last fifty years of his long life in our midst, endearing himself to all whom he came across by his goodness of heart and his unfailing courtesy of manner. For many years he was in great request as a teacher and performer. There is one amusing anecdote illustrative of the embarrassing popularity of his famous "Pluie des Perles," which he used to tell against himself. At a fashionable afternoon party, to which he came very late, he was invited to play, and accordingly sat down at the pianoforte, and began upon the piece in question. To his surprise and indignation the whole audience burst out laughing; but he was easily appeased on learning that four other pianists had already performed the same composition. To the end of his life he retained his keen interest in music, was a constant attendant at the meetings of the Musical Association, where his share in the discussions which followed the papers was generally enlivened by humorous remarks or anecdotes. His last performance in public was only a couple of years ago at one of the Wind Instrument Society's Concerts, when he played the pianoforte part in his Sextet with remarkable skill and spirit. Later still his venerable figure might often be seen at afternoon concerts in St. James's Hall. It is much to be regretted that he never wrote his memoirs at length. But his reticence was in all probability the result of his ineradicable goodness of heart.

The "Interview," as a means of supplying "tittle-tattle" and of pandering to impertinent curiosity, is a painfully familiar feature of modern life as exhibited by "The New Journalism." But the Interview as a means of instruction has most unaccountably been neglected. Yet a moment's consideration will show that it teems with possibilities of a kind that from an educational point of view can scarcely be over-rated. It is our intention, in the series which is inaugurated in our present number, to elicit the opinion of the most eminent musicians on all subjects of vital interest to lovers of the "Art Divine." That this departure will be cordially appreciated by the readers of The Musical Times may be taken for granted; and we ask them also to join us in thanking, *d'avance*, those whose generous courtesy makes possible the accomplishment of a design hitherto unique in the history of musical journalism, and the results of which, it is reasonable to hope, will be permanent and far-reaching.

Music is generally admitted to be the purest and most refined of the arts because it is the most abstract and least material: it has, therefore, been considered —though not by all—to exercise a refining influence. Unfortunately association with what is noble does not always cause an elevation of soul, as may be seen in the often quoted case of those who devote themselves to companionship with that noblest of the lower animals, the horse. The most ardent votaries of music, professional singers and players, should all, if there were anything in the "refining influence" theory, be conspicuous for mental and physical refinement; but can anyone assert this to be the case? We will only cast a passing thought on the fact that music has, during the present century, developed an entirely new characteristic—vulgarity, to wit—at the demand of the vulgar class of humanity, and that in every civilised country the more vulgar music can become the larger is the number of its admirers. Further, music is pressed into the service of those who would consider themselves refined, just at times when they are most exposing themselves as shams. For instance, look at the way it is employed as a mere cover for conversation at parties and at theatres! Next—but here we fancy we hear ourselves challenged to define what we mean by vulgarity in music and to explain how an abstract and refined art can be open to perversion. Vulgarity in music then, as in everything else, is not an inherent quality, but a matter of association. Blue or mauve ostrich feathers once adorned the head-dresses of the fashionable fair, but they have so long been the special ornament of East-end work-girls that for a lady to wear one would be to send a shudder through the whole of society. Wax flowers under a glass case, tripe and onions, the scent of patchouli, a rockery in one's front garden—all these are harmless and perhaps estimable things in their way, but by their associations hopelessly vulgar. So in music certain phrases, cadences, and particularly harmonic progressions—the see-sawing of a bass between tonic and dominant, for instance—however charming they may once have been, have sunk through the various stages of commonplaceness, conventionality, and staleness until they are abandoned to that curious class of people who use threadbare material with evident enjoyment of its very triteness. The composers of Italian opera at the beginning of this century all laid themselves open to the charge of vulgarity in the way they revelled in a few cheap and easy effects, such as the melodies in thirds of Bellini, the *Finales* of Donizetti, and the *crescendos* of Rossini. But for the modern composer to use any of their worn-out devices is to proclaim himself a rank vulgarian. And now please to observe how the end of this digression brings us close back to our opening statement. The votaries of music we spoke of—singers, bandsmen, and so on—might perhaps find their characters elevated could they but live in an atmosphere of good music, but think of the floods of conventional and vulgar music in which for the most part they welter! Just so might we all be more estimable moral characters could we hear no sermons but good ones on Sundays. We will not say that poor humanity is more easily influenced by what is bad than by what is good, because that is pessimistic; but at least we must acknowledge that since every day adds to the stock of what is worn out and vulgar in music, the "refining influence" has a hard task to make itself felt and an ever-increasing current to battle against.

Admirers of Berlioz should not fail to read the interesting biographical notes and personal reminiscences of that illustrious master contributed to the Christmas number of the *Century Magazine*, by M. Ernest Reyer, the distinguished composer of "Sigurd" and "Salammbô," who succeeded Berlioz as musical critic to the *Débats*. *Apropos* of musical criticism, M. Reyer prefaces his reminiscences with a cheerful specimen of Scudo's style: "The Chinese, who amuse their leisure moments by the sound of the tom-tom; the savage, who is roused into fury by the rubbing together of two stones, make music of the kind composed by M. Hector Berlioz." M. Reyer's appreciation for the genius of Berlioz dates from the year 1854, when he was present at the first performance of "L'Enfance du Christ," and from that day till the hour of Berlioz's death, which he actually witnessed, he remained his devoted admirer. He gives a curious account of the musical evenings at Berlioz's house, where young Théodore Ritter used to play from the scores of "Roméo et Juliette" and the "Damnation de Faust," while Berlioz would sit and weep at his own music, and then, as he accompanied Reyer back to his house, would "give himself up to the exuberance of his spirits" and indulge in the most outrageous jokes and puns. With regard to the first part of the "Troyens"—"The Fall of Troy"—we learn that Berlioz only heard one fragment of it—namely, the duet between *Cassandra* and *Corœbus*—which was sung by Madame Viardot and M. Lefort, at a Concert at Baden under the composer's direction. "The Fall of Troy" has been given on the concert platform in Paris, but never on the stage. Of Herr Mottl's production of the "Troyens" in its integrity, at Carlsruhe, M. Reyer remarks: "Unfortunately it will doubtless produce a greater stir in Germany than with us of France." Berlioz, it may be added, left M. Reyer an annotated edition of "Paul and Virginia," one of his annotations being "To sum up, a book sublime, heartrending, delicious, but which would make a man an atheist if he were not one already." On this M. Reyer comments: "I have never believed in the atheism of the man who wrote the poem and music of 'L'Enfance du Christ,' who sang such pure melodies to the Virgin Mary and to the angels guarding the sleep of the child Jesus. A freethinker—like his father, Dr. Berlioz—he was, perhaps; but nothing more." M. Reyer was one of those who journeyed down the other day to the Côte Saint-André to attend the inauguration of the Berlioz statue in the town where he was born, and we cordially endorse his remark that the inscription on the memorial tablet outside the house in which he saw the light—"To Hector Berlioz, from his fellow-citizens, happy in his glory, and proud of his genius"—ought to have been placed there twenty years ago. But twenty years ago it would not have been true.

In one of her essays, George Eliot speaks of a man who "makes himself haggard at night in writing out his dissent from what nobody ever believed." Writers on music seem to take a special pleasure in this form of exercise. One, for instance, will write a pugnacious essay to prove that music without melody is an abomination. Every living soul who cares for music, already holds the same opinion; but that is of no consequence. He writes his essay all the same, and its readers imagine that someone, somewhere, must have written in favour of music without melody. Of course, it never dawns on the author that another may find "melody" where *he* hears only disconnected sounds; or that, even where the perceptive powers are equal, it is possible for two minds to have widely different ideas of the conditions essential to a good melody. Another popular subject with the "two-and-two-are-not-five" school of writers is that of the

"descriptive" or "representative" powers of music. Here they have a still larger field in which to play the exhilarating game known as "kicking at an open door"; and it is astonishing to reflect how many intellectual athletes—from Hood downwards—have wasted energy in playing it. The latest is a writer in *Macmillan*, whose initials, "W. H. T.," are appended to an article on "Descriptive Music," in which considerable acumen, much care, culture, and thought have been expended in proving that music, without words, though it can depict the *feelings* called up by a particular landscape, cannot convey a *picture* of the landscape itself to the mind of a listener. But who, in the name of all the Grecian gods, ever asserted that it could? Already musicians are divided on the subject of music as a representative art, some holding that it can depict a variety of emotional or mental states of more or less distinctness, and others denying its representative powers altogether. But surely no one, competent to speak on the subject at all, ever suggested that music, *without the aid of words*, could depict *things*, as well as mental states—mountains, for instance, as well as moods. To write, as "W. H. T." does, as though the "aims and methods of modern musicians" were the representation, by music, of "scenes," is to further bewilder the mind of the amateur, already sufficiently puzzled by the conflicting arguments of doctors who disagree; and may even induce the simple to suppose that a school of musical thinkers exists who assert that music can draw pictures of "beautiful landscapes and noble buildings" (to quote "W. H. T."), and that therefore such a view may be tenable. A possibility which is anything but comforting.

A correspondent of the Leipzig *Signale* gives some interesting details about the late Peter Tschaikowsky's last appearance in public, on October 16. The occasion was the first Symphony Concert of the St. Petersburg Imperial Musical Society, which the deceased master conducted. The programme consisted of the Overture to an unfinished opera, "Carmosine," by Laroche, a *Larghetto* and *Gavotte* from Mozart's "Idomeneo," Tschaikowsky's first Pianoforte Concerto, and his anxiously awaited new Symphony (No. 6, in B minor, Op. 74). The new Symphony consists of a sombre introduction leading into an *Allegro con grazia* in 3-4 time. This is followed by a *Scherzo*, *allegro vivace*, containing some clever combinations of themes and brilliantly orchestrated. The last movement is not an *Allegro*, but a remarkable *Adagio Lamentoso* of a very solemn, not to say tragic character. Although the composer was recalled many times at the finish, he was not satisfied with the effect which his new work had produced, and he expressed a hope that it might soon be performed again to enable its being better understood. To this end he also gave it, *after the performance*, the title of "Symphonie Pathétique," little thinking how soon his wish would be gratified, and the new title become, indeed, strangely appropriate. A few days afterwards the master was dead, and on October 28 his funeral took place. Thousands of his admirers followed the hearse, and the streets were crowded with tens of thousands more who watched the long and solemn procession as it wended its way to the Kassan Cathedral, and thence to the Newsky Monastery, where the remains were interred. The new Symphony was repeated at the second Concert of the Musical Society. In the middle of the orchestra stood a bust of the composer, surrounded by laurels and palms and crowned with a laurel wreath. Court-Conductor Napravnik occupied the place where only three weeks before Tschaikowsky had stood in perfect health conducting his last work. The crowded audience seemed at first depressed, but the beauty and power of the music soon drew forth enthusiastic applause. The performers were deeply moved, and surpassed themselves in their superb renderings of the various works. Besides the Symphony, the programme included the master's Overture to "Romeo and Juliet," his Violin Concerto, played by Leopold Auer; pianoforte solos by Fräulein aus der Ohe, and an air from the opera "Eugeny Onegin," splendidly sung by the artist who created the part of the hero in this work when it was given in London—viz., Mr. Eugène Oudin. Altogether this "In Memoriam" Concert was worthy of the greatest Russian composer and of the foremost musical society in the Russian capital.

In view of the craze for cheap distinctions from which the musical profession is now suffering, a case decided before the Court of Session in Edinburgh not long ago has a peculiar interest. It seems that the members of three societies of accountants in Edinburgh, Glasgow, and Aberdeen, incorporated by royal charter in 1854, 1855, and 1867 respectively, adopted the designation "Chartered Accountants," and used the abbreviation "C.A." after their names. In 1891 a company calling itself "The Corporation of Accountants, Limited," was registered in Scotland under the Companies' Acts. By its Articles of Association the members of this company were to be styled "Corporate Accountants," and they made public professional use of the letters "C.A." An action having been brought by the three chartered bodies against the new company for an "interdict" (the Scotch equivalent of "injunction"), it was proved that the letters "C.A." were generally recognised in Scotland as the designation of members of the Chartered Societies, and that prior to 1891 they had practically been used by no other persons. Under these circumstances both the Lord Ordinary and the Appellate Court held that the members of the old societies were entitled to an interdict to prevent the use by members of the new company of the letters "C.A.," or of any other letters or words calculated to mislead the public. From the report of the case, which will be found in Vol. 20 of the "Court of Session Cases," at p. 750, it is evident that the judges formed a pretty strong opinion of the motive which underlay the assumption of the title "Corporate Accountants" by the Limited Company. The Lord Justice-Clerk, in his judgment, made this very pertinent observation: "I must say, that the members of this company seem to be willing, to say the least, to accept all the benefit of being supposed to be members of one of the chartered bodies."

The current year-book of the Royal Society of Musicians contains two interesting references to the extempore performances of Liszt and Mendelssohn. In 1824 Liszt, then twelve years old, visited England for the first time. He was present at the annual dinner of the Society, where, according to the *Quarterly Musical Magazine*, "he extemporised for about twenty minutes before that judgmatical audience of professors and their friends." Five years later Mendelssohn, then twenty, was also a guest at the same festive board, when, says the *Spectator*, he "most kindly gave his assistance in an extempore fantasia on the pianoforte, in which he introduced, successively, subjects from the Sinfonias of Mozart, Haydn, and Beethoven; treating them with the skill

and science of an accomplished musician." The list of musicians whose names are thus pleasantly associated with the Society could be extended. Haydn specially composed a March for wind instruments, to be performed at an annual festival, the MS. of which is still in the Society's possession. Weber, in 1826, rendered a similar service, though his fatal illness prevented his presence at the dinner. And it must not be forgotten that "George Frederick Handel (a member)" bequeathed to the Society "one thousand pounds," a sum which represents a good many notes of a certain kind.

We hear from New York that Mr. Frank Damrosch, whose energy seems to know no limit, has added to his multifarious duties a task of fine conception and admirable execution. We refer to his Musical Art Society, which is composed only of professionals of high rank and broad musical culture, who will engage in the study of the works of Palestrina, Bach, Cornelius, Brahms, and other masters, many of whose compositions are too difficult for ordinary amateurs to attempt. Nothing but the best will be studied, and nothing will be performed in public until it satisfies the critical judgment of Mr. Damrosch and certain collaborators whose knowledge and skill are unquestionable. The expenses, which are necessarily very great, are to be met by a guarantee fund, which is practically assured, and the resident artists have entered into Mr. Damrosch's plans with an enthusiasm and a zest which justify him in announcing two Concerts for the present season. An additional feature of interest will be the study and performance of old English part-songs and glees. The educational value of a Society with such high ideals, under a Conductor of the recognised skill of Mr. Damrosch, and with ample means, is manifest, and adds one more factor to the debt of gratitude which New York owes to this gentleman for his indefatigable efforts in the promotion of pure, sound music.

A quotation from Mr. Sala's "Echoes of the Week," published July 4 last, is certainly late, but "better late than never": "But a more curious story touching the 'March from Scipio' in connection with the noble verses on the 'Loss of the Royal George' comes to me from a friendly correspondent at Beverley. Cowper, it appears, was in the court-yard of a friend's house, walking to and fro in one of his peculiar moods, when a gentleman rushed up exclaiming, 'Mr. Cowper, the Royal George has gone down, with the admiral and 800 men.' Cowper, to all seeming, took no notice of his visitor, but continued his walk, whistling all the while the March from 'Scipio.' When the visitor had left, the poet stepped into a doorway and scribbled down his ever-to-be-remembered verses; and it was found, when the poem was published, that it could be sung to the March which he was whistling when he heard of the disaster." Is anything known of this story, apart from Mr. Sala's Beverley correspondent? Hayley, in his "Life of Cowper," speaks of the poem as "adapted to the March in Scipio," but gives none of the details supplied to "Echoes of the Week."

Truly, a "Royal Prussian Court Conductor's" lot is—like that of Mr. Gilbert's policeman—not a happy one. Some time since, Herr Felix Weingartner, of the Berlin Opera, was called upon at very short notice to conduct a performance of the "Cavalleria" in place of his colleague, Dr. Muck. In consequence of his adopting somewhat different *tempi* to those the executants were used to, the performance was not all that could be desired. Thereupon the unfortunate Conductor was fined 120 marks "for careless conducting, due to his dislike of Mascagni"! More recently the same gentleman was mulcted in 300 marks because he had dared to write to a Munich paper to defend himself against certain accusations which his chief had brought against him in an official communication addressed to the very same paper! No wonder Herr Weingartner will leave Berlin for Munich as soon as his contract is finished. Berlin's loss will be Munich's gain.

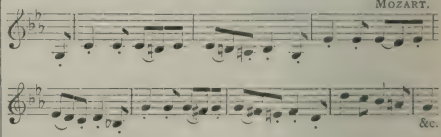
FACTS, RUMOURS, AND REMARKS.

Ever since this department of The Musical Times was established it has remained, by grace of an esteemed and trusting Editor, under my care. But the fact has not been avowed, save, indeed, on one occasion, when a Californian "came down like a wolf on the fold," and attacked the chief for words uttered by a subordinate. That was my fight, and, proclaiming my responsibility, I went into it. The chance of some such event occurring in the future is not, however, the reason why (again with Editorial approbation) I propose to write henceforth over my own signature. It is clear that the anonymous in English journalism—especially in the artistic branch thereof—yields more and more to the modern demand for an avowed personality. The public desire to know who it is that assumes to teach them; the profession would prefer not to be ignorant of the critic who, in any particular case, takes them to task. I see no reason why either the public or the profession should be denied. But there is another advantage. Writing in the first person singular, with the freedom attaching to a purely individual utterance, the conditions are more elastic, the scope of expression is larger, and, with due tact and care, it is not difficult to establish a valuable *rapport* between author and readers.

I have only to express a hope that the correspondents who, in the past, have contributed to the interest of "Facts, Rumours, and Remarks" will be my helpers in the future, sending their valued communications, addressed to myself at the office of this journal.

G. H. C. writes me from Hyde as under:—"*Apropos* of Gounod's 'Funeral March of a Marionette,' which I find is mentioned twice in your current issue with reference to the late composer, I would like to draw your attention to the great similarity between the subject of this composition and a phrase in the 'Rondo' of Mozart's Sixteenth Sonata for pianoforte and violin—

From Rondo to Sonata for Violin and Pianoforte, No. 16.

Mozart.

Doubtless many of your readers will have come across the latter passage and noticed the coincidence; but although you devoted a considerable space in your columns some time ago to this subject, I do not remember seeing the passages in question then

mentioned. It is well known that Gounod confessed to the highest esteem for Mozart, so perhaps the March was designedly built up on the older master's subject. I should be glad if any of your readers can throw any light on the matter." G. H. C. is thanked for his communication. For myself, I am disposed to think that the resemblance pointed out is accidental.

I HAVE received the following "Plea for the Violin," with a request for its insertion. On consideration, it seems to me that the "Plea" should not be withheld from the public:

There are who call the violin a squeaky thing,
And say it causes agony to those who hear;
I grant this is so, when a novice hand
Draws timid bow across the vibrant string
As if afraid to bring out the bold sound and clear
That would come if persuaded properly,
And get instead, noise harsh and horrible
Most like a train emerging from a tunnel;
I wonder if my reader knows the sound I mean?
'Tis not a soothing "piff-paff" but a grinding "oozh,"
Which sets all teeth on edge and quite distracts
All lovers of true music—not the player least.
But what's the case
When o'er the strings there glides a master hand
With firm tho' tender touches which command,
And yet persuade?
Why then the noble instrument breathes forth
Its full s ul to the trembling air, in sounds
Obedient to the player—sighs, sobs, sings,
Laughs, weeps, or wails according to his will,
And fills the ear with sweetest cadences.

Oh, ye who listen to the violin!
Try to be lenient, for 'tis harder far
To get a pure-toned melody from those four strings
Than to play rippling passages upon
A keyboard where the notes are ready made
And only waiting for the fingers to press down.

N.B.—The writer begs to apologise to any who think that in the last few lines the violin has been extolled to the disparagement of the pianoforte or the work of playing it. No such disparagement is intended, but it is generally acknowledged that the violin *thoroughly well played* bears the palm for being able to express the finest shades of feeling and emotion, and ranks next to the organ. If the latter is the king of instruments, the former is certainly the prince.

ELLEN L. BROWN.

A CORRESPONDENT of the *Church Times* revives the subject of village orchestras, or, to be more precise, of their use in Parish Churches. He mentions a case in which the ordinary musical resources of worship are supplemented by a small band, apparently with success. There is an excellent organ, and the band consists of four violins, viola, violoncello, double bass, and two cornets. The writer adds: "The point is that this village orchestra regularly accompanies the *Missa Cantata* in the Parish Church every Sunday in the year. For this reason there is an utter absence of fuss, show, or the intrusion of self; while, of course, from such constant rendering of the music at Mass, varied as that is from time to time, there is smoothness, regularity, and a quiet devotional rendering which is only attainable from perpetual practice and use—use in church most of all." Equally good results might be obtained with a proper effort in churches where they do not celebrate "Mass," and I recommend this excellent example for imitation.

THE accounts of the late Bristol Festival have been issued to guarantors and other persons interested. It should be premised that they are not restricted to the Festival, but cover the entire proceedings of the Society during the triennial period which that series of performances closed. The proceedings in question include two Orchestral Concerts and the conduct of singing classes in various parts of the city. It appears that the Concerts resulted in a loss, but interest chiefly gathers round the Festival, and to that I confine my attention.

IT is discouraging to note a decrease in attendance of 762 as compared with 1890, the figures being 8,428 and 9,190. The committee account for this by reference to bad times, and even congratulate themselves that the falling-off was not greater, thus showing a cheerfully philosophic spirit. From the sale of Festival tickets the sum of £3,622 was received; but the outgoings were, I regret to say, much greater. The principal vocalists cost £1,218, Sir C. Hallé and his orchestra received £1,329, and other expenses brought the total disbursements to the large figure of £4,492. It does not appear that the committee are at all disheartened by the fact that they owe £1,923 to their treasurer. They will call up £4 10s. on every guarantee of £10, and they announce that another Festival will be held in 1896, when we may hope for better conditions. Meanwhile, steps are being taken to obtain other support than that given by purchase of Festival tickets.

I SEE that the *Pall Mall Gazette* of November 25 made a feature of a story which was for some time familiar in musical circles, and, in passing from mouth to mouth, no doubt went through the usual process. I had forgotten all about it when the enterprising, yet belated, *P. M. G.* gave it the honours of print. According to this version, a certain Festival committee were advised by a certain lady, who takes an interest in musical matters, that a certain Oratorio by a certain composer was in daily use at a certain Royal Court, and that its choice for the next Festival would be pleasing in high quarters. Upon this, it was resolved to ascertain, through a certain gentleman, whether the august Head of the Court had any feeling at all in the matter. The august Head, it turned out, had not, but expressed a plain opinion that ladies should not tell what, in the case of a man, would be described as a lie. Now this "chestnut," I may as well say, belonged originally to one of the best *raconteurs* in the musical profession. What that involves anybody acquainted with the genus *raconteur* can quite easily imagine.

MISS AMY HARE gave a Concert in Taunton lately, and had, I regret to learn, a scanty audience. But the occasion was fruitful in drawing from "C. S.," a correspondent of the *Somerset County Gazette*, a heart-touching threnody. I quote the peroration: "Taunton! (ah! you are not alone) who could have dreamed a child of thine should thus interpret the greatest of the poets in the music world—and yet so finely. Well might'st thou be proud of her, and yet thou knowest not, for had'st thou known thy people would have flocked to welcome her. It was a treat—a more than splendid poem well portrayed—from the light dance to the dream of the dreamer, and on and on again. Who could fail to recognise the hand of the master in the power, as in the soft melody and rhythmic flow of tone. Aye! the picture was perfect—the landscape full—whether of joy or sorrow." So far, good; but why, oh! why did the prose poet end with "Thanks, Amy"?

MR. JEROME HOPKINS is making himself a terror to a certain class of defaulters on the other side of the Atlantic. He tours as a giver of "piano lecture Concerts," and wherever the attendance is poor, and promises of subscription are not redeemed, he makes the fact known per hand-bill. An example is now before me. "In Montclair," says Mr. Hopkins, "12 persons paid 54 dollars; 13 subscribers paid nothing." Similarly in Orange, 18 paid and 40 did not; in Elizabeth, the figures were 12 and 45; in Port

Richmond, they were 5 and 55, and a gentleman is openly named as a defaulter. Other places and persons are mentioned in this remarkable document, which ends with a moral: "If you have a child, teach him to dig potatoes or blacken boots, but not to play piano in Montclair, Orange, Elizabeth," &c., &c.

I do not read the *Meister*, but I have a friend who does, and acts like one of the ingenious machines which, from a mighty and deadly current of electricity, take enough for ordinary use with the minimum of risk. My friend tells me that a recent number of the *Meister* contains a review in which a Mr. Finck, who, I believe, writes about music in New York, is blamed for bestowing, in his "Life of Wagner," so much attention upon that master's critics. Thus we have Mr. Finck abusing the critics, and the *Meister* taking Mr. Finck to task for noticing them! This is a peculiarly domestic affair, and it is not for a stranger to interfere. But the poor critics! Mr. Finck hates them and runs *amok*; the *Meister* despises them as not worth powder and shot. Their continued existence under these distressing circumstances is a marvel, especially as, like a certain famous bird, they do not seem one penny the worse.

Before me lies, in dress of yellow and scarlet, a volume of 105 pages, entitled "How to Understand Classical Music," inscribed to Sir Augustus Harris, and written by Mr. Frank Parkinson, F.S.S., M.P.S. Its contents are of the most varied description, some instructive and tersely put, as in this sentence, "You want to give out the voice you have, and if you have only 2s. do not try to give 2s. 6d." ; some instructive and amusing, as when the author says, "Be not misled; musical culture is spontaneous, and the holy muse will not be mocked with the frigid illusion that it must be encompassed with mathematical considerations conserved within a superficial routine." It is not my business to review the little book, but there are reasons, easily deducible from the quotations made, why it is worth a reference.

Time and opportunity serving, I peruse with considerable interest the musical criticisms which appear in small provincial papers. They often show inexperience coupled with efforts to hide it that simply expose it the more, but sometimes one meets with a freshness of feeling and, occasionally, a form of expression very acceptable to men who are tired of conventional utterances. The other day I read that Brahms's Clarinet Quintet "would have seduced anyone but an anchorite." I, with the greatest admiration for that work, never said anything half so good about it, and I make my provincial colleague a bow of mingled admiration and envy.

The same writer, however, puzzles me by his observations upon Haydn's "Emperor" Quartet, of which he speaks as "a hearty and animated illustration of the composer who has attained a certain level of social life, and who seeks rather to indicate than avoid certain social contrasts." No doubt the application of these words to the Quartet and to Haydn was, in the mind of the critic, perfectly clear, but I cannot see it for the life of me. How does the music bear upon a certain level (what level?) of social life? and how does it show that the composer desired to point out, rather than ignore certain social contrasts (what contrasts?)? I ask these questions seriously, and beg the critic to throw a full light upon a matter of perfectly fresh interest.

My provincial brother, in the same suggestive article, complains that more fire might have been introduced into the playing of Beethoven's Septet, and adds: "A performance in which each player is apparently counting 'one, two, three, four' does not suit modern ideas, and the sooner this is understood the better." Here, again, is vagueness, unless we are to understand that modern ideas are in favour of dash at the expense of accuracy. Perhaps someone will explain.

All things considered, it is surprising how few musicians have met with a violent death at the hands of their rivals and enemies. They belong to an irritable tribe, lead conspicuous lives, and exist in an atmosphere of intrigue. Yet, even in the days when swords were worn, and the *duello* was everywhere in practice, some "sweet little cherub" had the sons of Apollo under his powerful protection. Stradella, it is true, perished at an assassin's hand, and Handel and Mattheson came to cut and thrust, in an informal sort of way, but with a deadly intent which required a sturdy button to make it inocuous. With most rare exceptions, however, as far as my memory serves me at the moment, musicians have all died peacefully in their beds.

A few days since there was a thrill of alarm lest the rule should be broken in the case of Boïto. I have nothing to do with the grounds of quarrel between the composer of "Mefistofele" and the publisher of "Cavalleria." But we all had reason for concern when news came that Boïto had spoken plainly about Sonzogno, that Sonzogno had retorted with equal plainness upon Boïto; that Boïto had challenged Sonzogno to combat with pistols; that Sonzogno had picked up the glove, and that arrangements for a "meeting" were in progress. We asked each other, with fear and trembling: "What about 'Nero' now? Long years we have waited patiently for 'Nero' and is the life of its author to be cut short before achievement?"

Continental duels are not looked upon very seriously. If fought with swords, a scratch in the arm usually satisfies honour, and the combatants take breakfast together. But the pistol is dangerous, in the first place, and chiefly, to the unaccustomed man who uses it, and next, to the opponent, because the more such a man strives to miss the more he is likely to hit. I believe that Signor Sonzogno would not hurt a hair of Boïto's head and therein lay the danger of putting a bullet through the head itself. So we waited, palpitating, till the good news came that Signor Ricordi, the Lord Rosebery of the quarrel, had intervened and brought dispute to an end. The situation, and "Nero," were saved! As a recognition of good Providence, Boïto should now finish "Nero."

The jubilee of Balfe's "Bohemian Girl" was observed both in London and Edinburgh on Monday, November 27. Sir Augustus Harris gave a performance of the ever-green work at Drury Lane Theatre, where it was produced fifty years ago, and the Royal Carl Rosa Opera Company did the same at the Lyceum in the Scottish capital. These were graceful acts by way of honour to an opera which has charmed two generations of men and still retains its power to attract. We may take it that no composer, present or future, will write a work on the same lines, and perhaps it is not requisite he should. But that is no reason why we should forget the old favourite, from

which so much of pleasure has passed to a weary world.

Our Welsh friends, as the national fever becomes hotter amongst them, are more and more disposed to regard everything English as foreign. Hence, like the French, they sometimes stumble at English names. In noticing a book of carols the other day, even such a well-known and esteemed paper as the *Caermarthen Journal* went wrong, speaking of the publishers as Messrs. Nevell, Ewen & Co., and of the editor as Sir John Staines! No doubt that we on this side of the Marches make a terrible mess of Welsh nomenclature, but there is some excuse for us.

In "Salad for the Solitary, by an Epicure," a book published forty years ago (by some attributed to Dr. Doran), there is a chapter entitled "Citations from the Cemeteries," and in that chapter an epitaph on a Welsh organ blower:

> Under this stone lies Meredith Morgan,
> Who blew the bellows of our church organ,
> Tobacco he hated, to smoke most unwilling,
> Yet never so pleased as when pipes he was filling;
> No reflection on him for rude speech could be cast,
> Though he made our old organ give many a blast.
> No puffer was he, though a capital blower,
> He could fill double G, and now lies a note lower.

The "old organ" was evidently a "G," and the last line should be read in connection with the fact.

A lady of title announces, through the *Church Times*, that she wants "a strong young man, over twenty years of age, as *odd man*, to carry coals all over a country house, and make himself generally useful." It is added that he must be able to sing tenor in choir. The proffered wages are not stated, but it should have been laid down how much will be given for carrying coals all over the house and how much for singing tenor. The dignity of art demands some sort of line between the coalheaver and the vocalist.

Verily we are, in some respects, a curious people. We imprison the English publisher of Zola's works, and lionise the author. We—that is the more sober and serious part of us—profess a holy horror of French comic operas, and yet before me lies an advertisement headed Trinity Church Choir, and announcing that the members and friends of the choir will give two performances of "Les Cloches de Corneville." The promise, however, is not absolute, the qualifying D.V. being conspicuous. Those initials are lovely, unsurpassable!

What has come to Mr. Philip Hale? He is one of the few American critics to whom I have looked up with respect, and I am not going to abandon the attitude; nevertheless, I have received a shock. Speaking of a certain work, he makes the composer say: "I purpose to be so crabbed in style, so high in thought, that the approach to the musical unintelligible will be applauded frantically by all who find their intellectuality flattered by the stating of this problem in a concert hall." And the work? Well, it was Brahms's Symphony in C minor!

This is depressing, but worse remains. Mr. Hale finds support for his opinions in some very depreciatory remarks on Brahms as a man, by Mr. W. Beatty Kingston. The tendency of those remarks was to depict Brahms as a blusterer, and Mr. Hale looks upon the Symphony as the "apotheosis of arrogance!" O, brothers, is it of any use for us to go on speaking and writing words about music? We cannot agree about anything, and, seeing how impossible is the intercommunication of temperaments, we may as well give up trying.

It was a happy thought of Mr. Leonard Borwick and Mr. Plunket Greene to join forces, and give a Recital, half vocal, half instrumental. Unless under very exceptional circumstances, two hours with a pianist alone, or a singer alone, is not a case of entirely sustained enjoyment. I understand that Messrs. Borwick and Greene intend to make a tour of the provinces in pleasant association. They will be welcome wherever good taste in music—matter and manner—prevails.

On several occasions Miss Janotha has been styled Madame Janotha—of course, quite in good faith. To this, because having no claim to the prefix, she very strongly objects. She asks me to make this fact known, that the error, a most distasteful one to her, may be avoided for the future. Miss Janotha has lately been on a visit to Lady Tennyson, with whom she is associated in preparing another series, set to music, of the late Laureate's songs.

At the Popular Concert in which Paderewski took part the other day, a wag in the upper gallery loudly suggested that some of the cheering was due to the artist's hair. The highly respectable public in the stalls resented this with curious fierceness, hissing and crying "Turn him out." Some folk are not good recipients of a joke which hurts.

It is curious to note how eminent musical names repeat themselves lower down. I have just read an opinion of a little piece by "George Handel"! The Frederic has, no doubt, been offered to Modesty as a propitiatory sacrifice.

An American opinion of Slivinsky: "He splashes, flounders, bangs, and crushes."

Joseph Bennett.

ROYAL CHORAL SOCIETY.

Nearly a quarter of a century had elapsed since Handel's last Oratorio, "Jephtha," had been heard in London when it was once more revived at the Albert Hall on the 7th ult. The circumstances of the previous revival at the Oratorio Concerts carried on for some years under the management of Messrs. Novello, Ewer and Co., with Sir Joseph (then Mr.) Barnby as Conductor, are sufficiently interesting to warrant some recapitulation. In 1868, or thereabouts, considerable agitation was felt in musical, or, to speak more strictly, in vocal circles, respecting the ridiculously high pitch adopted in England, and Mr. Sims Reeves, who was among the most prominent advocates for a change, agreed to sing at six of the above-named performances in St. James's Hall, at which the Continental diapason normal was to be adopted. Though not, perhaps, as successful as could be wished, the movement has had lasting results, for the pitch has not been further heightened in this country, and in some quarters the diapason normal, or some more or less satisfactory compromise, has been maintained. The question will, of course, never be permanently adjusted until it is regarded as of sufficient importance for governmental interference, and of this there is little likelihood just yet. Reverting to "Jephtha," the main reason why the work, which was penned during the period when Handel was suffering from the weakness of sight which speedily resulted in total blindness, has not taken a prominent position in the repertory of London and

provincial choral societies, is probably the paucity of those monumental choruses with which we chiefly associate the name of the Anglo-Saxon master. "When his loud voice" is a magnificent number, and a determined endeavour to encore it at the Albert Hall performance was eventually successful. "How dark, O Lord, are Thy decrees," is also extremely impressive, in spite of the wretched doggerel verses to which Handel has wedded his majestic music. Of the music for solo voices, the splendid recitative "Deeper, and deeper still," and the lovely air "Waft her, angels," which are usually brought into association in the concert-room, of course must be numbered among the composer's choicest inspirations. The airs allotted to *Iphis, Jephtha's* hapless daughter, are light and pretty, and the contralto music includes a fine song, "Scenes of horror, scenes of woe." The part of *Hamor*, originally written for male soprano, was, on this occasion, cut down to a single recitative, and many other numbers were omitted without, perhaps, any great loss of effect. The additional accompaniments supplied by Sir Arthur Sullivan for the memorable revival on February 5, 1869, were used, and may be regarded on the whole as extremely judicious. Mrs. Henschel, Miss Agnes Janson, Miss Florence Oliver, Mr. Edward Lloyd, and Mr. Norman Salmond were all praiseworthy as the soloists, and the choruses received the fullest possible justice from Sir Joseph Barnby's splendidly trained choir.

LONDON SYMPHONY CONCERTS.

Rubinstein's "Ocean" Symphony, played at the third Concert, on the 6th ult., had not been heard in London, we believe, for about fifteen years. It came, therefore, to many with the charm of absolute novelty, and to others with that of freshness and familiarity combined. To the latter the opportunity was valuable as a means of testing previously formed opinions. These discovered that the grandeur, beauty, and poetic power of the first movement not only easily stood the test of time, but were so far in excess of anything to be found in the rest of the Symphony that even such merits as the remaining movements undoubtedly possess, scarcely found recognition. Rubinstein has shown that he sets little store on the unity of his original conception, for he has added, at various times, no less than three movements to the four of which the work at first consisted. Bearing this in mind, it is impossible not to wish that the magnificent first movement could be detached from the Symphony, and played, as it deserves to be, very often—but alone. It may fall short of its tremendous theme—who that is reasonable would expect otherwise?—none the less is it a remarkably successful effort to deal with the impossible; all the more praiseworthy too, that it makes no attempt to achieve results by lapses into "realism." That one so gifted as the composer of this work should have squandered, as he has done, the legacy of the gods, is not to be borne with patience. The new violinist, Miss Beatrice Langley, gave a very artistic reading of Spohr's Ninth Concerto. Her tone is pure, her bowing and intonation excellent, and her phrasing full of intelligence and charm. Weber's glorious scena, "Ocean, thou mighty monster," which appropriately preceded the Symphony, was sung with a thorough appreciation of its dramatic requirements by Mrs. Elene Eaton, a soprano with a voice of extensive range and quite exceptional power. The Concert, which was conducted by Mr. Henschel with customary *maestria*, began with Beethoven's "Egmont" Overture.

CRYSTAL PALACE CONCERTS.

Some idea of the varied and cosmopolitan character of the Concert held on Saturday, November 25, may be gathered from the fact that German, Italian, French, Russian, and British composers were all represented in the programme. Herr Julius Klengel's Violoncello Concerto in A minor (No. 3), which was introduced for the first time in England by the composer, is a concise and workmanlike rather than attractive composition, but afforded Herr Klengel ample scope for the display of his remarkable technique. He was warmly applauded later on for his performance of pieces by Godard, Hans Sitt, and Piatti. The orchestra were at their best in Mendelssohn's sunny "Italian" Symphony, and excellent performances were also given of Schumann's "Manfred" Overture, the Introduction to the first Act of "Aida," and Mr. Hamish MacCunn's spirited orchestral ballad "The Ship o' the Fiend." Mr. Eugène Oudin was as artistic as ever in César Franck's "La Procession" and Massenet's "Pensée d'Automne," and gained an encore for a "Serenade" by Tschaikowsky.

An unusually large audience was attracted by the Concert of the 2nd ult., the programme of which was entirely devoted to the compositions of Wagner. It had been originally announced that Madame Moran-Olden would take part in the Concert, but, as she was disabled by indisposition, the directors were obliged to procure a substitute, Madame Giulia Valda undertaking at short notice to sing the music in the "Tannhäuser" selection. The Concert opened with the "Meistersinger" Overture, which was played with considerable spirit, though here, as in the case of other numbers in the programme, the *tempi* adopted by Mr. Manns by no means invariably accorded with those of Bayreuth, while the strings were somewhat overweighted by the brass in the more sonorous portions of the Overture. Mr. Andrew Black followed with an animated and intelligent reading of "Wotan's Farewell to Brünnhilde," from "Die Walküre." Mr. Black's voice is hardly massive enough in its lower register for an ideal representative of *Wotan*, but his incisive declamatory style enabled him to render a fair measure of justice to this exacting scene. The "Feuerzauber" music which followed was perhaps the least satisfactory performance at the Concert, as the prayer from "Rienzi," admirably delivered by Mr. Lloyd, was its most conspicuously successful feature. A highly creditable rendering of the Vorspiel to "Parsifal" and the third Act of "Tannhäuser" completed the programme. In the last-named excerpt the parts of *Venus* and *Elizabeth* were doubled by Madame Valda, who sang the famous prayer in Italian, while Mr. Lloyd, Mr. Black, and the chorus adopted the vernacular version, an arrangement which lent a certain incongruity to the performance. *Tannhäuser's* narrative of his journey to Rome was splendidly sung by Mr. Lloyd, and Mr. Black was highly successful in the address to the "Star of Eve." The Crystal Palace Choir acquitted itself very satisfactorily in the Pilgrims' choruses.

Mr. Paderewski was the great attraction of the Concert of the 9th ult., all the seats having been sold out nearly a fortnight previously. The hall was packed to its utmost capacity, and a number of persons, who had been unable to obtain admission, stationed themselves with their ears to the walls, eagerly drinking in such stray sounds as filtered through chinks and crevices from within. Mr. Paderewski's principal solo was his Polish Fantasia, which has already been discussed in these columns on the occasion of its production at the Norwich Festival in October. The orchestral accompaniments were well, though by no means perfectly played, and the work was received with the greatest enthusiasm. Later on, Mr. Paderewski gave a familiar Nocturne by Chopin with great beauty of touch and delicacy of sentiment, and displayed his wonderful technique in Liszt's brilliant transcription of the "Spinnerlied" from the "Flying Dutchman"—a really marvellous performance: and in Rubinstein's showy, but meretricious "Valse Caprice." Mr. Manns secured admirable renderings of Sterndale Bennett's beautiful Overture to "Parisina," the charmingly poetic Intermezzo, "On the Waters," from Dr. Mackenzie's "Jason"; Beethoven's Symphony in D (No. 2), and the Overture to "William Tell." The vocalist, Madame Ada Patterson, sang the aria, "Ah infelice," from the "Flauto Magico," in a neat, but unimpressive style, and gained an encore for a rendering of Grieg's "Solvejg's Song," to which the same epithets are applicable.

In the programme of the Concert of the 16th ult. certain modifications had to be made, owing to the inability, through illness, of Madame Bloomfield-Zeisler—an American pianist who has met with brilliant success at Berlin—and of Mr. William Ludwig to fulfil their engagements. An efficient substitute was found for the latter in Miss Meredyth Elliot, a clever singer, well-known on the ballad platform, whose well-trained contralto was displayed

to advantage in Mr. Henschel's Spinning Song and the favourite aria "O Fatima, etereo dono," from Weber's "Abu Hassan." Mr. Schönberger filled the vacancy caused by Madame Bloomfield-Zeisler's regretted absence, playing Rubinstein's D minor Concerto and a group of pieces by Chopin in his wonted brilliant, though occasionally unsympathetic style. Mr. German, who conducted in the absence of Mr. Manns, and showed marked ability in his control of the orchestra, directed a most successful performance of his very clever and attractive Symphony in A minor—composed for and produced at the recent Norwich Festival—as well as of a selection from his picturesque incidental music to "Henry VIII."

MONDAY AND SATURDAY POPULAR CONCERTS.

In order to make the record of these performances complete it is necessary to refer briefly to the Concert of Saturday, November 25, in which Mozart's Quartet in G (No. 1 of the set dedicated to Haydn) and Rheinberger's deservedly popular Pianoforte Quartet in E flat (Op. 38) were the concerted works in the programme. Mr. Schönberger was the pianist on this occasion, and his brilliant and expressive rendering of Beethoven's Sonata in E flat (Op. 27, No. 1) so pleased the audience that an encore was peremptorily demanded, the artist's response being Bach's Prelude and Fugue in C minor, No. 2 of "Das Wohltemperirte Clavier." Mr. Piatti played his own piece, entitled "Ossian's Song," as he alone could play it; and Mr. Robertson was acceptable in Handel's somewhat hackneyed air "Where'er you walk" and two agreeable little songs by Harvey Löhr.

On the following Monday a Quartet in G, by Professor Villiers Stanford, was performed for the first time. It was composed in 1891 and is dedicated to the Newcastle Chamber Music Society. As a matter of course, the four movements are orthodox in structure and detail, proceeding from such a profound musician, but the Quartet commands admiration on higher grounds. Attention may be drawn to the impressive passage immediately preceding the recapitulation in the first movement, the delightful *Poco allegro e grazioso* in the tonic minor which stands in place of a *Scherzo*, and the masterly contrapuntal writing in the *Finale*. The performance, by Lady Hallé and her associates, was excellent on the whole, but some curious sounds were heard, which were of course at the time regarded as eccentricities on the part of the composer. Mr. Piatti, however, subsequently wrote to a daily paper stating that the faults were his, owing to the fact that, having broken his own spectacles, he had donned a pair which he found too late did not suit his eyesight. The Quartet was warmly received, and Professor Stanford bowed his acknowledgments. Schubert's magnificent Pianoforte Trio in E flat (Op. 100) and Chopin's Fantasia in F minor (Op. 49) intelligently, though not altogether satisfactorily played by Mr. Schönberger, completed the instrumental works in the programme, and some French vocal duets by Chaminade, Saint-Saëns, and Godard were sung with perfect finish and expression by Mr. and Mrs. Oudin.

On Saturday, the 2nd ult., Professor Stanford's Quartet in G was repeated, and pleased as much as on the previous occasion. Indeed, the slow movement in E flat, which seemed rather vague on a first hearing, improved greatly on acquaintance. Miss Janotha gave a remarkably quiet and unassuming performance of Beethoven's Sonata in C sharp minor (the "Moonlight") and Lady Hallé gave the *Adagio* from Dvorák's Violin Concerto with pianoforte accompaniment (Op. 53), the Concert ending with Schumann's Pianoforte Quartet in E flat (Op. 47). Mr. Oudin was heard to the utmost advantage in airs by Stradella and Tschaikowsky.

Another novelty was introduced at the Concert on Monday, the 4th ult., this being a Quartet in G by Antonio Bazzini, an Italian composer, born at Brescia in 1818. He is not entirely unknown in this country, but it cannot be said that his music has gained wide acceptance, perhaps on account of the idea unquestionably prevalent that if Italian composers can produce operas, their instrumental works in classical form are of little account. Bazzini, however, is well worth a hearing at times. In the earlier part of his career he was a brilliant violinist, and in 1873 he was appointed Professor of counterpoint and composition at the Milan Conservatoire. His works are chiefly for church and chamber, and the Quartet introduced on this occasion is his fourth. It is marked throughout by Italian grace and elegance, although it cannot be said that the themes are particularly fresh, and the treatment is certainly not marked by contrapuntal elaboration. In its phraseology the work, perhaps, may remind the hearer of Cherubini; but it is certainly inferior to the quartets of the Florentine master. In structure the first and second movements are not unimpeachable, the best section being the third, *Tempo di Gavotta*, a very graceful movement. Modern Italian art was also represented by an Andante Cantabile in D for violin, by Sgambati (Op. 24, No. 1), a very effective piece, beautifully played by Lady Hallé. The companion movement, "Serenata Napolitana," was given as an encore. Miss Janotha contented herself with Chopin's Barcarolle in F sharp (Op. 60), and was, of course, called upon for more. In response she gave the same master's Berceuse in D flat, both pieces being played with rare refinement of method. Miss Fillunger sang *Lieder* by Beethoven, Schubert, Mendelssohn, and Brahms in her customary artistic manner.

Bazzini's Quartet in G was repeated on the following Saturday, the programme likewise including Dvorák's magnificent Pianoforte Quintet in A (Op. 81) and Beethoven's Variations in E flat (Op. 35), Mr. Leonard Borwick giving a superb rendering of the last-named work. Mr. Klengel, who was the violoncellist at both Concerts this week, introduced a Romance in E by Volkmann (Op. 7), which he played with much effect. Miss Fillunger was again the vocalist.

Seldom in the history of these performances has more excitement been occasioned than on the 11th ult., when Mr. Paderewski was announced to make his only appearance this season. According to the most trustworthy authority, amateurs who were not provided with reserved seats began to arrive seven hours in advance. This hero-worship cannot be commended, but it is excusable, for musical genius is not always at command, and when found should be made a note of. The most popular, if not the greatest, pianist of the time gave an eloquent, if, perhaps, ultra-refined performance of Weber's Sonata in A flat, and took part in Brahms's Pianoforte Quartet in A (Op. 26). He also appeared as a composer in six songs, recently published, being musical illustrations of verses by his talented compatriot, Adam Mickiewicz. The words are characterised for the most part by tender sadness, and the music is delightfully weird and Slavonic. The songs were sung to perfection by Mr. Edward Lloyd, who used a crude English version which fails to do justice to the original lines. Mozart's Quintet in G minor completed the scheme. Some displeasure was caused by late arrivals, but this nuisance might be easily abated by the device adopted at other Concerts of compelling the laggards to wait until a pause before taking their seats.

Not much need be said concerning the last two Concerts of the year. On Saturday, the 16th ult., Schumann's somewhat rarely heard Quartet in F (Op. 41, No. 2) and Mozart's frequently performed Pianoforte Trio in E (No. 6) were the concerted works. Lady Hallé gave her favourite Handel's Violin Sonata in D, and Mr. Leonard Borwick Saint-Saëns's effective Caprice on the Ballet Airs from Gluck's "Alceste." The vocalist, Madame Frances Saville, included among her well-chosen songs Sir Arthur Sullivan's "Lord of our chosen race," from "Ivanhoe."

Dvorák's Quartet in E flat (Op. 51) and Brahms's Pianoforte Quartet in C minor (Op. 60), both very fine examples of modern chamber music, not so frequently performed as their merits deserve, were included in the programme of Monday, the 18th ult. The pianist, who was again Mr. Leonard Borwick, interpreted Schumann's Sonata in F sharp minor (Op. 11) with delightful refinement and perfect technique, and Madame Frances Saville was acceptable in airs by Handel, Mozart, and Schubert.

AMATEUR ORCHESTRAL CONCERTS.

Two Concerts were given by the Royal Amateur Orchestral Society during the past month, at the handsome and spacious new Queen's Hall in Langham Place. At

the first, a Smoking Concert on November 27, Duke Alfred of Saxe-Coburg was at his post as leader. The orchestral selections were played with much refinement and care, and greatly enjoyed by the numerous and distinguished company present. On the 6th ult. there was a "ladies' night," and a very large and brilliant company attended. The first part of the programme was devoted to the music of Gounod, and included the ballet airs from "Faust," rarely heard in performances of the opera in London; the Marche Réligieuse, the piquant "Funeral March of a Marionette," the Saltarello, the Overture to "Mireille," and vocal pieces contributed by Mdlle. Landi and Mr. Iver McKay. In the second part were Liszt's Rhapsodie Hongroise in F (No. 1), a selection from "Lohengrin," and minor pieces, vocal and instrumental. The Concert was ably conducted by Mr. George Mount.

The Stock Exchange Orchestral Society, with which is associated a male-voice choir, gave its first Subscription Concert this season at St. James's Hall, on the 19th ult. As usual, under the intelligent direction of Mr. George Kitchin, an interesting programme was provided, including a due proportion of novelty. The first piece was a Dramatic Prelude in D, by Mr. G. E. Boys Street, suggested, it is said, by Mr. Richard Mansfield's performance a few years ago of the dual character of "Dr. Jekyll and Mr. Hyde." If not original in the strictest sense of the term the piece is very effective, the themes being well contrasted and the orchestration musicianly. The composer was called to the platform and cordially applauded. Another work unfamiliar to London amateurs was Sir Herbert Oakeley's Suite "In the Olden Style," which has been frequently played abroad, and was included in the scheme of the recent Cheltenham Festival. It is in five movements, and is old-fashioned rather in phraseology than in its tonality, which shifts in a manner entirely foreign to the custom of eighteenth century composers of suites. It is, however, bright and piquant, perhaps the most effective section being a *Minuet* and *Trio* in E flat, written originally for a play in which the students of the Edinburgh University took part. Haydn's Symphony in B flat (No. 4 of the Salomon set) and Gounod's charming Overture to "The Mock Doctor" completed the purely orchestral selections, all of which were vigorously and intelligently interpreted. The male-voice choir fully sustained its reputation for refined part-singing in several glees and part-songs, and Mr. Tivadar Nachèz was heard to moderate advantage in Beethoven's Violin Concerto.

On the 21st ult. the Strolling Players' Amateur Orchestral Association gave a Concert at the Queen's Hall, which was well filled. The programme commenced with Beethoven's "Pastoral" Symphony, and included Dr. A. C. Mackenzie's beautiful "Benedictus," the Spanish ballet music from Massenet's "Le Cid," and a new Overture "May is come," by Mr. A. E. Wight. The last is an agreeable piece in a slightly pastoral style as befits its title. All the selections were well played, under the direction of Mr. Norfolk Megone; vocal pieces were contributed with much effect by Master Cyril Tyler and Miss Ada Tomlinson, and Mr. Simonetti played some violin solos acceptably.

ROYAL ACADEMY OF MUSIC.

The crowded state of St. James's Hall on Tuesday afternoon, the 19th ult., when the usual ante-Christmas Concert was given by the time-honoured school in Tenterden Street, showed the interest now taken in the Institution, in spite of the formidable rivalry with which it has to contend. Let us hasten to add that the performances afforded strong evidence, on the whole, that the training of the young people is being conducted on legitimate lines, and that budding talent, beyond the average, is contained in the ranks of the students. The most satisfactory display of executive ability was that of Miss Sybil Palliser, in Henselt's very trying Pianoforte Concerto in F minor. Though the tone she produced from her instrument was not powerful, the touch was excellent, and the false notes were very few and far between. Another feature of more than ordinary significance in the programme was a dramatic scena for mezzo-soprano, entitled "Alcestis," by Mr. Reginald Steggall (student), with words by Mr. Granville Bantock, a former student. It is an elaborate piece in a very modern style, the orchestration showing the influence of Wagner. The scena was artistically and even powerfully sung by Miss Edith M. Hands, whose low notes are of exceptionally fine quality. Commendation may be given to Mr. Harold E. Macpherson for his rendering of the *Adagio* and *Rondo* from Weber's neglected Pianoforte Concerto in E flat, and to Mr. Fritz W. Read for the promise he evinced in Rubinstein's Pianoforte Concerto in G. The Concert was conducted by Dr. A. C. Mackenzie.

ROYAL COLLEGE OF MUSIC.

The annual operatic performance given in connection with this establishment is awaited with interest, for musicians expect something out of the common in selection and achievement, and they were certainly not disappointed on the 6th ult., when Schumann's only lyric drama, "Genoveva," was given at Drury Lane Theatre, for the first time on any stage in this country. The work, produced at Leipzig in 1850, has never taken much hold of the public, even in Germany, where Schumann's genius was far more speedily recognised than with us. But the reasons for the comparative failure of the work are obvious. The composer's dreamy, reflective nature did not lend itself to the sharp, incisive style which should characterise dramatic music, and, misunderstanding the needs of an opera libretto, he altered the book furnished him, and taken from Hebbel's tragedy "Genoveva" and Tieck's on the same subject, the result being a singularly clumsy and ineffective treatment of an interesting story. The supernatural element in the libretto is especially absurd, and the characters, which should be life-like, are mere shadows. But it is in the style of the music that Schumann's hopeless inability to cope with a task of this nature is most fully apparent. He pours forth numberless beautiful themes and treats them in song or symphonic form, so that "Genoveva" is far more suitable to the concert-room than the operatic stage. As a cantata it was presented, with curtailments, by the Bach Choir on March 8, 1887, at St. James's Hall, and was in this guise, on the whole, more effective than on the occasion now under consideration, notwithstanding the great pains evidently taken to present the work in the most favourable light. Among pupils who were allotted leading parts Miss Una Bruckshaw, who impersonated the unjustly accused wife; Miss Kirkby Lunn, as the witch *Margaret*; Mr. Archdeacon and Mr. R. E. Davies displayed the most abundant promise. The voices of the young choralists were fresh and pure, and the orchestra was also highly commendable. Mr. Richard Temple was responsible for the stage arrangements, which were far above the average of "scratch" performances. Professor Villiers Stanford conducted with all needful care and vigilance.

The last Students' Concert in the old year took place on the 20th ult., and was orchestral, as usual. The programme contained two novelties, in the shape of compositions by present and past students. An Overture in G, for full orchestra, by Mr. H. Walford Davies, proved to be a singularly ripe work. An impressive *Largo*, in which the brass is felicitously employed, leads into a vigorous and impassioned *Allegro*; this contains some capital music, the subjects and their treatment being alike worthy of commendation. The second theme is an eloquent phrase, which speaks well for the young composer's melodic gifts. The orchestra is handled with much skill; sonority and effective contrasts of colour are features of the scoring, and the powerful *Coda* proves that he knows how to work up to an effective climax. Two love songs to Italian words ("Ove sei" and "Desio"), composed by Mr. Godfrey Pringle, were sung with sympathetic voice and style by Miss Maude Pierpoint. They are interesting little pieces well written for the voice, and, in their vocal phrases, happily suggestive of the style which obtains in the land of song. The orchestral accompaniments are full of colour; that of the second song being notable for sensuous charm. Chopin's F minor Concerto was played by Miss Gwendolyn Toms. We have frequently spoken highly of this young lady's performances; in some of these she may have displayed greater power and dash than on the

occasion under notice, but she has never played with such delicacy and finish as in the *Larghetto* of Chopin's work. Miss Rina Allerton gave promise of future excellence as a dramatic singer in Beethoven's "Ah! Perfido," and Mr. Paul Ludwig's rendering of Bruch's "Kol Nidrei" deserves a special word of praise, for it was in every respect admirable; his *cantabile* is quite masterly. The orchestra was heard to great advantage in Brahms's superb Variations on a Theme by Haydn (Op. 56A) and Liszt's first Hungarian Rhapsody, which went with splendid spirit and abandon. Professor Stanford conducted.

The gold medal presented annually by Messrs. J. and J. Hopkinson for competition by pianists at the Royal College of Music was awarded by the Director and Board of Professors on the 13th ult. The competitors were five in number, and the medal was adjudged to Miss Gwendolyn Toms, who has been for two years Pringle Scholar of the College.

GUILDHALL SCHOOL OF MUSIC.

A performance, valuable as a lesson to the young people who took part in it, and interesting to musical amateurs generally, was given at St. James's Hall, on the 14th ult., by pupils of the prosperous school on the Victoria Embankment. This was Handel's "Messiah," an Oratorio which, however much it may be loved in this country, is, as a rule, presented in a more or less curtailed form, the only exceptions being the performances at certain of the Festivals of the Three Choirs, where of course time is not such an important object as it is in busy London life. The numbers usually omitted according to time-honoured precedent include the airs "Thou art gone up on high" and "If God be for us," the duet "O Death, where is thy sting?" the second parts of the solos "He was despised" and "The trumpet shall sound," and the chorus "But thanks be to God." The task imposed upon the Guildhall students was extremely arduous, for, apart from the difficulties of the music, which it may surprise any who do not know "The Messiah" are considerable, the performance lasted, including a brief interval, more than three hours and a half. The efforts of the choir of 200 and the orchestra of 75 were, however, distinguished by unfailing care if not confidence, and though the attack may have been sometimes rather feeble, actual errors of importance were very few. The solos were divided among a large number of students, all of whom justified their appearance on a public concert platform, many displaying more than average promise. The performance was conducted by Sir Joseph Barnby.

QUEEN'S HALL.

The first public Concert given in this building took place on the 2nd ult., under the direction of Mr. Frederic H. Cowen, the programme consisting of Mendelssohn's "Hymn of Praise" (preceded by the National Anthem) and a miscellaneous selection. The soloists were Madame Albani, Miss Margaret Hoare, Mr. Edward Lloyd, and Mr. Frederick Dawson, the last-named of whom gave an admirable performance of Beethoven's "Emperor" Concerto, which was the chief feature of the miscellaneous section. A choir had been got together for the occasion that testified alike to the ability of English singers and the discretion of Mr. Robert Newman, on whom the selection of voices had devolved. Nothing could have been finer than the rendering of the choral portions of Mendelssohn's work. Had the choir been rehearsed for months, it could scarcely have sung with greater unanimity of expression or attack, and the fact that this result was achieved in a few days only, deserves the fullest acknowledgment, if only for the benefit of future musical historians. In spite of its merit, however, the Concert was regarded chiefly as a test of the acoustic merits of the hall. These amply justified the claims that had been made. Every detail was heard with the utmost clearness, and in the loudest passages no trace of obscurity was apparent. A large audience had assembled, and its approval both of the hall and the performance was emphatic and unanimous. The organist was Mr. W. G. Wood, and the orchestra was led by Mr. G. H. Betjemann.

HIGHBURY PHILHARMONIC SOCIETY.

It is greatly to the credit of this Society that the programme of the Concert on Monday, the 18th ult., should have included so important a novelty as Mr. F. H. Cowen's romantic legend "The Water Lily." The interest of the occasion was heightened by the engagement of the principal soloists who interpreted the work at Norwich—Madame Albani, Madame Marian McKenzie, Mr. Edward Lloyd, and Mr. Norman Salmond. The subject of Mr. Cowen's cantata is one that is particularly suited to his musical temperament. It exhibits to the greatest advantage his faculty for dealing with fanciful, fairy-like scenes. Great praise is due to both chorus and orchestra for the sympathy they displayed with the spirit of the work, and the admirable manner in which they met the no slight demands of the music for executive precision and delicacy. These qualities were especially noticeable in the rendering of the Dream scene in the Prologue and the scene "On a Scilly Islet." The martial ardour of the chorus "Lance to lance," and the dramatic expectancy of the crowd as the various knights essay to arouse the heroine from her death-like sleep, were also excellently conveyed. Concerning the principal soloists, it is sufficient to say that they were all in excellent voice and that they each appeared to thoroughly enjoy singing again the melodious and effective numbers assigned to their respective parts. There only remains, therefore, to add that Mr. A. Strugnell was entrusted with the brief remarks of *King Arthur*, and that the work had a most cordial reception, Mr. Cowen being called to the platform at the close amidst the heartiest applause. The second part of the programme consisted of Mr. Edward German's popular Three Dances from the incidental music to "Henry VIII.," the scena "Softly sighs," sung by Madame Albani, and Mr. G. R. Betjemann's clever choral "Song of the Western Men," the effectiveness of which has been much increased by the recent revision by the composer of the orchestral parts. Mr. G. H. Betjemann conducted throughout with his usual skill.

MESSRS. PLUNKET GREENE AND LEONARD BORWICK'S RECITAL.

A remarkably interesting performance was given by the two talented young artists above-named at St. James's Hall on Tuesday, the 5th ult., not the 6th, as by a curious error was stated on the programme. Mr. Borwick led off with Schumann's "Carnaval," of which he gave a rendering at once brilliant and intelligent, reminding the hearer, in some of the movements, of Madame Schumann's own reading. Mr. Plunket Greene then sang no fewer than seven songs by Martini, Handel, Beethoven, Cornelius, Jensen, Franz, and Holländer, with unfailing expression, though in the matter of vocal production he was not unimpeachable at times. The clever "Ein Ton" of Cornelius, in which the voice has only one note throughout while the accompaniment is as varied as possible, elicited a warm encore. Next came a group of minor pianoforte pieces by Bach, Scarlatti, Chopin, Liszt, Saint-Saëns, and Paderewski, the Polish composer last-named being represented by a "Humoresque de Concert (*genre* Scarlatti)," in which the style of the old master is imitated with capital effect. For an encore Mr. Leonard Borwick gave Brahms's "Cradle Song" from his pieces (Op. 117). The Recital concluded with six numbers of "Songs of the Four Nations," arranged by Arthur Somervell. These included examples of English, Welsh, Manx, Cornish, and Irish ditties, all interesting in their several ways. The Recital was an unqualified success and attracted a very large audience.

ROYAL COLLEGE OF ORGANISTS.

The lecturer at the Royal College of Organists on the 5th ult. was Mr. J. Hamilton Clarke, who read a paper entitled "Two years' music in Australia, by one of the survivors." The paper gave an interesting and graphic account of the two years' life of the unsuccessful National Orchestral Society formed to carry on the Concerts conducted by Mr. F. H. Cowen at the Melbourne Exhibition.

Mr. Clarke, as Conductor of the new Society, had many peculiar and unique experiences which were amusingly narrated, and several useful hints and suggestions were given to those who might purpose pursuing a musical career in the Colonies.

MUSICAL ASSOCIATION.

AT the December meeting of the Musical Association Mr. W. H. Cummings gave an erudite and attractive discourse upon "The Art of Clavier playing, Past and Present." Before the middle of the fourteenth century, the speaker said, the art could scarcely be said to have existed. Organists of the fourteenth and fifteenth centuries were called *pulsators*, or strikers, owing to the notes of their instruments being struck by the clenched fist. Subsequently engravings showed the notes being depressed by all the fingers straightened out. When organ-builders provided keyboards which permitted the fingers being used separately, their straight horizontal position was still maintained, and this was the cause of the thumb being regarded as useless, since its comparative shortness prevented its reaching the keyboard so long as the fingers were thus extended. The earliest mention of fingering was found in a book published in 1571 by Ammerbach. In this the thumb was indicated by O and the fingers by 1, 2, 3, 4. This fingering prevailed in Germany down to 1741. After that date the thumb was indicated as the first finger. In 1599, however, a book was published in England entitled "Lessons on the Virginals," in which the thumb was indicated by the figure 1. The employment of × for the thumb in England was attributable to German musicians who migrated to this country. Amongst these was Rudolph Falkner, who published in England in 1762 "Instructions for playing the Harpsichord," in which the thumb was marked by a ×. This system was adopted by Clementi, who came to London in 1777, and by Dussek, who arrived eleven years later; both became London music publishers, and with the unfortunate result that the old English method of fingering, which certainly dated from 1599, was supplanted by the bad German method. When Bach began his musical studies fingering in Germany was in a most chaotic state. By curving his fingers he was able to utilise the thumb, and upon this he established a method for himself. There could be little doubt, however, but that he derived his ideas of fingering from Couperin, whose method was published in 1717 in "L'Art de toucher le Clavecin." In the preface of this work Couperin said, "The method which I give you here is unique." Phillip Emanuel Bach spoke of the improvements in fingering made by his father, but it was a mistake to suppose that their systems were identical. Bach, for instance, passed the middle finger over the first; his son prohibited this action. From Ph. E. Bach and Handel to the present time there had been practically no change in the method of fingering the keyboard. It should be remembered, however, that the effect was produced not by the method, but by the ability of the performer who used it. In conclusion, Mr. Cummings expressed his opinion that, provided a good technic had first been acquired on the pianoforte, practising on an organ would be beneficial rather than otherwise to students at the former instrument.

Considerable difference of opinion prevailed during the subsequent discussion relative to the production of a "singing tone" on the pianoforte; the Chairman, Mr. Banister, maintaining that it was caused by finger *pressure* on the keys, and Mr. Walter Wesché and Mr. Gilbert Webb arguing that the pianoforte notes could only be made to sound by a blow.

MUSICAL GUILD.

A PROGRAMME of exceptional interest had been arranged for the third of the current series of these excellent Concerts, on November 28. The original version for two pianofortes, two violoncellos, and horn, of Schumann's well-known Theme and Variations (Op. 46) was performed for the first time in England. As might have been anticipated, the two violoncellos had a difficult task to make themselves heard against two powerful Broadwood grands, and the horn, which should have given a touch of colour to the whole, was most inadequately played; in fact, for the second half of the work it was not heard at all, so that it cannot be said that this novelty was given in accordance with the "composer's intention." It is only right to add that the horn player was not a member of the Guild. Brahms's magnificent Pianoforte Quartet in A (Op. 26) completed the programme, and was well played by Miss Annie Fry, Miss Isabella Donkersley, Messrs. A. Hobday and Paul Ludwig. The last three artists were joined by Messrs. W. Sutcliffe and Percy Kearne in Mr. Holmes's Quintet; and Miss Annie Grimson and Mr. F. Sewell were responsible for the pianoforte parts, with Messrs. P. Ludwig and J. T. Field for the violoncello parts in Schumann's work. Mr. E. H. Yeo was the vocalist. The last Concert, on the 12th ult., opened with a highly satisfactory rendering, by Messrs. Bent, Sutcliffe, Hobday, and Ludwig, of Beethoven's String Quartet in F (Op. 95), in which the excellence of the *ensemble* told of painstaking rehearsals. Mr. Paul Ludwig played Brahms's Violoncello Sonata (Op. 99), and by his capital performance justified his choice of this beautiful but difficult work. Miss Grimson was commendable as the pianist. Schumann's Pianoforte Trio in F (Op. 80) was the third concerted piece, and received a spirited interpretation from Miss Fry, Miss Donkersley, and Mr. Ludwig. Miss Florence Shee sang songs in English, German, and French.

LONDON GREGORIAN CHORAL ASSOCIATION.

THE annual meeting of the members of the London Gregorian Choral Association was held on the 14th ult., at the Chapter House, St. Paul's Churchyard, when the hon. secretary, Mr. R. A. Turner, read a report of the past year's proceedings, which showed that the Society had made most satisfactory progress and had now no pecuniary liabilities. At the conclusion of the business proceedings, Mr. H. B. Briggs read a paper, entitled "Plainsong, the Church's liturgical music." Mr. Briggs endeavoured to prove that not only was plainsong theoretically and practically the best possible musical setting of the Church service, but that the English Church had no right to use any other. The lecturer also said that it was time we cleared our minds "from the cant of trusting to the reputed opinions of eminent musicians about the beauty of plainsong . . . for a more dreary affair than plainsong in a Continental Cathedral under the old *régime* could not be imagined. A one-finger performance on the nursery pianoforte of the 'Blue Bells of Scotland' was wild and festive in comparison. The plainsong that could be heard anywhere within the last twenty years was merely the fossil remains of the old chant which had been turned into stone by the medium of modern music." The only great musician who was capable of giving an opinion on plainsong was Gounod, who, after a visit to the Abbey of Solesmes, had written as follows: "You close your eyes and open your ears, all to hear this marvellous music, just as you would at a real concert of artists; and you soon forget that you are in the nineteenth century, except so far as the execution recalls that of the best performers of the present day, including those at the Opera. And yet it is plainsong that these monks are chanting; but a plainsong so *cantabile* with its pneume-forming motives, and its notes not horribly long and uniformly funereal like those that the ignorant singers of our parish churches swallow up and spit out at us from their yawning jowls. Here, on the contrary, you listen to a charming and brilliant succession of Psalms, hymns, antiphons, &c., the motives of which are always so varied that the one, two, three hours of service pass in an enchantment of your whole being." It was this authentic method of chanting which was essentially the music of the Church. Plainsong differed from modern music in three particulars—viz., tonality, rhythm, and absence of vocal harmonics. Its tonality consisted of eight modes, its rhythm on syllabic accentuation. It was this latter peculiarity that made plainsong so uniquely suited to the prose of the Church service.

During the reading of the paper, various portions of the Church Liturgy were well sung according to the traditions of the monks of Solesmes by the choir of the Plainsong and Mediæval Society, under the conductorship of Mr. Abdy Williams.

CATFORD CHORAL SOCIETY.

On the 19th ult. this Society, conducted by Mr. A. Furse, gave the first Concert of its new season at St. James's Hall, Forest Hill. The programme consisted of Bennett's "May Queen," and a selection of songs, part-songs, &c. The singing of the choir was again notable for finish and the careful attention paid to dynamic *nuances* and distinct declamation. Interest was lent to the occasion by the production of a new choral work of more than average merit, a setting as a ballad for chorus and orchestra of Scott's "Young Lochinvar," by Mr. A. Davidson Arnott. The composer has treated the poem with the freedom necessary for an appropriately dramatic musical illustration of so dramatic a subject, and while this has not resulted in formlessness, there is, on the other hand, perhaps too little in the way of broad choral development to satisfy the average chorus-singer. In Mr. Arnott's work the chorus has to be ever on the alert to follow the frequent changes of rhythm, time, and especially of mood. From this it may be inferred that it will prove effective with choirs which can appreciate and do justice to a work which is dramatic in the best sense of the word. Mr. Arnott has had no difficulty in supplying the requisite local colour; in fact, his music "smells" of "brown heath and shaggy wood," and the characteristics of Scotch music are so felicitously and spontaneously reproduced that there can be no doubt as to his nationality. The fine, dashing opening phrase, of which excellent use has been made, could only have been penned by a Scotch musician; this remark applies to many pages in a score which contains much that is fresh, unconventional, and interesting, both in the vocal parts and accompaniments. The ballad was sung by Mr. Furse's chorus in capital style, and the composer was several times enthusiastically called at the finish. He is undoubtedly a young musician of great promise, from whom much good work may be expected. The rest of the programme may be briefly dismissed, but mention must be made of Mr. Charles Magrath's splendid delivery of two songs by Mr. Arnott, "Give a rouse," and for an encore, "I love thee"; the latter is a beautiful specimen of love music—a broad, impassioned melody of deep pathos, and yet simple withal.

DR. F. J. SAWYER'S "ORPHEUS."

The Brighton and Hove Choral and Orchestral Society, at its Concert at the Dome, on the 7th ult., produced the new dramatic cantata "Orpheus," the work of its energetic and accomplished Conductor, to which was awarded the prize of £100 in the recent competitions inaugurated by Messrs. Methven, Simpson and Co., of Edinburgh. The libretto—the result of collaboration with "some artistic friends"—is well defined, poetic, and musical. It is divided into three scenes: "On the banks of the Styx," "The Meeting," "The Journey." The music is written for four soloists, chorus, and orchestra (an Appendix contains directions for adapting the work when only two soloists are available). *Orpheus* and his *Eurydice* are represented by the soprano and tenor, whilst the contralto and baritone alternate with, and give additional variety to, the chorus in descriptive and reflective passages according to classic precedent. Scene I. opens with a sombre and unrestful Introduction, appropriate and original both in matter and orchestration. Before the chorus (without soprani) enters to the same music, with the words "Here in a world that is no world," some use is made of the *Orpheus* motive. In No. 2, *Orpheus* appears, seeking his lost bride; and No. 3, "Charon, thou sittest like a thing of stone," is one of the most effective solos in the work. *Charon* being ultimately induced to convey *Orpheus* over the river, the scene closes with a chorus descriptive of their passage. In Scene II., after an Interlude constructed mainly on the *Orpheus* motive, a very charming contralto solo and semi-chorus (soprani and alti), "At rest, at peace," representing the reflections of those in Erebus, is contrasted with a baritone solo and semi-chorus (tenori and bassi) as from Tartarus, "Woe! unutterable woe!" Here we have most effective music and delicate and forcible orchestration somewhat Wagnerian, difficult perhaps, but well repaying the trouble of careful preparation. *Eurydice* is now heard in the scene "I stand between two awful worlds," and the *Eurydice* theme is first heard. Of this as well as of the *Orpheus* motive, on his approaching, there is skilful and artistic handling. *Eurydice's* music, as she defies the gods and hears *Orpheus* approaching, and that in the meeting and the duet "There is no night of death if thou art there," with which the scene closes, is dramatic to a high degree.

The chorus "Along the fearful road," quite suggestive enough of Dvorák, opens Scene III. The voices of *Orpheus* and *Eurydice* are heard in short passages, alternating with the choruses descriptive of the various ordeals through which he leads her. The music is amply suggestive as they pass through the Realms of Fire and Water into that of Spirits. At this point use is made of reiterated chords on the strings, played *col legno*, and the chorus "Come, dead men, round her dance," is well written. At *Orpheus's* fatal violation of his contract with *Pluto*, in turning to her aid, *Eurydice's* "Farewell" is heard fainter and fainter as she disappears; though in this performance the greatest possible effect was hardly attained here. An expressive duet, in canon, for contralto and baritone, "Weep for the love," leads into the final chorus, "Lonely on earth," in which the *Orpheus* theme is made considerable use of by augmentation. The soprano was Miss Emily Davies (who claimed special indulgence by reason of a cold); the tenor, Mr. Iver McKay; Miss Emily Dones sang the contralto and Mr. T. Lynes gave an excellent rendering of the bass parts. On the whole, the performance was an eminently satisfactory one, and Dr. Sawyer received a double recall.

THE LONDON BOARD SCHOOLS VOCAL MUSIC COMPETITION.

The fifth annual vocal music Competition for the challenge medallion offered to choirs in metropolitan elementary schools was successfully held in Exeter Hall on the 13th ult. Eight choirs had been selected at a series of local competitions for the honour of appearing at the final event. On this occasion some special prizes were offered. To the first choir Mr. Curwen gave a prize of books relating to music, and to the second choir Messrs. Novello and Co. gave a handsomely framed portrait of Handel. All the competing choirs were also presented with a picture bearing an inscription that it was a memorial of the occasion. Each choir had to sing:—

(*a.*) "Divine Cecilia." (A three-part arrangement of a Glee by S. Webbe.)

(*b.*) A three-part sight test to the Sol-fa syllables only.

(*c.*) A piece of its own selection.

The Judges were Sir John Stainer, Professor Bridge, and Mr. W. G. McNaught. Sir John Stainer stated, on behalf of himself and colleagues, that they had unanimously decided that the Haselrigge Road School must have the medallion, and that Lyndhurst Grove School must have the second prize; the Judges desired it to be understood that there was very little difference between these two choirs. The result was received with great applause. The prizes were then formally handed to the victors by Lady Stainer, who herself was presented with a handsome bouquet.

OBITUARY.

On the 9th ult. there passed away, at his residence near Windsor, Sir George Job Elvey, one of the most respected musicians of the present century. Born at Canterbury in 1816, George Elvey, like his brother Stephen, who was several years his senior, evinced at an early age a predilection for music, and after studying under Highmore Skeats, Organist of the Cathedral, and also under his brother, he went to the Royal Academy of Music, where he had for masters, Cipriani Potter and Dr. Crotch. His veneration for Crotch was very great, and the composer's Oratorio "Palestine" was frequently performed under Elvey's direction at Windsor. His connection with the Royal borough commenced in 1835, when he was appointed Organist and Master of the Boys at

St. George's Chapel. It was a responsible position for one so young, but he at once proceeded to justify the selection by improving the music, which had fallen into a sad state of neglect; and under his direction the choir of St. George's became one of the most famous in the United Kingdom. He took the degree of Mus. Bac. at Oxford in 1838, and graduated Mus. Doc. two years later. One of his degree exercises—a short Oratorio, "The Resurrection and Ascension"—was performed by the Sacred Harmonic Society in December, 1840. He wrote another Oratorio, "Mount Carmel," containing some excellent music, but the subject is unfortunately the same as Mendelssohn's immortal "Elijah." But it was as a writer of church music that he most excelled. Many of his anthems, such as "I beheld, and lo!" "In that day," "Wherewithal shall a young man," "When Israel came out of Egypt," "Arise, shine!" "And it was the third hour," and "Unto Thee," are extremely effective, and the last-named is a really beautiful composition. From his position in Windsor Castle, Elvey was called upon to take part in many Royal christenings, confirmations, weddings, and funerals, and much of his music owes its origin to these events. As an accompanist on the organ he was without a rival, but he was singularly conservative in his views, and until his retirement, in 1882, the beautiful instrument in St. George's had unequal temperament and F manuals and pedal-board. For modern music he had no sympathy—Handel being his favourite composer. In 1871 he was knighted by the Queen. Sir George Elvey was married no fewer than four times, and leaves a widow. Many of his pupils have attained excellent positions in the musical world, and there was a considerable muster of "old boys" at the funeral on the 14th ult., which was a very impressive service.

We regret to announce, also, the following deaths:—

William Chalmers Masters, on November 28, at Southsea, aged seventy-three; teacher, and composer of songs, two operettas, "The Forester's Daughter" and "The Rose of Salency," and other vocal works.

Rudolf von Hertzberg, for many years Conductor of the famous Berlin Dome Choir, a pupil of L. Berger and S. Dehn. He died on November 22, at Berlin, aged seventy-five.

Robert Julien van Maldeghem, on November 13, at Brussels, aged eighty-three. Born in 1810, he became a pupil of Fétis, gained the Grand Prix de Rome at the Brussels Conservatoire in 1838, became well known as organist, composer, and editor of a musical paper, the *Cecilia*, for which he wrote masses, motets, organ fugues, &c. He rendered great service to Art by editing for thirty years his "Trésor musical," in which appeared numerous previously neglected compositions by the old masters of the Netherlandish and Flemish Schools, such as Josquin des Prés, Orlando di Lasso, and others.

Carl Kossmaly, composer, conductor, and musical *littérateur*, at Stettin, aged eighty-one. In 1846 he published a biographical dictionary of musicians. He was a staunch opponent of Wagner and the whole modern school.

Dr. Edward Frank, composer and pianist of considerable reputation in Berlin, where he died on the 1st ult., aged seventy-six.

Emil Börngen, on the 2nd ult., aged forty-eight; for several years chief professor of the violoncello and librarian at the Royal School of Music, Würzburg.

Josef Böhm, President of the Vienna Ambrosius Society for the cultivation of classical church music, formerly choir director at the Stadtpfarrkirche, Am Hof, Vienna, in which town he died on November 6, aged fifty-two.

Dr. W. Massmann, at Wismar, on November 29, aged ninety-one. He was one of the original members of the famous Leipzig "Pauliner" Church Choir, which was founded on July 4, 1822, by sixteen students at the University.

Karl, Freiherr von Sterneck, founder, and for many years president, of the Mozarteum, Salzburg, where he died, aged seventy-nine.

Franz Mair, the founder and for many years Conductor of the Vienna "Schubert-Bund" male-voice choir, on November 30, aged seventy-three. He composed over 100 male-voice choruses, numerous songs, masses, and large works for chorus and orchestra.

Giuseppe de Angelis, excellent horn *virtuoso*, at Naples, aged fifty-two.

Oscar Schmidt, talented composer of numerous works, a well-known figure in musical circles in Brussels, in which town he died, on the 15th ult., aged sixty-one.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The most important musical event of the past month has been Mr. Stockley's second Concert of the season. This is Mr. Stockley's twentieth series, and to his untiring efforts are due both the training of an admirable orchestra and the gradual culture of a special public such as alone can appreciate and enjoy orchestral works of the higher order. On this occasion Professor Stanford's "Irish" Symphony was produced—or, rather, reproduced—since it was first given at these Concerts some two or three years ago as the *pièce de resistance* of the evening. Dr. Stanford's music is not, as a rule, permitting of complete exhaustion upon a first hearing, consequently this second presentation of a work exacting both upon players and audience was highly welcomed. The composer has made ingenious use of one or two phrases from old Irish songs to furnish his *Leitmotiven;* not a little of the melodic interest of the work depends upon the skilful adaptation of these reminiscences. As for the orchestration and thematic development generally, the masterly hand is shown therein. The work on the whole is, indeed, perfectly balanced and clear, spite of its extreme complexity. The composer (who conducted in person) received the usual ovation at the close. Another very interesting production was the Overture to "Cleopatra," by the Italian composer Mancinelli. This work, owing to its melodic charm and bright orchestration, made a very great impression. The vocalist on this occasion was Mr. Plunket Greene; as solo pianist Miss Fanny Davies produced Chopin's Concerto in F minor.

The Festival Choral Society gave a revival of "Judith" (Dr. Hubert H. Parry) at the second Concert of this Society's subscription series. This is a work which, magnificent truly in its choral writing, is eminently fitted to display the merits of our Birmingham choristers. One of our local critics waxes most enthusiastic over this work, predicting for it a lasting fame in company with the "Elijah." It cannot be gainsaid, however, that our musical public in general preserves, at least, a cooler judgment, while not deficient in admiring appreciation of the high artistic excellencies of Dr. Parry's *chef d'œuvre*—unless, indeed, that term must, as some think, be applied rather to the composer's later work, "Job." To our mind—apart from any criticism of the music *per se*—"Judith" will suffer, if at all, rather from a certain fault in the subject-matter itself. It is, for instance, hardly "sacred" enough in theme to satisfy the requirements of an Oratorio public, whose ideals are "The Messiah" and the "Elijah." The "action," so to call it, though highly dramatic, is of a bellicose, secular sort, while the heroine of the "book," though imposing and noble, fails to excite any other feeling than that of admiration, mingled, perhaps, with a little repulsion. But "Judith" must take her chance with all other Apocryphal heroes and heroines; certainly, if a clever treatment of her sanguinary story in music can keep her fame alive, or further embellish and illustrate it, this will be done—and, as we conceive, never possibly better—in Dr. Parry's most masterly composition.

MUSIC IN BELFAST.

(From our own Correspondent.)

During the past month the principal item of interest in the musical world here has been the performance of Dr. A. C. Mackenzie's delightful work "The Dream of Jubal," by the Philharmonic Society, in the Ulster Hall, on November 28. The building was crowded to its utmost capacity by a critical audience, and the performance was one which reflected the greatest possible credit on the Society and its talented Conductor, Mr. F. Koeller. The vocalists engaged for the performance of the work were Miss Lucille Hill and Mr. Rhys Thomas. The

lady was indisposed, owing to a rough sea passage, but the tenor—a member of the Carl Rosa Company—displayed a remarkably fine voice, and did full justice to the beauties of the music. Mr. Charles Fry was specially engaged to deliver the beautiful poem of Mr. Joseph Bennett—which forms the backbone of the composition. The Committee were fortunate in securing this gentleman's services, and it is beyond question that a very favourable impression was created on the audience. The press also was unanimous in praise. The remainder of the programme consisted of Dr. C. V. Stanford's "Battle of the Baltic" (beautifully rendered) and a miscellaneous programme.

On the 1st ult. Dr. Collisson gave the fourth Concert of his Subscription Series in the Ulster Hall, assisted by Madame Alice Gomez, Miss Rosa Leo, and Mr. Holman Black as the vocalists, with Miss Kate Chaplin (solo violin) and Miss Mabel Chaplin (solo violoncello) as instrumentalists.

During the week beginning the 4th ult. our local Operatic Society gave seven performances of Lecocq's "La fille de Madame Angot," in the Theatre Royal, under the conductorship of Mr. Louis Mantell, assisted by Mr. G. C. Ferguson, deputy-Conductor. The principal parts were filled with the greatest ability and received with very hearty applause, Mrs. Louis Mantell, who undertook *Clairette*, being especially happy in the part. As an instance of the enthusiasm excited, it may be mentioned that this lady's song in the last Act received the unusual compliment of five encores. Mr. Louis Mantell and Mr. Edwin Rennie divided the *rôle* of *Ange Pitou*. Madame Ryan sang and acted charmingly as *Mdlle. Lange*, Mr. James Campbell was a splendid *Pomponnet*, and the other characters were all efficiently filled.

On the 15th and 16th ult. the Philharmonic Society gave two performances of "The Messiah" in the Ulster Hall, both of which were crowded to excess. The artists engaged were Madame Fanny Moody, Miss Lily Moody, Mr. Hirwen Jones, and Mr. Charles Manners. Mr. F. Koeller conducted with his usual ability.

MUSIC IN BRISTOL.

(From our own Correspondent.)

At the 99th popular Concert given by the Bristol Musical Association, on November 25, the choir sang Barnby's "Awake! Æolian lyre," Bishop's "Chough and crow" and "Now tramp," Mendelssohn's "The Lark's Song" and "A Hunting Song," and the Soldiers' Chorus from Gounod's "Faust" with commendable precision and effect. Mr. Howard Reynolds, the cornet player, proved an attraction to the popular assemblage; Miss Marianne Eissler contributed violin solos, and Miss Marjorie Eaton, Miss Beresford Joy, and Mr. Edward Branscombe sang songs.

The 100th Concert took place on the 16th ult., and proved a great success. The contributions of the choir were Bishop's "Hark! Apollo strikes the lyre," the Benedictus from Mozart's "Requiem," Faning's "The Song of the Vikings," Bishop's "What phrase, sad and soft," Pinsuti's "Good night, beloved," and Martin's "Sweet minstrel of the woods." Madame Gomez, Mr. E. T. Morgan, and Mr. Montague Worlock contributed songs, Mr. Riseley gave an organ solo, Mr. Geo. Harlow a cornet solo, Miss Mary George and Miss Buist harp pieces, Master Toy violin solos, and the band performed a couple of overtures.

On the 18th ult. Mr. Krauss, the hon. treasurer of the Bristol Musical Association, invited the members of the choir and band to a Conversazione in celebration of the giving of the century Concert. The opportunity was embraced of presenting Mr. Krauss with an illuminated address in recognition of his having filled the office of treasurer from the foundation of the Association.

A capital performance of Barnett's "Building of the Ship" was given, on the 14th ult., by the choir of Mr. John Barrett, in whose absence, through indisposition, Mr. George Riseley conducted. The choruses were all given with the precision, spirit, and finish which always mark the singing of this choral body. The solos were well delivered by Miss Susan Harrhy (Cheltenham), Miss Clara Aldersley, Miss Jennie Dutton, Mr. E. T. Morgan, and Mr. W. Thomas. Mrs. Brockbank Young was an admirable accompanist. Miscellaneous pieces comprised the second part of the programme, including a part-song, "The wind and the ocean," by J. L. Roeckel, to words supplied by Shapcott Wensley, composed expressly for and dedicated to the choir. The piece, given under the direction of the author, was well sung and warmly received by the audience.

Bishopston Church Choral Society gave a Concert on the 7th ult., when a number of glees and part-songs were rendered, under the direction of Mr. W. E. B. Westcott, and members contributed songs.

The Christ Church (Clifton) Choral Society, at its annual Concert, on the 6th ult., gave a creditable performance of Gaul's "Ruth," under the direction of Mr. John Barrett, the solos being taken by Miss Fanny Evans, Miss Clara Aldersley, Miss Jennie Dutton, Mr. Allan Hayes, and Mr. R. McGregor. The second part of the programme contained miscellaneous pieces.

A remarkably fine performance of Handel's "Messiah" was given in Colston Hall, on the 20th ult., by the Bristol Choral Society, the forces numbering 600. A long time had been spent in rehearsing the Oratorio and in polishing up points in the grand chain of choruses, hence the work was publicly unfolded with magnificent results. Miss Florence Cromey, Miss Emilie Lloyd, Mr. Harper Kearton, and Mr. Dan Price were the principal vocalists, and Mr. George Riseley conducted.

On November 28 a Conversazione of musical societies in Bristol took place in Colston Hall. The idea of bringing together in this way the various choral bodies originated with Canon Tetley and Mr. P. Napier Miles, cultured amateurs, who desired to strengthen amicable feelings between musical folk, hence it is a matter of regret that some of the societies did not see their way to accept invitations sent them. Nevertheless the gathering was large and enjoyable. Brief speeches were delivered by the Sheriff, the Dean of Bristol, Mr. H. C. Banister (on a short visit to the city), Canon Tetley, and Mr. P. Napier Miles. Under the direction of Mr. George Riseley, the Bristol Choral Society sang the Hallelujah Chorus from Handel's "Messiah," the Society of Instrumentalists played the *Andante* and *Finale* from Haydn's "Clock" Symphony, and the Orpheus Glee Society contributed several familiar glees and part-songs. Miss Florence Cromey, Miss Aldersley, and Mr. W. Thomas rendered songs, and Mr. Carrington played a violin solo.

The members of the Western Section of the Incorporated Society of Professional Musicians held their annual meetings on November 29. In the afternoon, Mr. H. C. Banister delivered a most instructive Lecture on "Some thoughts concerning Musical Composition." The annual banquet was held in the evening at the Imperial Hotel, under the presidency of Mr. E. A. Harvey, who was supported by Mr. Banister and a number of local musicians and friends. The brief speeches delivered were chiefly of a complimentary nature. After the repast a short musical programme was given.

Musical competitions in connection with the Bristol Industrial and Fine Arts Exhibition took place during the week ending the 2nd ult. Contests for prizes offered for pianoforte playing drew sixty-three competitors. Messrs. J. L. Roeckel and George Riseley were the adjudicators. In the senior pianoforte competition the chief prizes were won by Miss Ethel Goold, of Bath, the other prize-takers being Miss M. Glass, Miss Rose Thomas, Miss A. M. Coates, Miss G. M. Barnes, and Mrs. Mendham, all of Bristol. In the junior competition the prize-winners were Master H. A. Darbey, Miss A. C. Brooks, Miss Alice Krauss, Miss E. M. Bennett, of Bristol, and "Agnes Zimmermann," of Maesteg. The Llanelly Town Band carried off the chief honours in the brass band contests, and the other prizes went principally to local bands. Mr. George Riseley and Mr. J. Sommer, Chatham, were the adjudicators.

The musical Recitals in Bristol Cathedral having lapsed, owing to inadequate support on the part of the public, the Rev. Canon Cornish and Mr. J. W. Lawson have revived special musical services in Redcliffe Church, where they were established many years ago. The second service of the season took place on the 12th ult., Spohr's "Last

Judgment" being then given with orchestral accompaniment, under the direction of Mr. J. W. Lawson.

On the 13th ult. the same work was done in St. John's Church, Redland, with the aid of a band, Mr. A. E. Hill conducting.

Mr. Paderewski gave a Pianoforte Recital to a crowded assemblage at Colston Hall, on the 1st ult., and Mr. Sarasate a Violin Recital on the 12th ult.

Mrs. W. Weaver, Directress of the Bristol and Clifton Training School of Music, delivered a Lecture on "The Romance of Music and Musicians during the last two Centuries," at Redland, on the 5th ult.

The Rev. R. O. Hutchinson lectured on Wagner's "Tannhäuser," at All Saints' Hall, Clifton, on the 7th ult.

The Bristol Post Office Band Concert, on the 7th ult., was a success. Songs were sung by Madame Fanny Moody, Miss Lily Moody, and Mr. Charles Manners; the band played popular pieces, and Mr. George Riseley performed organ solos.

Messrs. Harrison's third Subscription Concert took place on the 11th ult. Madame Albani, who was prevented by illness from taking part in the previous Concert on November 21, was the principal vocalist, and sang the pieces formerly set down for her.

A number of School Concerts were given the week before Christmas.

Carol singing was general in the places of worship in Bristol at Christmas, the pieces being chiefly drawn from the useful books published by Messrs. Novello.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Berlioz's "Faust" was the work chosen by the Dublin Musical Society for its first Concert for the season, which took place on November 29, in the Examination Hall of the Royal University, Earlsfort Terrace. The attendance was large, but not so large as might have been expected from the interest of such a production. Berlioz's work is new to Dublin, save for one performance by the same Society in 1890, when it was one of the novelties pressed on the Committee by the then newly-appointed Conductor, Dr. Joseph Smith. Comparing its production on that occasion with the performance of last November, it is impossible to ignore the great strides made by the Society's choir and band during the last few years in coping with the difficulties of compositions in the advanced style.

The beauties of the "Easter Hymn" were greatly appreciated, and hearty applause greeted the conclusion of this number. The superior tone of the male voices in the Soldiers' and Students' choruses was also noticeable. The band scored a popular success in the Hungarian March, which was re-demanded but not repeated; and the "Dance of Will-o'-the-Wisps" was played with great taste and precision, as were also the accompaniments to the "Serenade," the "Invocation of Nature," and the "Ride to the abyss." The principal solo parts were sung effectively by Miss Medora Henson (who replaced Miss Lucille Hill), Mr. Edward Lloyd, and Mr. Bantock Pierpoint, whose rendering of the "Serenade" so pleased the audience that he was obliged to repeat it. The choir numbered 350 voices. The band was led by Mr. Th. Werner, Mr. Horan, sen., presided at the organ, and Dr. Joseph Smith conducted.

The annual series of Chamber Music Recitals under the auspices of the Royal Dublin Society commenced on November 20, at Leinster House, when Schumann's String Quartet in A (Op. 41, No. 5), Beethoven's Sonata (Op. 24) for pianoforte and violin, and Brahms's Quartet in G minor (Op. 25) for pianoforte and strings were performed before a large and cultivated audience. The same programme was repeated on November 27. On the 4th ult. Haydn's String Quartet (Op. 76, No. 2), Rubinstein's Sonata in A minor (Op. 19) for pianoforte and violin, and Dvorák's Quartet in E flat (Op. 87) for pianoforte and strings made up the programme, the *locale* being changed to the Large Hall of the Royal University, where the Recitals will continue to be held until the completion of the Royal Dublin Society's Theatre. The executants are Signor Papini and Mr. P. Delaney, violins; Mr. Grisard, viola; Mr. Bast, violoncello; and Signor Esposito, pianoforte.

Dr. W. H. Collisson's Popular Concerts at the Leinster Hall were continued on November 4 and the 2nd ult., his principal engagements being Madame Albani and Miss Alice Gomez.

A series of twelve Violin Recitals, by Herr Th. Werner, commenced at the Molesworth Hall on November 14. The six programmes announced a most exhaustive *répertoire*, giving examples of well-nigh every notable composer for the violin, from Handel and Bach to Sarasate and Saint-Saëns.

Two Pianoforte Recitals by Paderewski took place in the Leinster Hall on November 9 and 11. Quite a keen competition arose for places to see and hear the renowned pianist on his first appearance in Dublin. Bach, Beethoven, Mendelssohn, Chopin, Schumann, Liszt, Rubinstein, and Paderewski were represented on the programmes, and were interpreted by the *virtuoso* in a fashion that promptly established for him in Dublin the prestige he enjoys everywhere he has been heard.

At the Antient Concert Rooms Mrs. Scott-Ffennell's annual benefit Concert took place on November 25, when she had the co-operation of Mr. Plunket Greene, Signors Papini and Esposito, and others. Dr. Collisson conducted.

Miss Croft and Mrs. Ward-Moriarty held their benefit Concerts in the same hall on November 16 and the 6th ult., the Conductors being Mr. Kendal Irwin and Mr. Monypeny respectively.

Two Opera Concerts were given by Mr. Mapleson in the Leinster Hall, on the 4th and 11th ult., with Madame Dotti and a party of vocalists and instrumental soloists.

A very successful Extra Concert was given by the Dublin Musical Society on the 20th ult., when Handel's "Messiah" was performed, with Mrs. Fanny Moody, Mrs. J. Rosse, Mr. Evan Cox, and Mr. Charles Manners as principal vocalists.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

A magnificent rendering of Berlioz's "Faust," in which the Edinburgh Choral Union was rather overweighted, drew a very large audience on the 4th ult., and the second Saturday Evening Concert at popular prices was ample evidence that the Scottish Orchestra is now well established. The hall was very full, and a far from so-called "popular" programme was enthusiastically received. The success attained by Mr. Henschel's forces in the C minor Symphony secured a double recall for the Conductor, and a few ultra-enthusiastic members of the audience were so delighted that they actually proposed to encore the performance!

On Tuesday, the 12th ult., the rival scheme made a worthy bid for popular support. Mr. Manns, at the head of a larger body of instrumentalists, was warmly received by his friends, and an interesting programme was submitted. Edinburgh should profit by the opportunities of comparison and correction; but a more thorough system of advertisement would largely improve the Glasgow Choral Union's chances of success.

Mr. Sarasate, assisted by Madame Berthe Marx, gave his annual Recital in the Music Hall, before an audience affected in numbers by the great artist's appearance the same week in the second of Messrs. Paterson's Orchestral Concerts. Dvorák's Slavonic Dances (Op. 72) and his own "Faust" Fantaisie were the most noteworthy contributions by the Concert-giver, and Madame Marx was heard with great pleasure in a Chopin Scherzo and a modernised Scarlatti Sonata. Encores were the order of the afternoon; even Liszt's "Don Juan" Fantasia was re-demanded.

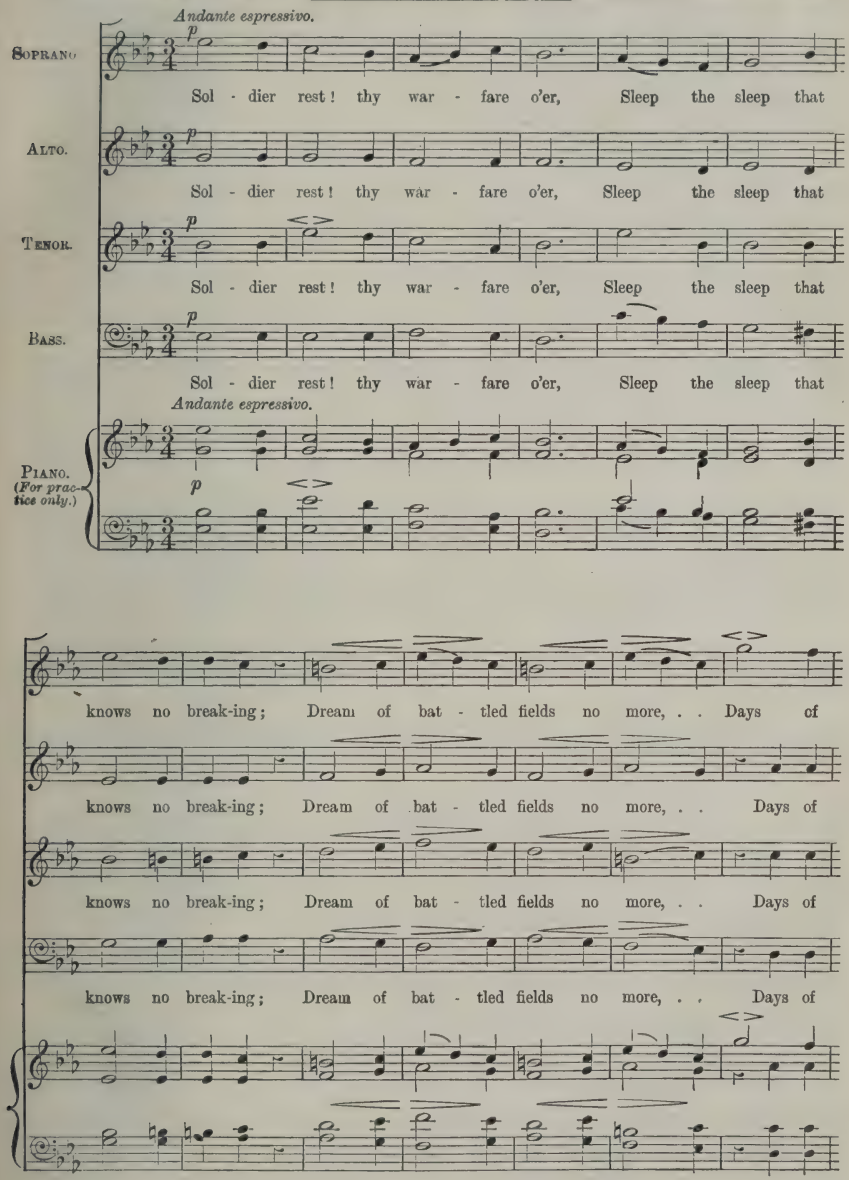
Mr. Henschel gave us one of the most enjoyable Concerts the season is likely to offer, on the 1st ult., in the Music Hall, when, under the auspices of the Edinburgh Philosophical Institution, he gave a Vocal Recital, assisted by Mrs. Henschel. The great success of a similar venture last year attracted a very large audience, and no one was disappointed. Mrs. Henschel in "Nymphs and Shepherds" and in her husband's charming Cradle Song (encored) was most successful, and Mr. Henschel's best

Soldier, rest! thy warfare o'er.

A FOUR-PART SONG.

Words by Sir WALTER SCOTT. Composed by HAMISH MACCUNN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Andante espressivo.
SOPRANO
Sol - dier rest! thy war - fare o'er, Sleep the sleep that
ALTO.
Sol - dier rest! thy war - fare o'er, Sleep the sleep that
TENOR.
Sol - dier rest! thy war - fare o'er, Sleep the sleep that
BASS.
Sol - dier rest! thy war - fare o'er, Sleep the sleep that
Andante espressivo.
PIANO. (For practice only.)
knows no break-ing; Dream of bat - tled fields no more, . . Days of
knows no break-ing; Dream of bat - tled fields no more, . . Days of
knows no break-ing; Dream of bat - tled fields no more, . . Days of
knows no break-ing; Dream of bat - tled fields no more, . . Days of

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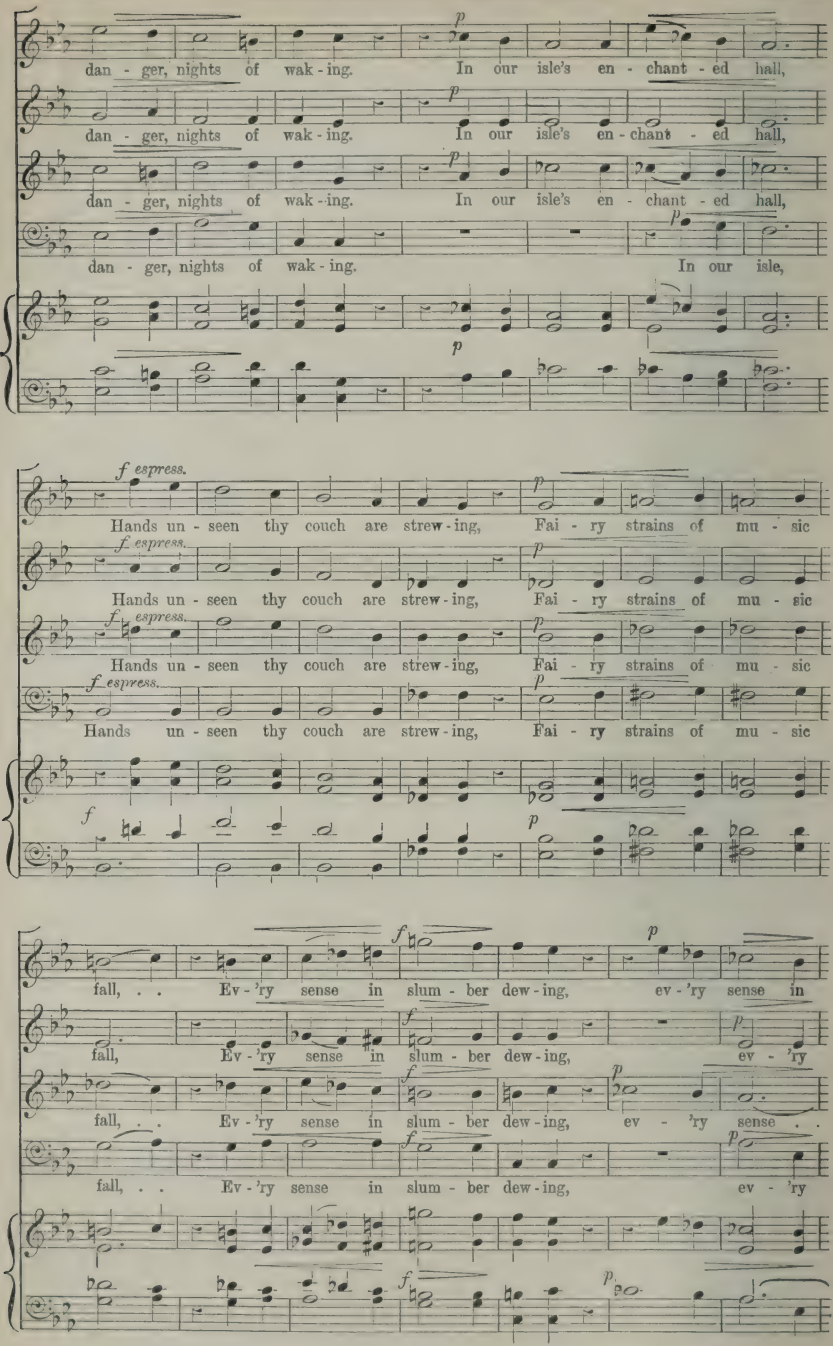
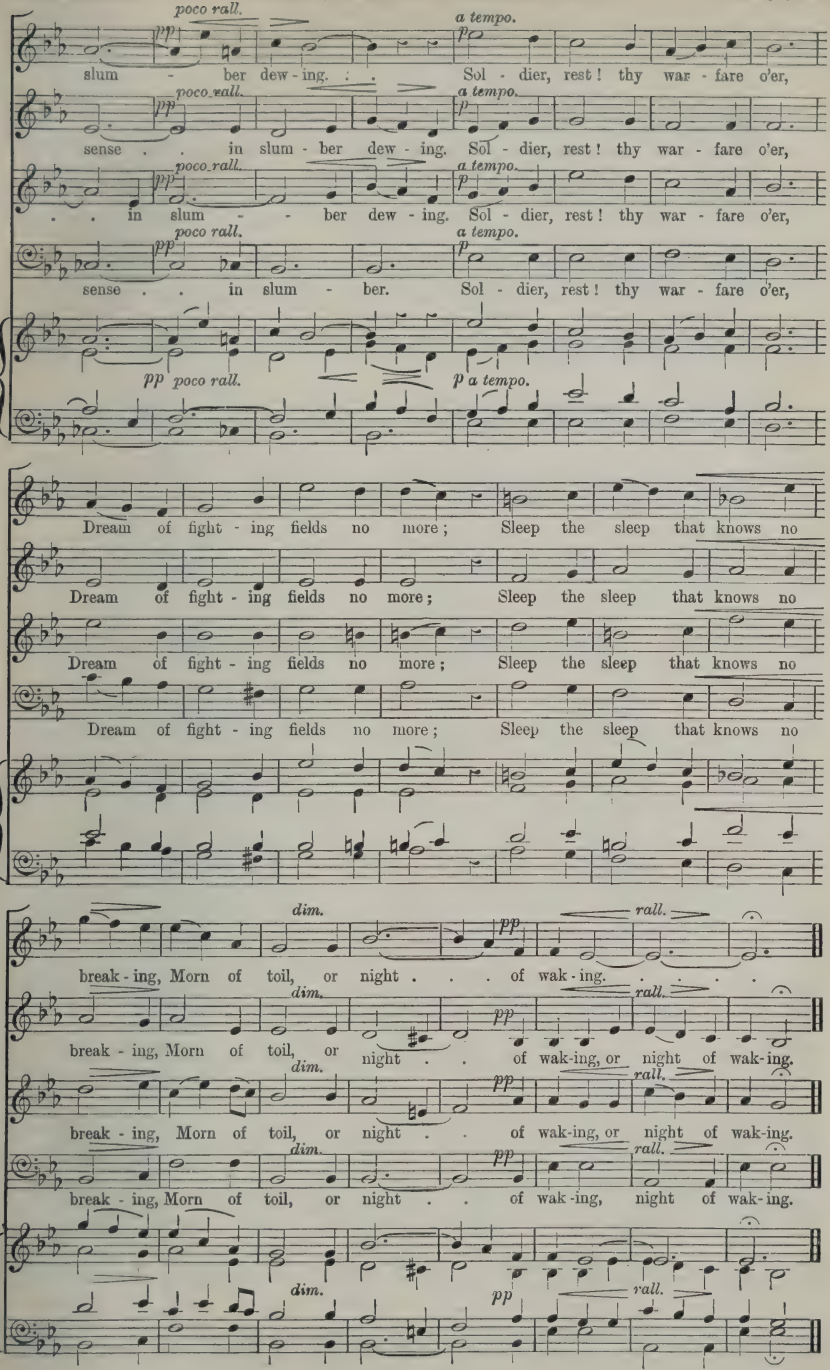
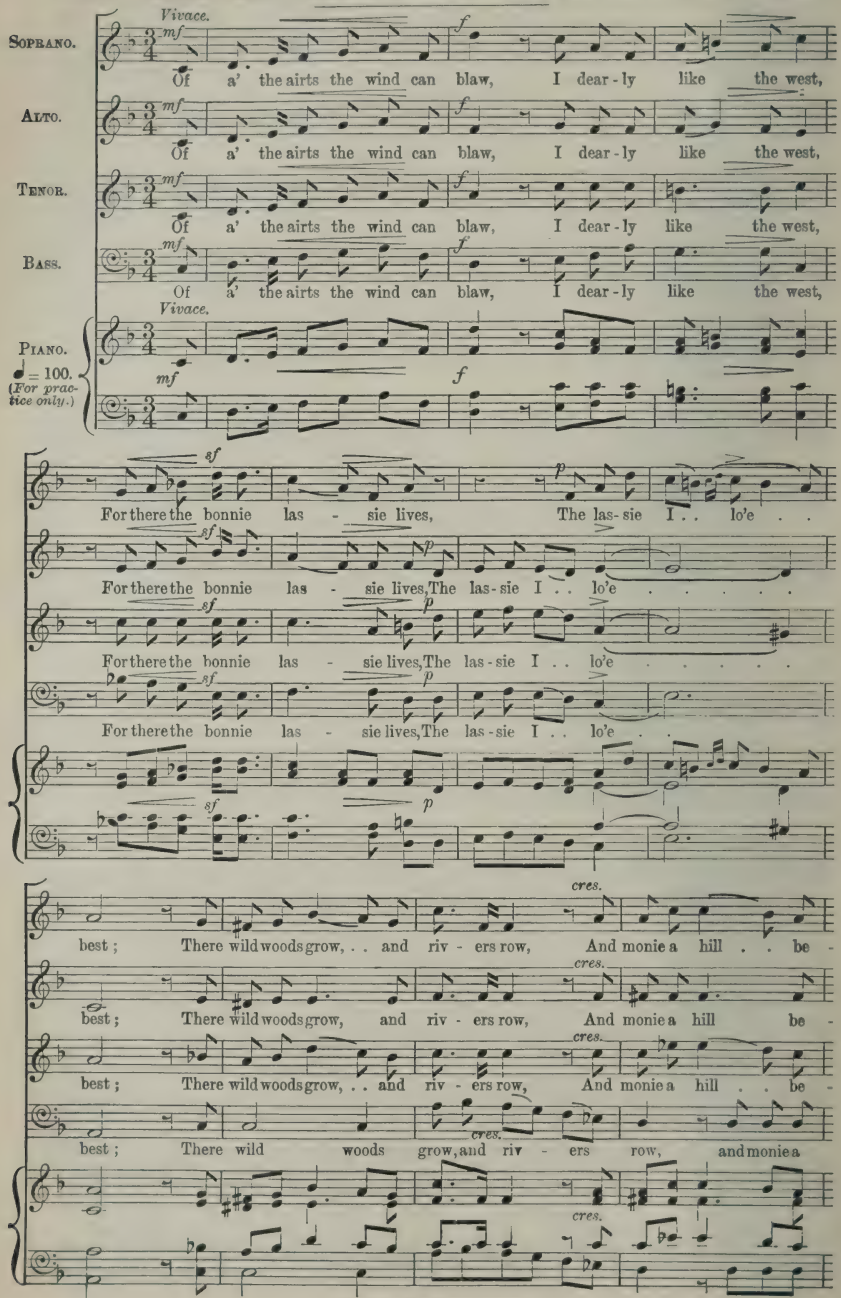

dan - ger, nights of wak - ing. In our isle's en - chant - ed hall,
dan - ger, nights of wak - ing. In our isle's en - chant - ed hall,
dan - ger, nights of wak - ing. In our isle's en - chant - ed hall,
dan - ger, nights of wak - ing. In our isle,
Hands un - seen thy couch are strew - ing, Fai - ry strains of mu - sic
Hands un - seen thy couch are strew - ing, Fai - ry strains of mu - sic
Hands un - seen thy couch are strew - ing, Fai - ry strains of mu - sic
Hands un - seen thy couch are strew - ing, Fai - ry strains of mu - sic
fall, . . Ev - 'ry sense in slum - ber dew - ing, ev - 'ry sense in
fall, Ev - 'ry sense in slum - ber dew - ing, ev - 'ry
fall, . . Ev - 'ry sense in slum - ber dew - ing, ev - 'ry sense . .
fall, . . Ev - 'ry sense in slum - ber dew - ing, ev - 'ry

poco rall.
a tempo.
slum - ber dew - ing. Sol - dier, rest! thy war - fare o'er,
sense . . in slum - ber dew - ing. Sol - dier, rest! thy war - fare o'er,
. . in slum - - ber dew - ing. Sol - dier, rest! thy war - fare o'er,
sense . . in slum - ber. Sol - dier, rest! thy war - fare o'er,
Dream of fight - ing fields no more; Sleep the sleep that knows no
break - ing, Morn of toil, or night . . . of wak - ing.
break - ing, Morn of toil, or night . . of wak-ing, or night of wak-ing.
break - ing, Morn of toil, or night . . of wak-ing, or night of wak-ing.
break - ing, Morn of toil, or night . . of wak-ing, night of wak-ing.
dim.
rall.

I Love my Jean.

A FOUR-PART SONG.

Words by Robert Burns. Composed by George J. Bennett.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Vivace.
Soprano.
Alto.
Tenor.
Bass.
Piano.
♩ = 100.
(For practice only.)
Of a' the airts the wind can blaw, I dear-ly like the west,
For there the bonnie las - sie lives, The las-sie I . . lo'e . . .
best; There wild woods grow, . . and riv - ers row, And monie a hill . . be -
best; There wild woods grow, and riv - ers row, And monie a hill be -
best; There wild woods grow, . . and riv - ers row, And monie a hill . . be -
best; There wild woods grow, and riv - ers row, and monie a
cres.

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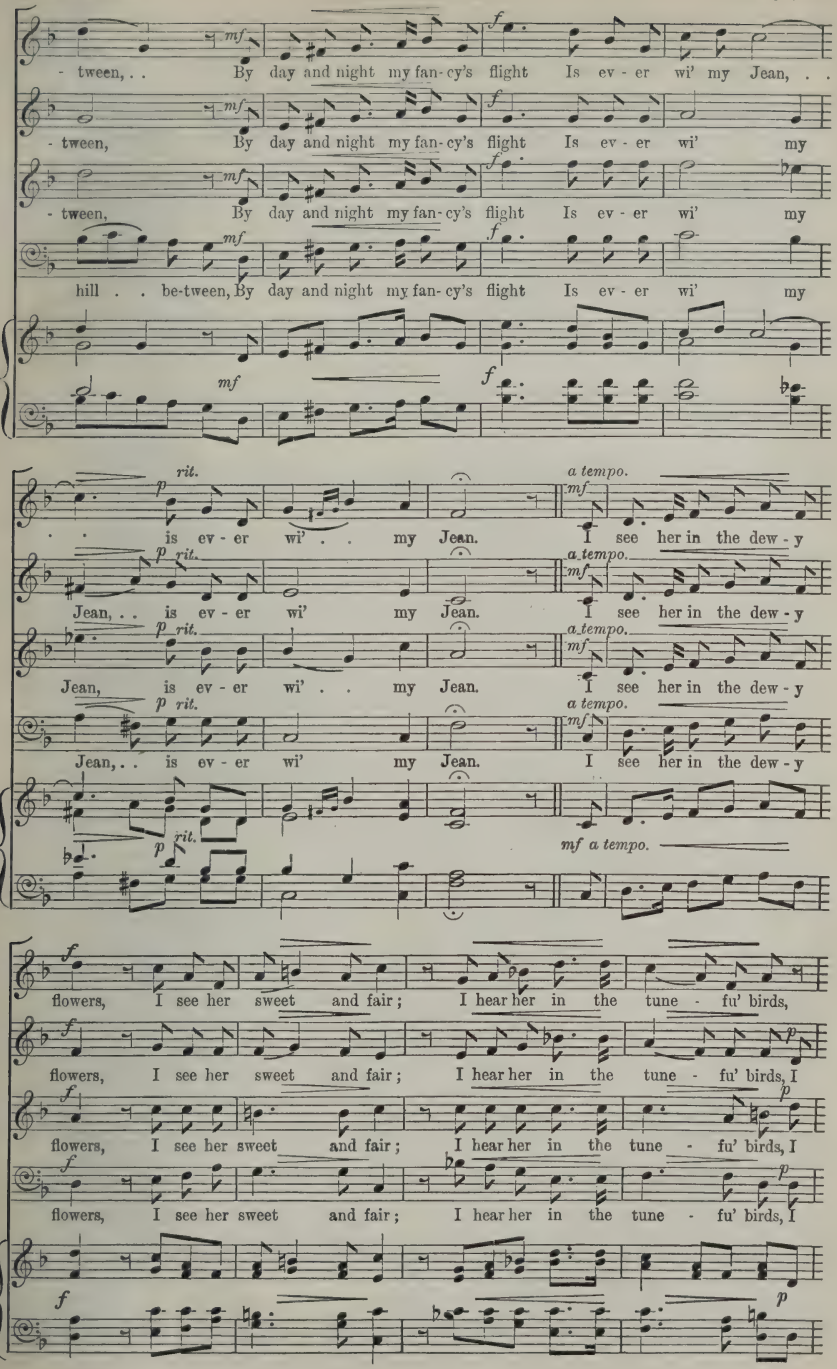
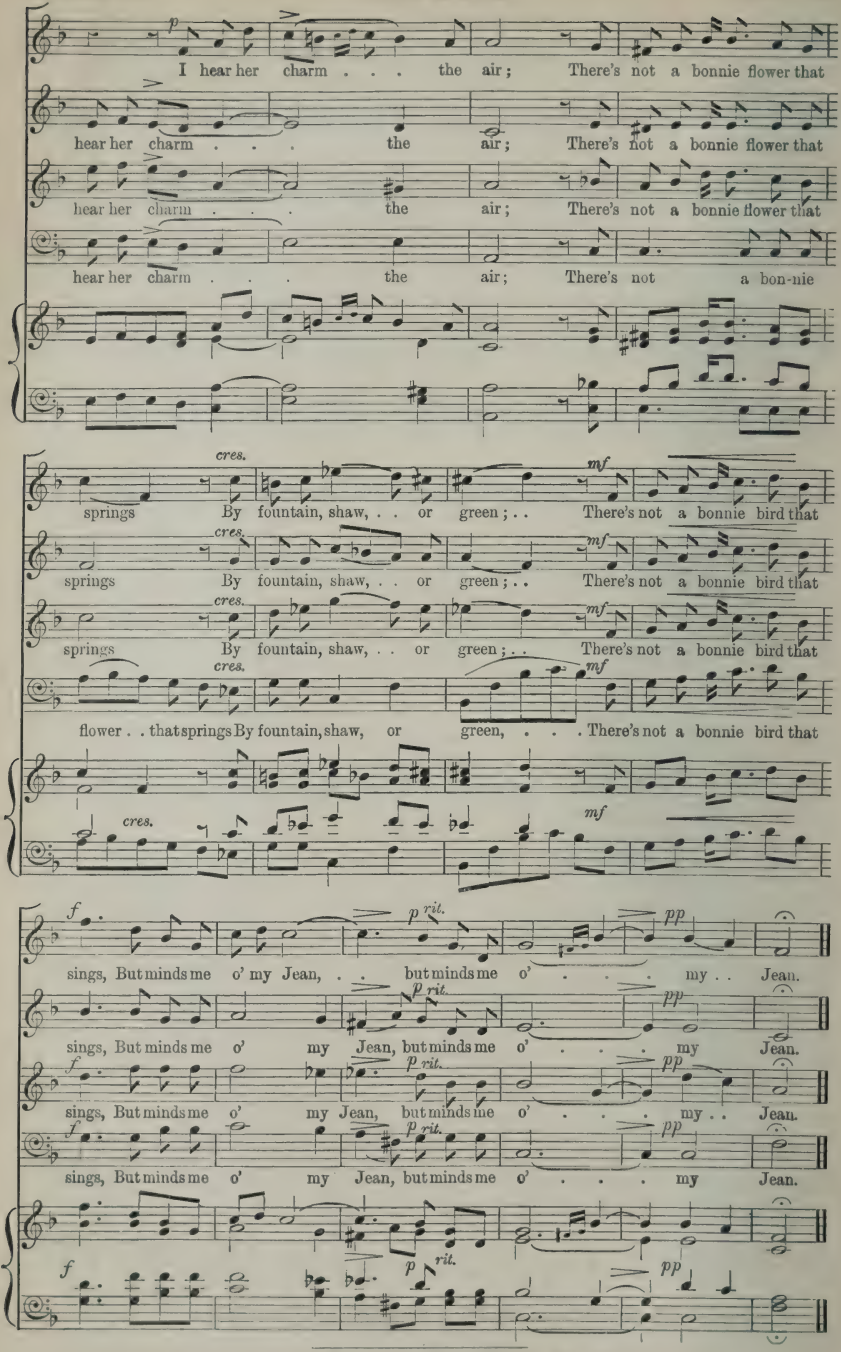

- tween, . . By day and night my fan- cy's flight Is ev - er wi' my Jean, . .
- tween, By day and night my fan- cy's flight Is ev - er wi' my
- tween, By day and night my fan- cy's flight Is ev - er wi' my
hill . . be-tween, By day and night my fan- cy's flight Is ev - er wi' my
. . is ev - er wi' . . my Jean. I see her in the dew - y
Jean, . . is ev - er wi' my Jean. I see her in the dew - y
Jean, is ev - er wi' . . my Jean. I see her in the dew - y
Jean, . . is ev - er wi' my Jean. I see her in the dew - y
flowers, I see her sweet and fair; I hear her in the tune - fu' birds,
flowers, I see her sweet and fair; I hear her in the tune - fu' birds, I
flowers, I see her sweet and fair; I hear her in the tune - fu' birds, I
flowers, I see her sweet and fair; I hear her in the tune - fu' birds, I


I hear her charm . . . the air; There's not a bonnie flower that
hear her charm . . . the air; There's not a bonnie flower that
hear her charm . . . the air; There's not a bonnie flower that
hear her charm . . . the air; There's not a bon-nie
cres.
mf
springs By fountain, shaw, . . or green; . . There's not a bonnie bird that
springs By fountain, shaw, . . or green; . . There's not a bonnie bird that
springs By fountain, shaw, . . or green; . . There's not a bonnie bird that
flower . . that springs By fountain, shaw, or green, . . . There's not a bonnie bird that
f
p rit.
pp
sings, But minds me o' my Jean, . . but minds me o' . . . my . . Jean.
sings, But minds me o' my Jean, but minds me o' . . . my Jean.
sings, But minds me o' my Jean, but minds me o' . . . my . . Jean.
sings, But minds me o' my Jean, but minds me o' . . . my Jean.

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THE

MUSICAL TIMES

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". . . Especially appropriate to the season, when so many musical societies are giving performances of his most popular work 'The Messiah.' . . . The number is rich in illustrations, chiefly portraits, besides *fac-similes* of his handwriting and composition, permission to reproduce some having been specially accorded by the Queen."—*Liverpool Courier.*

". . . Contains some excellent new contributions to the literature of the Saxon composer's life. Sir Walter Parratt's article on the Handel autograph scores at Buckingham Palace, Dr. A. H. Mann's on the Fitzwilliam manuscripts, and that of Mr. A. J. Hipkins on the congenial and familiar subject of the Handel harpsichords are peculiarly interesting and instructive. Like the Mozart and Beethoven numbers previously published, the 'Handel Supplement' is well furnished with pictures, portraits, letters, and *fac-similes.*"—*Manchester Guardian.*

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efforts were "Ich grolle nicht" and a very old song by Franck. The *ensemble* of two such accomplished artists in selections from Méhul's "Joseph" and Goetz's "Taming of the Shrew" was perfect.

It is difficult to over-estimate the artistic importance of Mr. Paderewski's double appearance—in October and on the 5th ult. Both programmes were admirably calculated to display the great player's wonderful versatility, and in Bach, Beethoven, Schumann, and Liszt he delighted and refreshed even more than he astonished, and nothing more could be said. His Chopin proved, as usual, a rare artistic performance, and it is an inadequate testimony to the artist when we find no musical event in Edinburgh to compare with his Recitals since Rubinstein gave his last Concert here. Both Recitals attracted overflowing audiences.

A most interesting series of historical Concerts has been organised by Professor Niecks in the Music Class-Room of the University. The subject is "Dramatic Music," and the two Concerts already given have dealt with the earliest operas and with the Italian opera of the eighteenth century. Admirably chosen and arranged programmes illustrate the various periods of development.

In Perth a new departure was made in music by Mr. Graves's Amateur Opera Company, which gave, in the City Hall, a performance of "H.M.S. Pinafore" in aid of the National Lifeboat Institution. The various parts were excellently sustained, and the complete success of the first undertaking should ensure others to follow. The choruses were admirably rendered by members of Miss Steele's Select Choir and friends.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

ONE prominent feature marked the Scottish Orchestra Company's "Popular" Coucert on the evening of the 2nd ult. This was the appearance of Mrs. Henschel, who sang with all her wonted charm, and who, moreover, brought down the house (to use a colloquialism)—a fitting compliment, it will be readily acknowledged, to an accomplished artist. The orchestral numbers in the programme included a Haydn Symphony, a superb performance of the "Tannhäuser" Overture, and selections from Beethoven's "Egmont" music. At the fourth classical Concert of the series (11th ult.) Liszt's Symphonic Poem (No. 1) was accorded a hearing, but, notwithstanding a fine interpretation of the somewhat *bizarre* work, it was received by the audience with remarkable apathy. Mr. Henschel was followed to far more satisfactory purpose in his fine exposition of the Overture to "Egmont," and the band was also decidedly good in Dvorák's Violin Concerto (Op. 53), wherein Mr. Maurice Sons, the soloist, once more fully met requirements which few players would care to face. Mr. Plunket Greene, the vocalist of the evening, acquitted himself admirably, as usual. The Concert on the 13th ult. brought forward selections from Mr. Henschel's interesting music to "Hamlet," Brahms's Symphony (No. 2) was heard for the second time this season, and Miss Evangeline Florence sang. For Christmas day a programme appropriate to the occasion, and with Mr. and Mrs. Henschel as vocalists, was announced.

Mr. August Manns and his orchestra of ninety performers made their first appearance for the season on the evening of the 14th ult., when the Sydenham *chef* was received with marked cordiality. The heartiness of the greeting served without a doubt to emphasise the fact that not only had Mr. Manns succeeded in establishing the Glasgow Choral Union Orchestral Concerts on a permanent basis, but that this was his fifteenth successive season as Conductor. The programme was culled from Beethoven, Wagner, Berlioz, and Sullivan, the Bonn master being represented by his Concerto for pianoforte and orchestra (No. 4). This was, of course, Mr. Frederic Lamond's great chance, and the young Glasgow pianist, fresh from his recent Continental successes, fairly rose to the occasion. There were also excellent performances of Wagner's Study to "Tristan und Isolde" and the orchestral version of the "Nachtgesang" from the same work. A first hearing of this season's orchestra goes to show that an unusually fine band has been brought North, strong in the violins, and numbering several accomplished performers at the wood-wind desks. Earlier press arrangements than usual, in connection with the Christmas holidays, permit us only to note that Sullivan's "The Golden Legend" and Mr. Hamish MacCunn's setting of "Lord Ullin's Daughter" (dedicated to the Choral Union) were announced for the 19th ult. Mr. William Wallace's Symphonic Prelude to "The Eumenides of Æschylus," a Haydn Symphony, and Mendelssohn's Violin Concerto (for Mr. Elkan Kosman) were promised for the evening of the 26th ult.

The most notable of last month's miscellaneous Concerts was the Pianoforte Recital given by Mr. Paderewski. It was his third appearance in Glasgow this season, and, needless to say, a crowded audience was again drawn to St. Andrew's Hall. The Chamber Concert, on the 7th ult., under the auspices of the Scottish Orchestra Company, failed once more to arouse interest; and this was all the more remarkable as it introduced Mr. Henschel in his capacity as a pianist. He lent his valued aid in Beethoven's Quintet in E flat, and was ably supported by his coadjutors. Much excellent music was discoursed by the Glasgow Glee and Catch Club at the annual function known as the "Ladies' Night," and, as usual, the singing was of a cultured order, thanks to the high musical intelligence of this interesting body of vocalists and to the unfailing skill of their Conductor, Mr. Allan W. Young.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

TWO Concerts have been given by the Philharmonic Society during the past month. The first of these affords no scope for comment, the programme being of that conventional miscellaneous order which has obtained popularity among the subscribers of the premier Society. On the 19th ult. Handel's "Messiah" was given according to what is now recognised as biennial custom, and naturally the familiar Oratorio might be expected to receive ample justice under the direction of Sir Charles Hallé. The chief feature of the second half-session is to be Liszt's "St. Elizabeth."

On the 12th ult. the Post Office Choral Society gave its first Concert of the present season in the Philharmonic Hall, under Mr. W. I. Argent, with an orchestra and chorus announced as 250 strong. MacCunn's "Bonny Kilmeny" formed the first part of the programme, and this early and tuneful work of the Scotch writer was very well rendered. The same Conductor directed a Concert in commemoration of the late Charles Gounod on the 18th ult. at Liscard, when the first solemn Mass ("St. Cecilia") was given, together with a number of lesser excerpts from the works of the same composer. The orchestra and chorus numbered 150 performers.

The Christmas performance of Handel's "Messiah" by the Musical Society, under Mr. D. O. Parry, proved this recently revived organisation to be capable of great things and it is to be hoped that the present management will find an outlet for its very commendable vigour, in the direction of introducing to this city some of the many fine works composed for festivals of recent date, and which, though familiar elsewhere, have been, up to the present, sealed books in Liverpool.

An attempt has been made to establish what is termed "The City Musical Society," and a meeting was called for a late date in November to consider the matter. Nothing has, however, since been announced respecting this new departure, of which Mr. E. Shore was announced as Secretary and Mr. W. S. Syrett, Conductor.

The usual Advent performance of Oratorio at the Pro-Cathedral, with Mr. F. H. Burstall as Conductor and Mr. Collins at the organ, took place on the 7th ult., Armes's "Hezekiah" being the work selected. The regular choir was augmented to eighty voices, and a highly creditable performance may be recorded. A novelty at this gathering was the production of a melodious Motet by the Cathedral organist, "Jesu, lover of my soul."

The Orchestral Society gave a Ladies' Concert in the Philharmonic Hall on the 16th ult., at which the programme was exclusively representative of English writers of the present century—a truly happy idea on the part of the

promoter and conductor, Mr. A. E. Rodewald. On the 13th ult. the Societa Armonica gave its hundredth Concert and revived the programme of its initial performance on June 18, 1849. The present Conductor is Mr. W. Cafferata, who succeeded his late father a year or two ago. Prior to the appointment of the latter, Mr. T. Armstrong had held the *bâton* for many years. These three amateur gentlemen were in turn preceded by Mr. E. W. Thomas and Mr. C. B. Herrmann, and at the present date it is probable that few if any of the original members survive. At the Centennial Concert the leading pieces were Hummel's Overture in B flat (Op. 101), two movements from Beethoven's Second Symphony, and Auber's "Masaniello" and Romberg's "Don Mendoza" Overtures.

The competitions for Orchestral Scholarships, instituted by the Corporation at the Music School, took place on the 21st ult., before the directors of the Institution named and Mr. Crawley and Mr. Hewitt, the two latter gentlemen representing the municipal authorities.

In the locality, Handel's "Samson" has been given on the 12th and 13th ult. respectively at Warrington and Runcorn, by the united Musical Societies of the two towns named, under Mr. F. H. Crosley. At Chester, the excellent Schiever Quartet has been engaged by Dr. Bridge, but no sign of a choral Concert has as yet been put forth at this ancient city. At Birkenhead, the old-established Subscription Concerts of the ballad order are running their usual course. At Rock Ferry, Mr. Pemberton's Musical Society has given Handel's "Zadok the Priest" and Barnett's "Paradise and the Peri," with a small orchestra. At Walton, Handel's "Messiah" was performed on the 11th ult., by the local Society, under Mr. W. Lockier.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Concerning the annual cycle of performances of "The Messiah," little more than quotation of the principals engaged is needed. The Philharmonic Society led the way with Miss Palliser, Madame Belle Cole, Messrs. McKay and Foli, and a powerful and hearty choir under the direction of Mr. Lane. On the 16th ult. Mr. Barrett essayed his first rendering, with Mesdames Clara Samuell, Belle Cole, Messrs. Ben Davies and Andrew Black, and a mixed choir. On the 21st and 22nd Sir Charles Hallé gave his two interpretations, with the assistance of the Misses Anna Williams and Clara Butt, and Messrs. Lloyd and Santley; and several smaller suburban societies have, with more or less completeness, engaged in the customary national celebration of Christmas. The Gentlemen's Concert Society has already afforded its subscribers Recitals by Miss Fanny Davies of a varied selection of pianoforte music; by Mr. and Mrs. Oudin of French songs and duets, of a calibre which need not move English vocal writers to despair; and some charming concerted instrumental music (including Beethoven's Septet), led by Mr. Willy Hess. Dr. Watson's Vocal Society has given the second Concert of its twenty-seventh season, with an interesting programme, including Hofmann's "Fair Melusina," and Dr. Bridge has been lecturing on English Operatic Music, from Shakespeare to Purcell.

I suppose it will be admitted that the English people know something of the necessary qualifications of an efficient choral writer, and would not be slow to welcome a new Oratorio of really sterling merit. Of Rubinstein's "Tower of Babel," the melodic charm may be estimated after the simple statement that it was a positive relief when the listener could fasten upon a connected sequence of a few bars; and the contrapuntal, as well as the dramatic merits may be proved by reference to the final movement for three choirs, in which Angels, Mortals, and Demons ultimately join in the very same strain. We have plenty of young musicians who could produce something more resembling an Oratorio than either "Paradise Lost" or "The Tower of Babel." The instrumental movements of Beethoven's Choral Symphony revived the jaded faculties of the audience, and were splendidly played; but I have too great respect for the composer to listen ever again to the vocal climax. On the 14th ult. Sir Charles Hallé, in addition to a really capital rendering of the Pastoral Symphony of Beethoven, introduced here Mr. Leonard Borwick, who played the Concerto, No. 2 (G minor), of Saint-Saëns, and several smaller works, in a manner that merited and elicited the warmest enthusiasm of all hearers. More finished execution, varied expression, and calm, self-contained manner could not be imagined; and Mr. Borwick's Recital, announced at the Gentlemen's Concerts in the approaching spring, will certainly attract a crowd of musicians. An unfortunate misunderstanding marred the orchestral accompaniment to the song from Gluck's "Orphée"; but Mdlle. Landi avenged herself by her rendering of Saint-Saëns's "Printemps qui commence" ("Samson et Dalila"), wherein she suffered not passionate expression entirely to obliterate beauty of tone.

That the second of the Subscription Concerts of Messrs. Harrison (6th ult.) was largely attended, necessarily resulted from the wealth of talent announced. Madame Albani is almost as seldom heard here as Madame Patti (who preceded her at these Concerts), and is always welcome; as is, also, Miss Palliser, than whom we have no more promising young artist, if only her physical power may endure the strain of hard study and work. Not to specify all the pleasures of the evening, it would be unjust not to particularise Madame Belle Cole's singing of Schira's "Sognai"—certainly not the smallest.

Mr. Paderewski paid us a farewell visit on the 18th ult., and again excited the enthusiasm—not always judicious—of a large gathering of admirers of the modern school of pianoforte playing; but it is far more gratifying to note the increased attendance at the Concerts which Mr. Willy Hess is now giving. That chamber music will ever become so much the fashion as to render its production adequately remunerative I do not believe; but it is extremely desirable that students should have opportunities of becoming acquainted with its many masterpieces; and, at the present juncture, it is imperative that some effort should be made firmly to establish such artistic Recitals as Mr. Hess is prepared to give. At his second meeting—in the Concert Hall on the 18th—Brahms's Sextet (Op. 18) and Schubert's Posthumous Allegro in C minor, for strings, were excellently played; and Mr. Plunket Greene gave some German *Lieder* with acceptance and two English ditties to the delight of his hearers. But the supremacy of Beethoven remained undisturbed, and his Trio in D (Op. 70), sympathetically interpreted by Miss Olga Néruda, Mr. Hess, and Mr. Vieuxtemps, remained the chief charm of the evening.

MUSIC IN OXFORD.

(From our own Correspondent.)

The Michaelmas Term that has just closed has not been signalised by any very important music, but there have been a certain amount of events that deserve notice. Indeed, a large number of well known artists have been heard, including Mesdames Antoinette Trebelli, Antoinette Sterling, Helen Trust, and Berthe Marx; and Messrs. Chilley, Santley, Sarasate, and the Meister Glee Singers.

Only one local society gave a performance during the Term—the Oxford Gleemen. Their Concert, on November 9, in the New Schools, was successful, but the audience would have liked to hear more of the Gleemen themselves. The Invitation Concert of the University Musical Union was given in the same place on November 21. The Schiever Quartet gave a very fine rendering of the great Beethoven Quartet in A minor (Op. 132), which was, however, far beyond the comprehension of the great bulk of the listeners; and Mr. Schiever and Mrs. Fletcher were very successful in Beethoven's Sonata for pianoforte and violin in C minor.

Two of the Public Classical Concerts took place during the past Term. At the first, on October 26, Stanford's "Irish" Symphony was the chief attraction. It was conducted by the composer and well received. Fraülein Frida Scotta attempted Mendelssohn's Violin Concerto with some success. At the second Concert (November 16) eight movements from Handel's "Water Music" were an acceptable revival, and Miss Adelina de Lara was

admirable in Chopin's Pianoforte Concerto in E minor. The Sheldonian Theatre, in which these Concerts are given, has no means of artificial lighting, and the Concert ended in an attempt to play Beethoven's "Eroica" Symphony in the dark from memory, which resulted in absolute disaster.

An important change has taken place in the chief local Society—the Oxford Choral and Philharmonic—where Mr. F. Cunningham Woods has succeeded Dr. Roberts as Conductor. A testimonial has been presented by the members to Dr. Roberts, on his resignation, to mark their appreciation of his valuable services during several years.

Sir John Stainer's Terminal Lecture, on November 29, was distinguished by the research and interest that he always contrives to exhibit on these occasions. The subject was "Song and Dance," and a number of well-chosen illustrations were very tastefully rendered by the Professor's Choir, and an orchestra composed entirely of members of the University, a notable fact for those who care to reflect on its full significance. It should be added that the Coryphæus got nearer to his true functions on this occasion than he had ever been known to do before.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The doings of a busy month opened auspiciously on the 1st ult. with the production, in the Albert Hall, of Mr. Henry Coward's new cantata for ladies' voices, "The Fairy Mirror." The composer being a native of Sheffield, and this work being his first important composition since "The Story of Bethany," considerable interest centred in the performance. The cantata is founded upon the story of "Snowdrop and the Seven Dwarfs," the libretto being from the pen of Mr. F. H. Kirk. The composer has been happy in his treatment of the pretty story, and has seized many opportunities of demonstrating his talent for writing in the operatic style. An abundance of melody runs through the work, and every number bears evidence of scrupulous care and musicianly design. The performance of the cantata by a choir of 400 voices mainly drawn from the local schools was in all respects faultless, and the composer, who conducted, was the recipient of many flattering tokens of the approval with which the work was received by the crowded audience. A repetition of the performance on the following evening was attended with equally satisfactory results.

On the 4th ult. a Chamber Concert was given in the Albert Hall, at which Messrs. Hess, Briggs, Speelman, and Whitehouse played Beethoven's Quartet in G (Op. 18, No. 2), and, with Mr. E. P. Reynolds, Schumann's Pianoforte Quintet in E flat (Op. 44). Madame Agnes Larkcom and Mr. Santley were the vocalists, and Mr. J. A. Rodgers accompanied.

The Amateur Instrumental Society gave its first Concert on the 5th ult., playing in admirable style Raff's "Lenore" Symphony, a selection from "Rigoletto," and Overtures to "Lurline," "Die Zauberflöte," &c. The Symphony was new to Sheffield, and an exceptionally excellent performance of it was thoroughly enjoyed. Mr. H. Coward conducted.

On the 7th ult. Stainer's "St. Mary Magdalen" was performed by the Musical Union, under Mr. Coward. The work, which was first given here several years ago by the now disbanded Harmonic Society, is one which affords scope for excellent choral effects, and in this respect the members of the Musical Union covered themselves with credit. In delicacy and finish equally as in vigour and firmness of attack, the chorus singing left nothing to be desired. The soloists were successful and the orchestra, under the lead of Mr. J. A. Cox, played the intricate score excellently. Mr. W. S. Jessop was Organist.

The Brincliffe Orchestral Society gave a successful Concert on the 11th ult., under Mr. W. H. Peasegood, playing Haydn's No. 1 Symphony and other pieces.

The Amateur Musical Society gave the usual Winter Concert on the 15th ult., the work performed being "Elijah." The Oratorio was given a few years ago by the same Society, but the repetition argues no lack of enterprise on the part of the committee. On the contrary, it is to this progressive Society that local music-lovers look for the introduction to the city of successful Festival novelties. There was, however, a general wish among the subscribers to hear "Elijah," and the brilliant result justified the choice. The work was performed in irreproachable style, the chief honours being won by the chorus. Never have the members done better work, and this excellence was maintained throughout. The principals were Miss Medora Henson, Miss Hilda Wilson, Mr. Braxton Smith, and Mr. Watkin Mills. Mr. Philips was Organist, and Mr. Schollhammer conducted.

On the 18th ult. Mr. Paderewski gave his first Recital in the Albert Hall. The audience was large and enthusiastic.

Among other Concerts given during the month were the Young Men's Christian Association's Ballad Concert, at which the Meister Glee Singers appeared, and the last of the Subscription Orchestral Concerts, at which Madame Belle Cole and Mr. W. H. Brereton sang and Mr. Arbos played.

The Barnsley St. Cecilia Society performed "Elijah" in the Harvey Institute on the 14th ult. The band and chorus, numbering 150, were excellent, and the principals sustained the solos with complete success. Mr. A. Benton, of Leeds, conducted.

The usual number of "Messiah" performances were announced for Christmas Day.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

On November 29 a Concert of chamber music was given by the four gentlemen who style themselves "The Leeds String Quartet," Messrs. Müller, Fawcett, Gutfeld, and Giessing. The programme included Beethoven's Quartet in F minor (Op. 95), Mozart's Quartet in D minor, and movements by Tschaikowsky and Mendelssohn. Miss Fanny Newveld was the vocalist. Chamber music of the highest class is by no means so frequently to be heard in Leeds that such unpretending but artistic and eminently educational Concerts as this can be dispensed with. On the 5th ult. Mr. Edgar Haddock gave one of his popular Musical Evenings. Beethoven's Serenade Trio in D and Mendelssohn's Pianoforte Trio in C minor (Op. 66) were the chief things in the programme, and were ably played by the Concert-giver, Mr. Krause, and Mr. de Munck, with Miss Adeline de Lara as pianist. Miss de Lara's brilliant pianoforte playing met with the warm approval of the audience, as did the singing of Madame Duma and Mr. H. Chilver Wilson. On the 11th ult. the Leeds Symphony Society, an amateur Institution, acquitted itself with credit in a programme of more than usual interest. A Haydn Symphony, the "Prometheus" and "Peter Schmoll" Overtures, and a selection of Ballet Music from Gluck's operas were among the more striking features of the programme. Two old English melodies, tastefully arranged for strings by Mr. A. E. Grimshaw, a local musician, also call for especial notice. Mr. J. L. Hebblethwaite, a promising baritone, was the vocalist, and Mr. Gutfeld conducted the performance. The second of the Leeds Subscription Concerts, on the 13th ult., consisted of a Pianoforte Recital by Mr. Paderewski, who attracted so large an audience to the Town Hall as to inspire the Committee with unwonted confidence as to the financial result of the season.

At Bradford, two Subscription Concerts have been given since our last despatch. On November 24 a programme of chamber music, the chief features of which were Beethoven's Septet and Dvorák's Pianoforte Quintet in A (Op. 81), was submitted to a crowded audience. The executants were Miss Wietrowetz and Mr. Risegari (violins), Messrs. Speelman (viola), Klengel (violoncello), Hoffmann (clarinet), Paersch (horn), Lalande (bassoon), J. Hoffmann (double-bass), and Miss Fanny Davies (pianoforte). It cannot be said that the *ensemble* was worthy of such eminent artists as these, but the excellent viola playing of Mr. Speelman and Mr. Paersch's perfect performance of the horn part in the Septet call for the warmest praise. Miss Agnes Janson was the vocalist.

On the 15th ult. the programme consisted of Beethoven's "Choral" Symphony, followed by Sir Arthur Sullivan's "Martyr of Antioch," a somewhat singular selection, and not by any means too favourable to the English composer. The soloists were Miss Fillunger, Madame Marian McKenzie, Messrs. Edward Lloyd, Bantock Pierpoint, and W. Thornton. Sir Charles Hallé's band was at its best in the *Scherzo* of the Symphony, the performance of which, as a whole, was thoroughly adequate, if not brilliant. In Sullivan's music the chorus sang finely, and Mr. Lloyd magnificently, but it cannot be said that the work made any very deep or lasting impression, or that it gains much upon a closer acquaintance. The Bradford Permanent Orchestra gave the third of its Saturday Evening Concerts on the 9th ult. Liszt's E flat Pianoforte Concerto, brilliantly played by Mr. Fred. Dawson, was the most important work performed, and the programme included also the Prelude and Introduction to the third act from "Lohengrin" and the "Guillaume Tell" Overture. Miss Annie Holden and Mr. R. Browning were the vocalists, and Mr. W. B. Sewell the Conductor.

At Huddersfield the Glee and Madrigal Society, of which Mr. Ramsay Bower is the Conductor, announced a programme of Mendelssohn's music for the 5th ult., and on the 12th ult. an interesting and, in the higher sense of the word, popular programme of orchestral music was afforded at the sixth of the Subscription Concerts. Mozart's E flat Symphony, together with such favourite Overtures as "Leonora," "Freischütz," "Guillaume Tell," and "Tannhäuser" were well calculated to show off Sir Charles Hallé's famous band to the utmost advantage. Mr. Willy Hess played Dr. Mackenzie's fine "Pibroch" with breadth and mastery, and Miss Medora Henson proved exactly the correct type of vocalist for an orchestral Concert. Sir Charles Hallé conducted.

The Dewsbury Choral Society, under the honorary conductorship of Mr. G. H. Hirst, gave, on November 28, a highly interesting Concert. Mr. Cowen's "Sleeping Beauty" occupied the first portion of the programme, and was well rendered, in spite of the absence of two of the principal vocalists and the substitution of others at a moment's notice. Dr. Parry's superb ode "Blest Pair of Sirens," on the other hand, suffered from no such drawback and had full justice done to its beauties by both chorus and band. The soloists were Miss Emily Davies, Miss Jeanie Rankin, Messrs. Blagbro and France.

The York Musical Society performed "The Messiah" on the 5th ult., Miss Maggie Davies, Miss Sarah Berry, Messrs. Levant and Grice being the soloists, and Dr. Naylor the Conductor. On November 29 Messrs. Willy Hess, Briggs, Speelman and Vieuxtemps, all members of Sir Charles Hallé's band, gave an interesting quartet Concert, the programme including Beethoven's Quartet in G (Op. 18) and Mendelssohn's Quartet in E (Op. 12), together with an unfinished work by Schubert in C minor, the beauty of which strongly impressed the audience. The Wakefield Choral Society, on the 5th ult., gave Haydn's "Seasons," under Mr. J. N. Hardy's conductorship. The principals were Mrs. Conway, Messrs. Child and Riley. A Concert given on the 7th ult., by the Ripon Choral Society, was both entertaining and educational. The programme consisted of a well-selected series of madrigals, from Morley's "My Bonny Lass" to Professor Stanford's "Sing, heigh ho!" which served as illustrations to a lecture by Miss Wakefield on "The Madrigal," dealing with its development and decline; with sundry hints as to its performance. Some seasonable remarks on the importance of the cultivation of sight-singing were as welcome as they were appropriate in the mouth of a lady who has done so much to foster a love of vocal music in country districts. Mr. C. L. Naylor conducted the madrigals. The Middlesbrough Musical Union, of which Mr. N. Kilburn is the Conductor, gave a Concert on the 13th ult., of which "Acis and Galatea" and Mr. Walthew's clever cantata "The Pied Piper of Hamelin" formed the most important features. The Prelude to Act 3 of Kistler's music-drama "Kunihild" was also in the nature of a novelty. Except for some slight uncertainty in attack, the chorus-singing was excellent. Miss Medora Henson, Messrs. Henry Piercy and David Hughes were the vocalists. The Mirfield Choral Society, on the 6th ult., gave a new cantata, "The Great Day of the Lord," composed by its Conductor (Mr. W. Clark Ainley), which was well received. The principal vocalists were Mrs. Hardy, Miss England, Messrs. Blagbro and Riley. On the 5th ult. the Batley Choral Society, under Mr. John Bowling, performed "Acis and Galatea" and Bennett's "May Queen," the soloists being Madame Clara Leighton, Messrs. Houghton and Ineson. At a special Advent Service in the Leeds Parish Church, "The Last Judgment" was given on the 11th ult. The Organist of the Parish Church (Mr. Alfred Benton) conducted, Dr. E. H. Turpin accompanying on the organ. On the 12th ult. the Whitby Choral Society, under the conductorship of Mr. Hallgate, well known for many years as one of the most prominent amateurs in the district, gave a Concert, including Mendelssohn's "Hear my Prayer" and a portion of "Elijah." Miss Julia Jones and Mr. Musgrove Tufnail were the principal vocalists.

MUSIC IN AMERICA.

(From our own Correspondent.

At the first Concert of the New York Symphony Society, Madame Materna sang with quite her old-time dramatic fervour the aria from "Don Giovanni" and the great *Finale* from "Tristan and Isolde." The remaining numbers were Symphony in C minor, by Brahms; the Overture to "Romeo and Juliet," Tschaikowsky; the Pastorale of Boccherini; and the *Scherzo* from Quartet, No. 12, for strings (Cherubini). The orchestra gave evidence of unusual merit and conscientious study under Mr. Damrosch, and in no previous season has the augury been so good.

A hurried trip among out-of-town musicians gave me an opportunity to see something of their initial work. At Buffalo, Mr. Joseph Mischka has brought together a very fine body of singers, who are diligently rehearsing for their first Concert "The Oak," by G. J. Bennett; "The Wanderer's Night-song" (Charles Wood), Eaton Faning's "Liberty," Lyne's "Curfew Bell," and West's "Stars of the Summer Night."

In Syracuse, very good work is being done by Mr. Tom Ward, Mr. Richard Sutcliff (also a native of Britain, now with us), and Mr. George A. Parker, in charge of the School of Music at the University. A Recital, under the direction of this latter gentleman, showed, both in the character of the selections and in the performance, a high order of musical training among his pupils.

Mr. Theodore Thomas has returned to Chicago with renewed health after the unhappy experience of the Exposition, and has taken up his more congenial work with the Chicago Orchestra. The plans for the Cincinnati Festival are now definitely settled, and this will be given under the most favourable conditions; after which Mr. Thomas will probably enjoy needed rest.

The preliminary announcement of the Church Choral Society, under Mr. Richard Henry Warren, makes known the proposed work of the season in this splendid organisation. First Concert, "Lauda Sion" (Mendelssohn) and "Vexilla Regis" (H. R. Shelley), composed for the Society. Second Concert, Bach's Magnificat and Dvorák's Mass in D. These programmes show the maintenance of the lofty ideals characteristic of this Society; and the material is of more than usual excellence in numbers, voices, and musical ability.

The first Concert of the Oratorio Society took place on Friday and Saturday, the 1st and 2nd ult., when the famous "Missa Solemnis" by Edward Grell was sung *a cappella* with a chorus of 500 voices and four quartets, among whom were such artists as Miss Lillian Blavvelt, Mrs. Theodore Loedt, Mr. Rieger, Mr. Hallam, and others of equal excellence. The chorus was in admirable form, and responded sympathetically to Mr. Walter Damrosch's reading. The quartets were at times a little uncertain, but the result as a whole was very satisfactory, and reflects credit upon Mr. Damrosch and his singers.

A distinctly creditable performance of Mr. Parker's "Hora Novissima" was given on the first Sunday in Advent, at St. James Church, under the direction of Mr. A. S. Baker, with the assistance of Mr. Lowne (tenor) and Mr. Wilfred Walters (bass). This work is scored on such heroic lines

that it is courageous in a choir to attempt it, therefore it is pleasant to be able to say that, barring the inevitable lack of forces—for only the ordinary choir was engaged—the interpretation was scholarly and musicianlike, while the solos were extremely well sung by the gentlemen mentioned. The "Spe modo vivitus" (No. 3) was sung with a fine mastery over the technical difficulties which are apparent, and Mr. Lowne sang the "Urbs Syon aurea" in a very finished and reverent manner. No work of recent times—certainly none by an American composer—has excited such widespread and favourable comment, and each hearing confirms the first impression, that it is very nearly—if not entirely—great.

In our neighbouring city of Philadelphia, Mr. W. W. Gilchrist continues his admirable work inaugurated last year by the Symphony Society. Last season's work included Beethoven's Symphony (No. 2), Mendelssohn's "Ruy Blas," Schubert's Unfinished B minor, Haydn's (No. 2), Jensen's "Hochzeit Muzik," and similar selections; and, judging from a recent rehearsal, the work of this season is intended to be of as high a character.

The Apollo Club, of Boston, with the assistance of Mrs. Emil Paur and Mr. Arthur Bassett (pianist), gave the first Concert of the season on November 22, under Mr. B. J. Long. Notably good numbers were "The whole Earth is at rest," by Sullivan; Meyerbeer's "My Native Land," with tenor solo, sung by Mr. Holden; and Van der Stucken's arrangement of Foster's "Old Folks at Home." This was the 139th Concert given by the Apollo Club, being the first Concert of the twenty-third season.

In Newark, N.J., on the 11th ult., the Schubert Vocal Society, under Professor L. A. Russell, with the assistance of a full orchestra and competent soloists, gave an excellent performance of "Elijah"—especially well sung were the solos, "If with all your hearts," by Mr. Autey, and "It is enough," by Dr. Carl E. Dufft. The chorus was not large, but efficient, and the entire Concert reflected great credit upon Mr. Russell, to whose energy much of the musical life of Newark is indebted.

The house-warming party given, on the 12th ult., by Mr. Dolmetsch in his new house at Dulwich, appropriately called "Dowland," was a great success. A most interesting Anthem, "Quam pulchra es," by Henry VIII., was sung to the original accompaniment of three viols and organ, a very pretty and sweet-toned instrument being used for the last part. An exceedingly elaborate Fantasia for the lute, by Dowland, was played by Mr. Dolmetsch, and a lovely Rondo of Marin Marais, for viol da gamba, by his daughter. The Concert-giver played the Passecaille of Handel's Suite in G minor with great effect upon a recently restored Kirkman harpsichord of extraordinarily fine quality; and the Prelude and Fugue in B flat from Bach's "48" on a fine clavichord; a pretty anonymous setting of "Have you seen but the bright lily grow?" and another song were sung to lute accompaniment, and a Concerto by Corelli was excellently played by way of *Finale*. The same programme, with some slight alterations, was repeated on the following Saturday afternoon at five o'clock, as the first of a series of Subscription Concerts; it is to be hoped that this praiseworthy undertaking will not suffer by the necessity imposed upon Londoners of undertaking a small railway journey, which, after all, is scarcely more troublesome than the expedition to Barnard's Inn.

On the 13th and 14th ult. two performances were given, at the Uxbridge Town Hall, of "No trifling with love," an adaptation, by Mr. Gordon Craig, of Alfred de Musset's play "On ne badine pas avec l'amour." The principal characters were sustained with much success by Miss Italia Conti and Mr. and Mrs. Gordon Craig. An interesting feature of the performances was the incidental music, especially composed by E. Overbeck. This consists of a capital little Overture, constructed on several expressive and strongly contrasted themes, all of which occur again during the progress of the play; introductions to the various acts, and some effective melodramatic passages, which are both appropriate and helpful to the situations they illustrate. An attractive number was an interpolated song from the same pen, an impassioned and melodious little ditty. Good use has been made of a fine chant-like phrase, which no doubt has reference to the heroine's convent life. The orchestra consisted of only two violins, a violoncello, a harp, and a pianoforte; but, to judge from the pleasing results of this somewhat odd combination, the composer seems to have considerable knowledge of effect.

The North-West London Philharmonic Society began its third season on the 6th ult., at St. Martin's Town Hall, by giving proofs of continued progress under the conductorship of Mr. B. M. Carrodus. The instrumentalists numbered over seventy, and in nearly every piece in which they took part the performance was marked by the precision and vigour betokening careful rehearsal. The chief orchestral work was Haydn's Symphony in D major (the second of the Salaman set), played with all requisite neatness and animation. Among the other compositions for band alone were Mendelssohn's "Calm Sea and Prosperous Voyage" Overture, Mr. Edward German's piquant Dances from the "Henry VIII." music, and the Overture to Nicolai's "Merry Wives of Windsor." Mr. J. T. Carrodus contributed some violin pieces very acceptably, and Mr. R. Carrodus served as principal first violin in the band. Several songs were ably rendered by Miss Helen Pettican and Mr. Frederick Bevan, whilst Mr. H. C. Tonking was the accompanist.

The Mortlake and East Sheen Choral Society gave a Concert on the 5th ult., at the Mortlake Conservative Club. The principal work was Dr. C. H. Lloyd's cantata "Hero and Leander," which received a fair rendering, though the chorus-singing was somewhat timid and unsteady. The soloists were Mrs. Maude Panton and Mr. Gilbert Thorne. The second part was miscellaneous and consisted of part-songs, violin and violoncello solos played by Miss D. Vernet and Miss Vernet respectively, portions of a Pianoforte Trio by Gade, in which Mrs. Vernet joined the two ladies just named, and songs by Miss Louise Weaver, Mr. Emile Deplanche, and the two vocalists referred to above. Miss Weaver has a sympathetic contralto voice, of good range and power, which has been carefully trained. Mr. Gilbert Thorne's agreeable baritone gives promise of developing into a good useful organ. With further study the young artist will do well, for his singing shows aptitude and intelligent zeal.

The Advent performance at St. Paul's Cathedral of "The Last Judgment" took place on the 5th ult., and once more the vast building was densely filled long prior to the beginning of the two Psalms that, with some short prayers, preceded Spohr's lofty and melodiously expressive composition. The solos, like the choruses, were given by the Cathedral body, to whom, of course, the Oratorio offered no difficulties. The performance was listened to with reverential attention, and thus fulfilled one of the objects of its originator. The majority of the beautiful choral sections went throughout with boldness of attack and unanimous regard for the nicer details of the most popular of Spohr's productions. Dr. Martin conducted the choralists and instrumentalists from the lectern. The Fiftieth Psalm was sung to a chant by Purcell, and the "De Profundis" to an old chant by the Rev. William Felton, a vicar-choral at Hereford Cathedral nearly two hundred years ago.

The orchestral members of the London Organ School and International College of Music gave a Concert on November 29, at Princes' Hall, in the course of which medals and certificates lately gained by the pupils were presented by the Hon. Mrs. Townley Mitford. The band, augmented by a few professional players, thoroughly earned the applause awarded for their performance of the Overture to "Der Schauspieldirektor," of the Overture to "Les Deux Journées," of Nos. 3, 2, and 1 of Grieg's set of Norwegian Dances (Op. 35), and other compositions. Dr. G. J. Bennett, the Conductor, had his executants completely in hand, and there were abundant indications that they were interested in their labours. Messrs. J. E. Hambleton and Edward O'Brien were respectively heard in violoncello and violin compositions, and Miss Beatrice Gough sang with judgment Lotti's air "Pur dicesti."

Mr. Frederic Griffith, for his Flute Recital at the Royal Academy of Music, on the 8th ult., was enabled to boast of a work written expressly for the occasion, and in the performance of which he had the assistance of the composer, Mr. J. Moir Clark, at the pianoforte. This novelty took the form of a Suite in four movements—namely, a *Prelude*, *Gavotte*, *Notturno*, and *Finale*. Of these preference must be given to the third, not only with respect to justification of title, but in the matter of fancy. In addition, Mr. Griffith played in finished style a Sonata in B minor of Bach (with Miss Llewela Davies as pianist) and several lighter compositions. Vocal pieces of a superior order were contributed by Miss Edith Hands (in lieu of Miss Louise Phillips) and Mr. Arthur Oswald.

Mr. Frank Moir's Concert at Princes' Hall, on the 4th ult., had among its principal features the admirable singing, by Mr. Plunket Greene, of songs by Grieg and Buononcini, and a folk-song, "The Golden Vanity." Something more than momentary curiosity was also experienced in the effective rendering, by Mr. Leonard Borwick, of pieces by Chopin and Liszt and (as an encore) Brahms's Intermezzo in E flat. Madame Marian McKenzie sang, with much expression, an aria from "Samson et Dalila"; and other artists appearing with success were Madame Clara Samuell, Miss Hilda Wilson, Mr. Ben Davies, and Mr. Sauret. Several of Mr. Moir's songs in the programme were enthusiastically received by the large assemblage.

An afternoon Concert was given on the 13th ult. by the pupils of the School for the Blind, St. George's Fields, Southwark, under the direction of Mr. Herbert Hodge. Mendelssohn's "He, watching over Israel," carefully accompanied on the organ by Lily Keppel, the Bridal Chorus from Cowen's "Rose Maiden," Eaton Faning's stirring "Song of the Vikings," and Schumann's "Gipsy Life" were rendered with precision and obvious enjoyment, while the unaccompanied numbers included "O Gladsome Light," Sullivan; Prendergast's "Phillis dyes her tresses black"; Barnby's madrigal, "It was a lover and his lass"; and Reay's part-song, "Fly, night, away." The Concert concluded with a performance of the school orchestra, under the direction of the bandmaster, Mr. Hall.

At the second of the Thursday Subscription Concerts this season, held in Princes' Hall on the 7th ult., the first part of the programme was drawn from the works of Dvorák. As regards instrumental pieces, the Bohemian musician was ably represented by the G minor Trio, played with genuine *verve* by Messrs. Peiniger, Brousil, and Webbe; and by the Violin Sonata in F major. Mr. William Nicholl, who has rapidly become one of the best of ballad singers, gave several pieces, including a couple of pleasing songs by Signorina E. Gambogi. This accomplished tenor not only accurately catches the character of the work he undertakes, but succeeds in bringing the same vividly yet unobtrusively before his hearers. Miss Louise Phillips also sang with brightness and fluency.

On the 19th ult. the violin students of the South London Institute of Music gave a Concert, under the direction of their instructor, Mr. T. E. Gatehouse. The selections, played by over eighty violins, with the addition of other stringed instruments, were rendered with remarkable precision and excellent phrasing, and included the Overture to the "Poet and Peasant," Mackenzie's "Benedictus," Boccherini's "Minuet," and the *Andante* from Haydn's "Surprise" Symphony. Miss Biddell played the pianoforte accompaniments in her usual careful manner, and Mr. Gatehouse played several solos with the success which generally accompanies his efforts. Vocal music was supplied by members of the Broughton Black's English Opera Company.

There is little to be said concerning the Concert of Violin and Pianoforte Music this season given by Mr. Sarasate and Madame Berthe Marx at St. James's Hall, on the 4th ult., the programme being less attractive and the audience smaller than usual. Beethoven's Sonata in G (Op. 96), Goldmark's Suite in E (No. 2), and Dvorák's four Slavonic Dances (Op. 72) were the concerted pieces, and it is almost needless to say that they were played with perfect unity of style and expression. The Spanish violinist gave his own clever and brilliant "Muñieira," and Madame Marx some pianoforte solos, both artists receiving and granting encores.

The St. Mary's Choral Society gave a Concert at the Bishop Wilson Memorial Hall, Islington, on the 12th ult., when Sterndale Bennett's "Woman of Samaria" was the chief feature. The chorus, numbering sixty voices, did their work admirably, and the soloists were Miss Kate Cove, Miss Hettie Johnson, Mr. Sadleur Brown, and Mr. Edward Hann, the first-named lady being specially successful. The accompaniments were effectively played by Mr. Louis Rowe (pianoforte) and Mr. C. Hopkins Ould (organ); and Mr. Sidney Hann conducted with judgment, besides playing some pianoforte solos which were much applauded.

With the new year Mr. Henry J. B. Dart entered upon his duties as Organist and Choirmaster of St. James's, Sussex Gardens, the Parish Church of Paddington. It is gratifying to learn that he has been commissioned to carry on his Sunday afternoon performances of Oratorio, under more favourable conditions than existed at his former church, St. John's, Waterloo Road. As a mark of personal esteem and appreciation for his work at this church, he has been presented by the congregation with a drawing-room timepiece and inlaid table, and by the members of the choir with an address and dining-room clock.

Mr. Frederic Skeen gave an Evening Concert at the Parochial Hall, Balham, on November 29, when he was assisted by Miss Susetta Fenn, Miss Emma Skeen, M. Deplanche, the Bassino Quartet, and Miss Amy Birch (violin), all of whose efforts were much appreciated by the audience. The Concert-giver was unable to sing owing to indisposition and was replaced by Mr. Bailey. Variety was afforded to the programme by the excellent recitations given by Miss Olive Kennett, whose charm of voice and rare elocutionary ability at once won the heartiest approval of the audience.

During the past year Organ Recitals have been given at South Hackney Parish Church on the first Sunday of each month, after Evensong, by the Organist, Mr. John E. West. The programmes have covered an extensive range of organ music, including half-a-dozen of the larger Preludes and Fugues of Bach, five Sonatas of Mendelssohn, three of Rheinberger, and two of Merkel; also works by Best, Chipp, Dubois, Guilmant, Handel, Hesse, Saint-Saëns, Salomé. Schumann, Silas, Smart, S. S. Wesley, and others. The Recitals will be continued monthly.

The first Subscription Concert of the Wickham Park Musical Society was given on the 4th ult., at St. John's, when Cowen's "St. John's Eve" was performed. The solos were well rendered by Miss Agnes Walker, Miss Sherley Price, Mr. George Neville, and Mr. G. A. Calder. The second part was miscellaneous, and consisted of songs by Miss Agnes Walker, Messrs. Neville and Calder, a duet by the Misses Martin and Lindale, and part-songs by the choir. Miss Goodchild was the accompanist, and Mr. R. Frederic Tyler very ably conducted.

The London Male-Voice Choir, conducted by Mr. W. de Manby Sergison, sang an admirable selection of glees and part-songs at its Smoking Concert on the 19th ult., at Anderton's Hotel. The vocal solos included "The Requital," sung by Mr. E. R. Burry, and Molloy's "Punchinello," given by Mr. T. Fidge, and pleasing variety was obtained by the effective clarinet playing of Mr. Charles Draper and the clever pianoforte solos contributed by Mr. Gilbert Tozer.

On the 10th ult., at Stepney Meeting House, was held the usual monthly Musical Service, when the choir, assisted by an orchestra, and conducted by Mr. R. D. Metcalfe, gave a capital rendering of Mendelssohn's "Lauda Sion." These Services have been exceedingly popular, and another large audience is expected on the 14th inst., when Stainer's "Daughter of Jairus" will be given.

Mr. W. de Manby Sergison resumed last month his Saturday afternoon Organ Recitals, at 6 p.m., at St. Peter's, Eaton Square. They will be continued throughout this month.

MR. W. H. CUMMINGS lectured, on the 14th ult., at the London Institution, on "Canons and Catches," a subject upon which his antiquarian knowledge and research rendered him peculiarly able to speak with authority. Numerous illustrations were sung by six efficient vocalists and the pianists were Miss May Cummings and Mr. Norman Cummings.

ONE of the earliest performances in London of A. R. Gaul's new Cantata "Una" was given on the 7th ult., by the Putney Orchestral and Choral Society, under the Conductorship of Mr. Frank Barnard. The vocalists were Miss Bessie Spells, Miss Clara Robson, Mr. J. Bartlett, and Mr. T. Powley; and the important harp accompaniments were played by Mr. G. T. Miles.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" on the 6th ult., at St. Mary's, Hoxton. The soloists were Miss Margaret Ormerod, Mrs. Oram, Mr. John Probert, and Mr. Albert Orme. Dr. Turpin presided at the organ.

MISS L. RAMANN is to be heartily congratulated on the completion of the fourth and last volume of her "Liszt" biography, which has just been issued by Messrs. Breitkopf and Härtel, of Leipzig.

CANDIDATES for the examinations of the Associated Board of the Royal Academy of Music and Royal College of Music can enter their names up to the 31st inst. Full particulars will be found in our advertising columns.

HER MAJESTY THE QUEEN has been graciously pleased to accept a copy of the "Handel" Number of THE MUSICAL TIMES.

REVIEWS.

Organ Arrangements. Edited by George C. Martin. Nos. 10-16. [Novello, Ewer and Co.]

NOTWITHSTANDING the rapid issue of new compositions for the "king of instruments" by composers of ability, English and foreign, at the present time, transcriptions continue in request; and it will probably be ever thus, as the power and variety of the organ are practically illimitable, and extracts from the choral and orchestral works of the great masters, if skilfully transcribed and artistically executed, are always more or less effective. The first three numbers of the present series should be welcomed if only because they consist of unhackneyed selections. They comprise in order a quaint but effective Chaconne in F, by Purcell, arranged by A. W. Marchant; an Adagio in B minor, by Mozart, from the same transcriber; and the *Adagio* from Beethoven's Sextet for strings and horns (Op. 81), arranged by Arthur B. Plant. In No. 13 we have a beautiful movement from the Second Act of Gluck's "Orpheus," neatly arranged by E. J. Bellerby. Mr. John E. West is responsible for No. 14, the beautiful "Judex" from Gounod's "Mors et Vita," which for obvious reasons he has transposed from the key of G flat to G natural. The last two for the present are respectively the Introduction to the Third Act of Wagner's "Lohengrin" and the Bridal Chorus from the same work. These pieces are now in strong demand at wedding services, and Dr. Creser's excellent arrangements should therefore be welcome.

Novello's Octavo Anthems. Nos. 428-435. [Novello, Ewer and Co.]

THE first number in this batch of recently published anthems is "My God, I love Thee," by George J. Bennett, being a setting for tenor solo and chorus of the familiar hymn. Dr. Bennett's style of writing is equally noteworthy for refined musicianship and deep expressiveness. Though he has been careful not to overtax the capacity of an ordinary church choir, every phrase is interesting, the platitudes which form the stock-in-trade of many composers being studiously avoided, though without any apparent effort. No. 429, "O praise God in His holiness," is a newly harmonised version, by George C. Martin, of an ancient chant, the words being, of course, the 150th Psalm. Those who favour antiquarian ecclesiastical music will find something to interest them in Dr. Martin's little adaptation. The next, No. 430, is "O God, who hast prepared," by A. Wellesley Batson, a short full anthem for general use, smoothly and pleasantly written, and capable of being sung without accompaniment. It is a setting of the Collect for the Sixth Sunday after Trinity. The same composer supplies the next two anthems, "Make me a clean heart" and "They that sow in tears," both suitable for Lenten or general use. The former commences with a quartet which is repeated in chorus, a brief *fugato* making an effective contrast. The latter is full throughout, and may be commended for tunefulness, simplicity, and chastened expression. Nos. 433 and 434 are by Arthur Whiting, the first, "Give ear, O Shepherd of Israel," consisting of one rather extended chorus in six-four measure, generally flowing and melodious; while the other, "Lord, Thou hast searched me," is varied by a brief but vigorous recitative for tenor. It is noteworthy and commendable that the composer treats the word "searched" as of one syllable only. No. 435, "O worship the King," by the Rev. E. V. Hall, is a bright and joyous setting of a well-known hymn, and, though primarily intended for harvest festivals, will be found suitable for many other occasions almost equally as well.

Progressive Studies. Book 8, Part IV., Broken Chords; Book 19, Part III., Velocity; Book 26, Parts I. and II., Broken Thirds, Sixths, and Octaves; Book 30, Part III., Shakes; Book 38, Part II., Chords; Book 51, Part I., and Book 52, Part II., Rhythm. By Franklin Taylor. [Novello, Ewer and Co.]

THIS interesting series has already been mentioned in these columns, but a few remarks respecting the above Books may be added. Among the "Broken Chord" exercises, besides well-known ones by Czerny and Cramer, we have two by Kalkbrenner, and a very useful one by Ries, Beethoven's pupil. Czerny naturally occupies a prominent place under "Velocity"; the other names are Steibelt, Cramer, and Berger, Mendelssohn's teacher. The collection of exercises on "Broken Thirds," &c., is both varied and interesting; it contains three excellent ones not only as exercises, but as music, by Aloys Schmitt, the teacher of Hiller. Under "Shakes," Czerny again is prominent, and there are also two from the famous first set of Studies by Moscheles, another teacher, by the way, of Mendelssohn. The "Chord" Book is also attractive. Rhythm is a word specially applied to the grouping of notes, and the Books under notice present to us a variety of patterns. There is a general impression that what is old is old-fashioned; many players would consider Bertini as *passè*. Not so Mr. Franklin Taylor, who has as many as six by that composer. And, apart from their educational value, they are pleasing as music. Surely Heller must have been influenced by No. 5 when he wrote his Etude (Op. 90, No. 3). The Kalkbrenner Study (No. 7) is excellent practice in the art of attending to various rhythms at the same time. The short Clementi Study (No. 8) is as serviceable as it is short. The last exercise in Book 51 is a dainty little Gigue in F minor, by Bach, from an unfinished Suite. Book 52 contains, among other things, an elegant Study composed by the editor himself. All the numbers are carefully phrased and fingered.

Original Compositions for the Organ. Nos. 191, 192, and 193. [Novello, Ewer and Co.]

THE first of these pieces is entitled "Savoyard Chant," and bears the name of Herbert W. Wareing, a young composer who has already contributed to the series. His present effort is a piquant sketch in song form, tuneful but not trivial, and by no means difficult. The next number consists of three Intermezzi by Alan Gray. These are quiet and smoothly written trifles, eminently suitable for church voluntaries. The most pleasing is the third, a pretty little sketch in D minor. No. 193 is a Solemn Processional March by C. J. B. Meacham, composed in commemoration of the first visit of the Church Congress to Birmingham. Its title is fully justified, but though stately and dignified it is by no means dull. The middle section, both in key and phraseology, suggests the influence of Mendelssohn in the corresponding portion of his War March of the Priests, but there is no actual plagiarism.

Sonate pour Piano et Violon. Par E. Overbeck. [London: Charles Woolhouse.]

The perusal of this work has given us considerable pleasure, for it is long since we have met with a piece in the grand old Sonata form containing so much that is fresh, spontaneous, and enjoyable. The themes are throughout well coined, and full of emotional, though not sentimental, qualities. It is, in fact, as a melodist pure and simple that the composer appeals to us most, and this being the feature most rarely met with in our younger musicians, we mention the fact with special satisfaction. Some of the subjects are excellent—*e.g.*, those of the opening *Allegro*, the first of which is not unworthy of Brahms in his most genial mood. The *Andante* has a plaintive theme, suggestive of the "dark, but true and tender North," and accompanied in a thoroughly charming and refined manner. We care less for the Intermezzo-like *Più mosso*, which twice interrupts its tranquil, pensive flow of melody. A very spirited, though not remarkably original, *Scherzo* is followed by a delicious *Trio*—a little gem. The *Finale* opens with a sombre and striking theme in octaves, which is effectively contrasted by a melodious yet impassioned second subject. A bold and vigorous *Coda* brings the Sonata to a conclusion.

Village Scenes. A Cantata for female voices. Words by Clifton Bingham; music by Frederic H. Cowen. [Novello, Ewer and Co.]

The librettist of this unpretentious little work does not offer a connected story, contenting himself with stringing together half-a-dozen sets of stanzas in varying metre, the separate titles being "The Village Green," "The Pedlar," "The Children at play," "The Gipsy," "The Old Hall," and "The Curfew." How well suited to Mr. Cowen's light and tasteful pen are such themes as these need hardly be said. His music is for soprano and contralto soloists and two-part chorus. The voice parts are throughout extremely simple, but the dainty and piquant accompaniments require a skilful pianist to render them full justice—that is to say, to bring out all the effects intended by the composer.

Leidvoll-Freudvoll. 4te grosse Concert-Arie für die Clarinette in B. By Michael Bergson. Op. 102. [Offenbach-am-Main: Johann André.]

The composer, for many years director and teacher of the Geneva Conservatoire, has here written two showy movements for the clarinet; so showy, indeed, that at times we meet with an *ossia* or *simplifiée*. The music, light and graceful, shows in places the influence of Weber. The orchestral accompaniment has been arranged for pianoforte. The title of the work under notice recalls, by the way, two little pieces for pianoforte by Beethoven, the one entitled "Lustig," the second, "Traurig." M. Bergson, however, adhering to the usual order, changes mourning into gladness.

Rêverie Pathétique. Pour le Violon avec accompagnement de Piano. Par Angelo Mascheroni. [Robert Cocks and Co.]

The broad melody, with its melancholy beseeching tones, and with its great variety of rhythm, requires an interpreter of great feeling and intelligence. The *Maestoso Grandioso* is impressive, while the *Coda*, with its soft, piquant cadences, forms an excellent contrast. With the exception of this *Coda*, the pianoforte part is not particularly attractive.

Naissance d'Amour. Mélodie pour Violoncelle et Piano. Par Maude Valérie White. [Robert Cocks and Co.]

A flowing, graceful piece, and one with which "My dear little friend, Jean Gérardy," to whom it is dedicated, will win many a success on the Concert platform. The composer, by tasteful harmonies and pleasing rhythm, has raised the pianoforte part above the level of an ordinary accompaniment.

The Oesterlein Richard Wagner Museum, Vienna, has just acquired the death-mask of the master, taken by the sculptor, A. Benvenuto, on February 13, 1883.

FOREIGN NOTES.

The Frankfort-on-Main St. Cecilia Society celebrated the seventy-fifth anniversary of its foundation, on November 22, with a performance of Beethoven's Mass in D.

A new Overture, entitled "Sappho," by Carl Goldmark, was lately produced at Vienna, under Dr. Hans Richter, and has since been played at Dresden and Berlin. The composer has not stated whether he has endeavoured to give a character portrait of the Greek poetess, or whether his work is to be a prelude to Grillparzer's Tragedy "Sappho." In any case, it is said to be an important work, both as regards its contents and orchestration. The latter is pronounced superb, his treatment of the harp being especially effective and original.

There are no doubt still some people left who repeat the old parrot cry that there is no melody in Wagner's music. For them even the "Meistersinger," with its incomparable wealth of the most entrancing melody, has no charm, and, we daresay, never will have. Referring to this glorious work a German critic, Herr Th. Goering, used a happy simile when criticising the recent first performance of Ignaz Brüll's opera "Check to the King," which is said to contain numerous reminiscences of the "Meistersinger": "As the Colosseum in Rome served for centuries as a quarry, so in these days Wagner's works seem destined to become an inexhaustible mine for the coming generation of opera composers. Fortunately the original work will thereby suffer no harm; on the contrary, this exploitation will be to its advantage, because many will no doubt only by this means become aware how much melody it contains."

Herr Jean Louis Nicodé gave, on the 4th ult., the first of a series of four Concerts at Dresden with his orchestra, the Chemnitz Städtische Kapelle. The programme included Brahms's First Symphony, and works by Beethoven, Wagner, Berlioz, and Lalo. The local press speaks in the highest terms of Herr Nicodé's conducting, his rendering of the splendid Symphony being described as a perfect revelation to the Dresden public.

A new Einakter, "Sanna," by Georg Rauchenecker, was produced on November 19 at Elberfeld, with great success. It is said that the score of this work was returned unopened from the recent Gotha Prize Competition.

Three movements—viz., the Kyrie, Sanctus, and Agnus Dei—from a new Mass for double chorus, soli, and orchestra, by Max Bruch, were recently produced at a Concert at Barmen, and made a deep impression.

A new Mass in B flat minor, by Albert Becher, was lately produced in the Luther Church, Dresden, with great success. It is said to be a work of unusual merit.

Ignaz Brüll's new opera "Check to the King" was, on November 24, successfully produced at the Munich Court Theatre.

Madame Lillie Lehmann, the famous dramatic soprano, gave two Robert Franz evenings lately at Dresden and Berlin. The programme consisted of twenty of the finest specimens of the great and much-neglected song-writer's genius. Madame Lehmann's splendid performance roused her audiences to genuine enthusiasm.

"King Arthur," a new opera in three acts and a prelude, was, on November 26, produced at the New Stadt-Theater, Leipzig, but failed to please. The composer is Max Vogrich, a German living in America, and a late pupil of the Leipzig Conservatoire.

On November 13 a new one-act comic opera, "Der Procurador von San Juan," by J. Krug-Waldsee, was produced with much success at the Mannheim Court Theatre.

At a Concert which she gave at Berlin, on the 8th ult., Madame Sophie Menter played the solo part in some "Zigeunerweisen" for pianoforte and orchestra of her own composition. M. Sapellnikoff joined her in a performance of Liszt's "Concert Pathétique," and also conducted the rest of the programme.

The latest addition to the long list of "eminent" conductors is no less a personage than the German Emperor. According to the *Cologne Gazette*, he took the *bâton* recently at a hunt dinner, and conducted a march played by the band of a regiment of Uhlans.

Messrs. Breitkopf and Härtel have in the press a new volume of letters by Franz Liszt. It will be edited by the well-known writer on musical subjects, La Mara (Frau

Marie Lipsius), and its title will be "Letters to a Friend"—the said friend being a lady who was a pupil of Liszt's at Weimar, and afterwards lived at Bruxelles.

Max Bruch has just completed a new work, "Leonidas," for baritone solo, male chorus, and orchestra. It is his Opus 66.

Besides the pianoforte pieces, Op. 118 and Op. 119, already referred to in a previous number, Brahms has written fifty-one Studies for the same instrument. They will no doubt be exceedingly interesting, but the countless admirers of the greatest living composer will wish that he would devote his genius to the production of works of greater importance.

A Bohemian composer, hitherto unknown to fame and the musical dictionaries (not quite the same thing this!), Pan Wilhelm Blodek, had a comic "Einakter" performed recently at the Leipzig Stadt-Theater. Blodek's music is described as exceedingly fresh, and quite free from imitations of *the* two fashionable dramatic composers of the day. We refer, of course, to Wagner and Mascagni, if we may place these names in juxtaposition without offending the Intermezzo worshippers.

A grand old man is the Organist of the Cathedral of St. Stephen, Vienna—the composer, Gottfried Preyer. He was born on March 15, 1808, and became a pupil of the same Simon Sechter to whom poor Schubert intended to go for lessons in counterpoint in 1827, a year before his death. Herr Preyer is consequently one of the few remaining links which connect the present time with the great classic period of German music. Not long ago he celebrated the fortieth anniversary of his appointment as Organist to the famous Dome of the Kaiserstadt. Although in his eighty-seventh year he is still hale and hearty, and attends to his duties with remarkable vigour.

M. Bruneau's new opera, "L'Attaque du Moulin," has been treated by the Paris press in very much the same fashion as his first work of the kind, "Le Rêve," some critics denouncing it in severe terms, while others are full of praise of the many beauties of the score. There seems to be no doubt, however, that it is an advance on the earlier work, both as regards the melodic invention and the harmonisation—the latter being less uncouth than that of the "Dream."

The series of grand Concerts recently started at the Paris Eden Theatre, under M. Colonne, has already come to an inglorious end, the public having failed to support the enterprise. There is now some talk of turning the theatre into a café-concert, or, as we would say, music hall.

The production of Wagner's "Tristan" in Paris has had to be postponed once more. The elaborate rehearsals for the grand Russian *fête* at the Opéra interfered very much with those for Chabrier's "Gwendoline" and Massenet's "Thais," both of which are due before "Tristan." The latter work cannot now be given before October next. The cast will include Mesdames Bréval and Deschamps-Jehin, MM. Jean de Reszké and Delmas.

Massenet has composed an Epilogue to his opera "Manon." It is in one act, is entitled "Le portrait de Manon," and set to a libretto by George Boyen.

M. Bruneau's much-discussed opera "Le Rêve" was performed three times at Bruxelles during last month, Mdlle. Simonnet being the heroine, *Angélique*. Her exquisite performance produced a very great impression, and the whole work was much enjoyed by crowded audiences, who do not seem to have minded the composer's fearful progressions in the least.

Signor Ricordi, the Milan publisher, visited Paris recently to arrange for the production of Verdi's "Otello" at the Grand Opéra, and the same master's "Falstaff" at the Opéra Comique. He was successful as regards the latter work, which M. Carvalho will produce towards the end of the season, with M. Maurel as the fat knight. Messieurs Bertrand and Gailhard, on the other hand, will have nothing to do with "Otello." They are, no doubt, of opinion that one "foreigner" is all they can admit to the great National institution for the present. Moreover, Wagner just now spells success—Verdi *might* spell failure—in France.

If there is one person who ought to be heartily tired of the everlasting Intermezzo from "Cavalleria Rusticana," it should surely be the composer. But he is evidently nothing of the kind, for at a recent Concert at Pisa the thing was played on two pianofortes and a harmonium, the performers being Maëstri Mascagni, Mugnone, and Menichetti. Let us hope that this new arrangement "made in Italy" will be mercifully reserved for the edification of the composer's compatriots only.

"Messinella," a new opera by Giuseppi Brunetti, was recently produced with much success at the Theatre Cerrati, Cagliari. Another novelty, the opera "Vandea," by Filippo Clementi, was, on the other hand, a failure at the Teatro Communale, Bologna. Yet another, called "Marilka," by Giulio Tanara, given at the Victor Emanuel Theatre, Turin, was only moderately successful. A fourth is "Gualtiero Swarten," by Andrea Gnaga. This was produced with "brilliant success" on November 30, at Milan.

"Halte! Marche! En Avant!" is the peculiar title of a new "Military" opera lately produced with great success at the Theatre Andreani, Mantua. The composer is Fulgenzio Guerrieri, of the Liceo Rossini, Pesaro.

"Milo Standis" (*anglicé*, Miles Standish) is the title of a new opera by Lorenzo Perigozzo, which was recently produced with success at the Ristori Theatre, Verona.

The municipality of St. Petersburg intends to name a street after the late Peter Tschaikowsky, and to open a subscription for the purpose of erecting a monument to the deceased master.

A Russian paper is responsible for the statements that Anton Rubinstein's sacred opera "Moses" will be produced during the current month at the German Theatre, Riga, for the first time in its entirety, and that the expenses, which will amount to about 10,000 roubles, have been "guaranteed" by subscriptions.

A new Symphony in A minor, by Victor Bendix, was produced at a recent Concert at Copenhagen with very great success. The work presents the unusual feature of concluding with an *Adagio* instead of an *Allegro*. The composer, who conducted, was enthusiastically applauded.

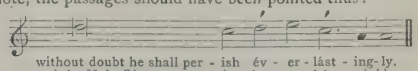
CORRESPONDENCE.

THE ART OF CHANTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

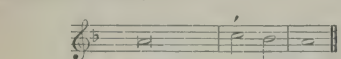
Sir,—In your courteous review of my little book your reviewer has, though quite unintentionally, I feel sure, done me serious injustice, through misunderstanding, and, in consequence, misinterpreting the principle I advocate with regard to the mediation of the chant. I regret that I did not see the review earlier, but I shall be glad if you will allow me in an early issue, both in justice to myself and in order to remove a suspicion of intentional unfairness on the part of the reviewer which some entertain, but which I do not share, to point out the cause, as I think, of the very natural misapprehension which has led him to credit me with advocating a theory of chant-mediation accentuation opposite to that which my little book upholds.

One word first as to my illustrations from Merbecke. The accents are my own: those over the notes are intended to show the generally accepted accentuation of the chant phrase now-a-days; those over the text to show where Merbecke laid stress. Modern usage would, probably, accentuate the first C of the cadence in all verses; Merbecke apparently regarded the accentuation as variable. Generally, he treated the D following the C as the accented note, but sometimes the C itself; generally, also, the penultimate, but, occasionally, the antepenultimate; the final he regarded as common, but in one instance assigned to it an accented, followed by an unaccented syllable. What I call "wildly eccentric" in Merbecke's setting is, as the context makes clear, not the accentuation of D instead of C, but the unnecessary piling up of syllables on cadence notes. Accepting D instead of C as the accented note, the passages should have been pointed thus:—

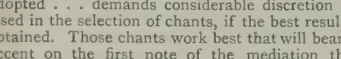


The eccentricity of Merbecke's pointing is not in the least affected by the change of accent from C to D.

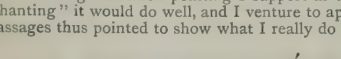
The great misapprehension on the part of your reviewer that I wish to remove is, however, this: he has assumed that I am advocating, in the "Art of Chanting," the principle of mediation-pointing found in my Anglican Psalter, and he has, consequently, misunderstood both, and put a mark for strong accent in his quotation from the Psalter in a different place to that in which the theory adopted assumes it to be. The short-mediation theory on which the Psalter works assumes that the first note of the mediation is accented and the last common, thus—



My reasons for adopting this theory will be found in "Art of Chanting," page 36, and for abandoning it on pages 20 and 21, and my experience regarding it I have embodied on page 37 in these words: "The reading of the mediation adopted . . . demands considerable discretion to be exercised in the selection of chants, if the best results are to be obtained. Those chants work best that will bear a stronger accent on the first note of the mediation than on the third, while those with an upward skip to the third note are less satisfactory, and if the skip be wide should be regarded as almost, if not quite, inadmissible." If I were re-editing my Psalter-Chants the one quoted by your reviewer (Cooke in F) would be withdrawn as not being capable, with short-mediation pointing, of the best results. For the long-mediation pointing I support in the "Art of Chanting" it would do well, and I venture to append a few passages thus pointed to show what I really do advocate—



I am afraid the reviewer thinks me "abominable in my doings," but words that ought not to be given for musical treatment should not form the test of the value of a pointing. We can only try to make the best of a bad job with them, and it is impossible to give more than the barest indication of the way a pointer may wish such words rendered by the bar-lines. Take, *e.g.*, "testimonies"—


but I will consider thy | tes - ti - | mo - | nies.
but I will consider thy | tes - | timo - | nies.
but I will consider | thy | testimo - | nies.
but I will con - | sider . thy | testimo - | nies.
but I will con - | sider thy | testi - | monies.
but I will con - | sider | thy | testimonies.
but | I . will con- | sider thy | testimonies.

All these settings but the last two can, I find, be rendered smoothly and satisfactorily with more or less care on the part of the singer; but I am inclined to prefer the fifth, for which there is precedent in Tallis's Psalm-setting.

Your reviewer is evidently poking fun when he suggests that "louhoud cyhimbals" must be the result of singing two notes to a syllable. I have heard choristers sing "O O O O O Christ" in the Te Deum, and sometimes with H before the O, but I have not thought the offence fairly chargeable on the pointing.

Once again, your reviewer has mistaken the entire gist of my contention on a most important point, probably through some lack of lucidity in expression on my part. I do not contend that we ought "to point our Psalms to suit a penultimate accent because the Anglican chant *ought* to have 'developed a tail' of this form." What I do contend for is this—that the prevailing accentuation of the psalm-verse endings being a penultimate one, such existing chants only should be in regular use that will, more or less happily, fall in with it, and that in new chant compositions such accentuation should be strictly recognised; a new, wide, and useful field will thus lie open for church musicians to occupy.

Apologising for this intrusion on your space, and acknowledging your courtesy in allowing me to set myself right with your reviewer and readers,

I am, faithfully yours,

John Heywood.

[We are glad to see Mr. Heywood's letter in print; but he has not explained away any of our arguments against his theories. He still insists on making unjustifiable emendations of Merbecke. He has published a pointed Psalter, but has since abandoned one of its leading principles. But on his last adopted system he is unable to answer our question: why should we sing *Cymbals*, and in the same verse immediately afterwards cym-*Bals?* Mr. Heywood says he does not point the Psalms to suit a chant with an "undeveloped tail"; but he intends only to select *chants which suit his pointing*. The distinction is a nice one. We do not think we have given the least cause for complaint.—*The Reviewer.*

WAGNER'S OVERTURE "COLUMBUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The early works of Richard Wagner have had some extraordinary adventures, but none have been so unfortunate as the Overture to Apel's drama "Columbus." The long-lost Overture was composed at Magdeburg, and performed there twice in 1835; reproduced at Riga in 1838; and on February 4, 1841, at a Concert given in the Salle St. Honoré in Paris, to the subscribers of the *Revue et Gazette Musicale*, by Schlesinger, the great publisher of the period. Amongst those who appeared at that now historical Concert were Sir Charles Hallé and the once famous singer Mdlle. Loëwe. Berlioz, in the *Journal des Débats*, records that the magnificent playing of M. Hallé was hardly listened to, the attraction of the afternoon being the charming vocalist who had just arrived in Paris, after a series of triumphs in Germany. The Overture "Columbus" seems to have created little impression on Berlioz, as he did not even mention it in his account of the Concert. Wagner, as a contributor to the *Gazette Musicale*, however, had no reason to complain of his other *confrères* on the Parisian press. Wagner's colleague on the *Gazette Musicale*, Henri Blanchard, who wrote an account of the Concert, says: "This piece, which has more the character and form of an introduction, is it worthy of the designation of 'Overture,' so well defined recently by the composer in the *Gazette Musicale?* Was his aim to depict the infinite open sea, the horizon that seemed without end to the companions of the celebrated navigator, by the shrill tremolo of the violins? The entry of brass instruments re-appears, too, without variation and with too much persistency, and on this occasion their discordance did not permit the proper appreciation of the value of M. Wagner's work, which, notwithstanding this disappointment, appeared to us to emanate from an artist having large ideas, and who is a master of the resources of modern instrumentation." The musical critic of *L'Artiste*, A. Specht, writes: "The composer of the Overture 'Christophe Colomb,' M. Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. We were curious to judge the application of his theories on the conception of the Overture explained recently by him with so much talent. That of 'Christophe Colomb' is divided into two movements, in the first of which the composer's aim is to depict the hesitations and discouragements of his hero, whose constant thoughts are guided by a voice from above. Unfortunately, the principal theme which translates this idea was given to the trumpet, which was constantly out of tune. The meaning of this clever composition was only understood by a very small portion of serious listeners. The ideas are noble, of artistic finish, and the concluding very short *Allegro* expresses with a grand elevation the success of *Columbus*. Valentino's orchestra ought to make amends to M. Wagner."

The criticisms in the other Parisian newspapers and periodicals of the time either confirm this opinion or simply predicted a great future for the young composer of the "Columbus" Overture. How these predictions have been fulfilled the world knows.

The *Gazette Musicale* performance was the last; and according to most of Wagner's biographers the score and orchestral parts disappeared and have never been seen since. M. Adolphe Jullien, the great composer's most sympathetic French biographer, however, asserts that Wagner, encouraged by the success of the Parisian performance, sent the MS. through Lafitte and Caillard, a parcel delivery agency, to Jullien, who at the time was conducting Promenade Concerts in London. It was returned through the same source, but Wagner being unable to pay the carriage the parcel was naturally brought back to the warehouse. M. Jullien says these details were related by Wagner himself in 1880, to one of his friends, who determined to make a search for the missing Overture. The firm of Lafitte et Caillard has been defunct for many years, and after a long search in vain, M. Jullien's friend discovered that M. Caillard, who was very old but still hale and hearty, resided in the same flat as himself. He made up his mind to go and visit the old gentleman, but having delayed it for some days, was surprised one morning on coming downstairs to find out that M. Caillard had just died. M. Jullien's account is very interesting, but it is rather improbable that the old man after nearly half-a-century could have remembered what became of a particular paper parcel. If the MS. was really brought back by Lafitte and Caillard's man, it must have been disposed of in due course as lumber with the rest of the unpaid parcels.

The present writer, however, is of opinion that the Overture was mislaid at Schlesinger's, and subsequently stored away by mistake with music for which there was no current demand. That the MS. Overture, along with other music which at one time formed part of Schlesinger's circulating library, was disposed of to a second-hand bookseller, the present writer is almost certain, as he distinctly remembers having seen Wagner's work on one of the old bookstalls on the quay of the Nôtre Dame side of the Seine, one afternoon in August during the Paris Exhibition year of 1878. The title-page of the score was in German, but the title and directions of some of the parts were in French. The quality of the paper of the score was inferior to the parts, which were probably copied out in Paris. The handwriting of the score and parts was the same. The present writer purchased that afternoon of Schlesinger's old stock the full score of Sacchini's "Renaud," two of Meyerbeer's early operas—"Margherita d'Anjou" and "Il Crociato in Egitto"—and a set of orchestral parts of one of Hummel's Concertos. The old woman who had charge of the boxes only asked forty centimes for the score and parts of Wagner's "Columbus," but being at the time only a raw musical student with a limited supply of pocket money, and having expended the available small silver and coppers on Sacchini, Meyerbeer, and Hummel, he asked her to put it on one side for a couple of days. The woman consented but failed to keep her promise. The "music written by hand," the woman said, when the present writer called again with the fourpence in his pocket, "was sold the same afternoon with a small parcel of other pieces to a fair young lady with spectacles." The woman was unable to give any information concerning the young lady, never having seen her before that afternoon, but believed that she was an Englishwoman. If the musical Columbus, after his many adventures, really accompanied the young lady on her return to England, it is to be hoped that some lucky individual will eventually find him out, and introduce him to new friends in a London concert-room, who would surely accord him a hearty welcome.

Yours truly,

Andrew de Ternant.

DR. ROBERTS'S RESIGNATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your short paragraph stating that Dr. Roberts has resigned the post of Conductor of the Oxford Choral and Philharmonic Society, you add: "During his tenure a heavy financial debt has been paid off." It is only fair to the Society to say that this debt was paid off by the very generous donations of the members and friends of the Society; and without the least wish to disparage Dr. Roberts's merits and kindness as Honorary Conductor, it should be known that Dr. Roberts's success was in closer relation to the musical prestige of the Society than its financial condition.—Yours faithfully,

December 15, 1893. A Member.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashburne, Derbyshire.— The newly-formed Choral Society gave its first Concert on the 5th ult., when Haydn's "Imperial" Mass and Jensen's "The Feast of Adonis" were sung with orchestral accompaniment. The Misses Marshall-Ward, Mr. G. Moon, and Mr. H. G. England were the soloists, all of whose efforts were well appreciated, and the chorus gave promise of good things to come. The band was formed chiefly from the Ashburne Orchestral Society. Mr. W. H. Tutt conducted.

Basingstoke.—The first Concert of the Basingstoke Choral Society was given in the Town Hall, on the 12th ult. The first part consisted of Sullivan's "Prodigal Son," the principal parts of which were sustained by Miss Alice Simons, Miss Vena Galbraith, Mr. Harry Stubbs, and Mr. Arthur Barlow. A miscellaneous selection completed the programme, in which the above vocalists sang songs. Mr. Charles Griffiths played two violin solos, "Concerto Romantique" (Godard) and "Faust" (Sarasate), and the chorus sang two part-songs, "Parting Kiss" (Pinsuti) and "Two Cupids" (Wellesley Batson), admirably. Mrs. H. Seymour (pianoforte) and Mr. S. F. Summers (harmonium) acted as accompanists, the Conductor being Mr. H. E. Powell.

Berkhampstead.—On November 29 the Church Choral Society gave a spirited performance of Barnett's "Ancient Mariner." The soloists were Miss Whitfield (soprano), Miss Tatham (contralto), Mr. Page (tenor), Mr. Broughton Black (bass). A small but efficient string band was engaged. Mr. F. Whatmoor presided at the pianoforte, and Mr. J. T. Bavin at the harmonium. The cantata was followed by a selection of songs, &c. The Rev. C. J. Langley conducted.

Biggleswade.—A large audience was attracted to the Town Hall, on the 14th ult., by the Biggleswade Choral Society's performance of Handel's "Judas Maccabæus." Miss Kate Cherry, Miss Annie Layton, Mr. John Probert, and Mr. Heath were the soloists; Mr. C. E. Buckingham led an efficient string orchestra; Miss W. Bennett presided at the pianoforte; Mr. E. P. Cooper rendered valuable assistance at the organ; and Mr. J. G. Cooper conducted with skill.

Bury St. Edmunds.—At St. Mary's Church, on the 14th ult., Spohr's "Last Judgment" was sung by the choir, Mr. H. T. Tiltman presiding at the organ.

Cape Town.—A numerous audience attended the last Concert of the season of the Mendelssohn Society, given on November 17, at the Good Hope Hall. The most important work in the programme was J. B. van Bree's cantata "St. Cecilia's Day," in which the soprano solos were effectively sung by Mrs. Edward Mills. The choruses and orchestral accompaniments were also well rendered. The soloists in the miscellaneous portion were Mrs. Norton, Mrs. Jepp, Miss Van der Ven, Miss Dale, and Messrs. Baxter, Eckard, and Leo Keyser. Miss Fisk and

Miss Dale assisted in the various pianoforte accompaniments, and Mr. Bull conducted.——An excellent performance of Mendelssohn's "St. Paul" was given, under exceptionally favourable conditions, on November 26, in the Good Hope Hall, which was completely filled by an appreciative audience. The soloists were Mrs. Bedford, Miss Annie Griffith, Mr. Vernon Reid, Mr. E. Stapleton, and Dr. Murray. The choruses were sung with admirable precision by the combined choral societies, and the occasion reflected great credit on the Conductor, Mr. Barrow Dowling.

CHELMSFORD.—Though we are now quite accustomed to see ladies in the orchestra, it is almost without precedent that the players should consist exclusively of the gentler sex. But at the Concert given on the 21st ult. by the English Ladies' Orchestral Society, under the able direction of Mr. J. S. Liddle, not only the string parts, but also the brass and the wood-wind, including a saxophone, were played by ladies. The programme included the *Allegretto* from Haydn's Symphony in G, the familiar *Minuet* from Mozart's E flat Symphony, the "Fingal's Cave" Overture, Ferdinand Hiller's "Operette ohne Text," the *Scherzo* and *Finale* from Schumann's E flat Symphony; and Sullivan's graceful Water Music ("Henry VIII.").

CHEPSTOW.—The Choral Society gave its first Concert on the 13th ult. The first part was Romberg's "Lay of the Bell," in which the principal soloists were Miss Marjorie Eaton, Mr. J. W. Jakeway, and Mr. Ineson. The second part was miscellaneous. Mr. Richards conducted.

CHICHESTER.—The Musical Society gave, on the 5th ult., a performance of "Samson," with Madame Ada Patterson, Miss Emily Hinning, Mr. Jas. Gawthrop, and Mr. Magrath as soloists; Dr. Read conducting.

FENNY BENTLEY, DERBYSHIRE.—The first Festival of the Fenny Bentley and Tissington Choral Society took place in Bentley Church on the 13th ult. The Psalms were sung to chants by Barnby and Tutt, and the Service was Martin in D. The effect of these and of the hymns was greatly enhanced by the accompaniment of an orchestra of about twenty performers. For the Anthem, nearly the whole of Parts I. and II. of "The Messiah" were sung by a choir of about fifty voices. Mr. W. H. Tutt, upon whom had devolved the duty of training the choir, conducted.

GOSPORT.—The Portsmouth Amateur Orchestral Society's annual Concert, in aid of a local charity, on November 23, proved a decided success. The orchestra numbered fifty-six, under the leadership of Mr. M. Lewis. Miss Rawson was solo pianist, Mr. W. E. Churcher conducted, and Madame Kate Munns and Mr. E. Cook sang. The programme included Sterndale Bennett's Overture "Paradise and the Peri"; the *Andante*, *Menuet*, and *Finale* from Haydn's "Clock" Symphony; Kistler's Prelude to the third act of "Künihild" (which was very well received); two movements from Bennett's Concerto in F minor—the solo played by Miss Rawson; Grieg's beautiful melodies "Hyertesar" and "Varen" (for strings only); and Gounod's "Mireille" Overture.

LEAMINGTON.—A special Advent Service of Praise was held at St. Mark's Church, on the 14th ult., when the works performed included selections from Spohr's "Last Judgment," an Advent Song by George Kennett, and Dr. Garrett's cantata "The Two Advents." These works were exceedingly well executed by the capable choir of the church, under the *bâton* of Rev. W. Wale, with Mr. Geo. Kennett at the organ. The soli parts were well sustained by the choirboys, Mr. C. C. Smith, and Mr. W. E. Bloomfield. It was the first time Dr. Garrett's beautiful and musicianly cantata had been performed here, and its several numbers made a deep impression on a congregation that, from various causes, was unusually small.

MALVERN (VICTORIA, AUSTRALIA).—The Malvern Choral Society gave its sixth Subscription Concert on October 26, in the local Shire Hall, before a very large audience. The work presented for this Concert was Gade's "Crusaders," preceded by a short miscellaneous programme, which included two violin solos—Berceuse (H. Curtis) and a Mazurka of Wieniawski, played by Mr. H. Curtis; Mascheroni's "Ave Maria," sung by Miss Alice King, with pianoforte, organ, and violin accompaniment; and a song, "Patria" (Mattei), which was sung by Mr. R. Rofe. The chief interest was centred in the performance of the cantata, which at its conclusion was received by prolonged applause. The solo parts were well sustained by Miss Alice King, who sang the music allotted to *Armida;* Mr. A. J. Pallett and Mr. H. Rofe, who sang the music of *Rinaldo* and *Peter the Hermit* respectively. The choruses were well rendered, due attention being paid to the lights and shades of the work. The Society's pianist, Mr. J. P. Clarke, was a most efficient accompanist, and Mr. I. J. Hammond rendered good service at the organ. The work was conducted by Mr. J. Hasler. The next Concert will be given in December, and the programme will include Jensen's "Feast of Adonis."

PETERSHAM.—The annual Festival Choral Service at All Saints' Church was celebrated on All Saints' Day. Several choirs lent assistance, the number of singers altogether amounting to about 120, and the Anthem chosen was "I beheld, and lo!" by Sir George Elvey. Mr. W. T. Wood conducted, and Mr. Angus, the Organist of All Saints', presided at the organ.

SALISBURY.—The Sarum Choral Society made its first appearance this season at the Assembly Rooms, on the 13th ult., when the "Bride of Dunkerron" was the chief work presented. The solo vocalists, Miss Clare Powell, Mr. Chambers Coleman, and Mr. Arthur Barlow, did their share of the work with credit to themselves and gave general satisfaction. The miscellaneous selection which formed the second part of the programme, included the *Andante* and *Finale* from Mendelssohn's Violin Concerto, well played by Mr. F. L. Bartlett (who also led the band), with Miss Amy Aylward at the pianoforte. Mr. A. Aylward conducted in the greatly to be regretted absence of Mr. South.

TAUNTON.—An impressive special Service was held on the 14th ult. in the Temple Chapel. The music included Mendelssohn's "Lauda Sion" and a portion of "The Messiah" most appropriate to the Advent season. The rendering of these works reflected great credit on Mr. Reginald Barnicott's choir-training, and the solos were effectively sung by Miss Barnicott, Mrs. Potter, Mr. Theo. Taylor, and Mr. Barnicott. Mr. Wesley Hammet presided with skill at the organ.

WALLINGTON.—The Musical Association conducted by Mr. G. F. Bruce began its sixth season at the Parish Hall on the 14th ult., when the first part of the programme was occupied by Romberg's "Lay of the Bell." The solos were sung by Miss Florence Monk, Mr. Edward Branscombe, Mr. Arthur Strugnell, and Mr. Phillips. In the miscellaneous second part two violin solos were played by Mr. Oswald Laston, jun.

WALTHAMSTOW.—The Musical Society gave an excellent performance of Mendelssohn's "Elijah," at the Victoria Hall, on the 5th ult., before a large audience. The soloists were Miss Fusselle, Miss Adèle Kuhne, Mr. Harper Kearton, and Mr. Charles Ackermann (of Westminster Abbey). The orchestra, of nearly fifty performers, was led by Mr. H. Baynton. The Organist was Mr. A. W. Whitechurch, and the Conductor, Dr. J. Warriner.

ORGAN APPOINTMENTS.—Mr. J. H. A. Hicks, Organist and Choirmaster to the Willesden Congregational Church.—Mr. Henry G. Alexander, Organist and Director of the Choir to the Church of St. Peter's, Bedford.—Mr. A. E. Davies, to St. James's, Curtain Road.—Mr. Fred. W. Noakes, Organist and Choirmaster to St. Andrew's (Presbyterian) Church, Ealing.—Mr. E. E. Trydell, Organist and Choirmaster, St. James's, Fulham.—Mr. Herbert A. Gisby, to All Saints', Blackheath.—Mr. Frederick George Brooker, Organist and Choirmaster, to SS. Michael and All Angels', Beckenham.—Mr. Allan Paterson, Organist and Choirmaster to Malvern Priory Church.—Mr Frank Tipping, to SS. Mary and Joseph's, Poplar.—Mr. Charles de Souza, Organist and Choirmaster to St. Paul's, South Hampstead.

CHOIR APPOINTMENTS.—Mr. Henry Gordon (Bass), to All Saints', Norfolk Square.—Mr. Sidney P. Forder (Bass), to All Saints', Norfolk Square.

DURING THE LAST MONTH.

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„ 2. What torment, what rapture!
„ 3. A heavy tear.
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„ 7. What matters?
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„ 12. Invocation to sleep.
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„ 23. Oh, would you but for one short hour.
„ 24. If thou wilt hold my heart secure.

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5.	BROKEN CHORDS	..	..	..	Part 1*		
6.	,,	,,	..	..	,, 2*		
7.	,,	,,	..	..	,, 3*		
8.	,,	,,	..	..	,, 4*		
9.	,,	,,	..	..	,, 5		
10.	LEFT HAND	..	..	..	Part 1*		
11.	,,	,,	..	..	,, 2*		
12.	,,	,,	..	..	,, 3*		
13.	,,	,,	..	..	,, 4		
14.	ARPEGGIO	..	..	..	Part 1*		
15.	,,	..	..	..	,, 2*		
16.	,,	..	..	..	,, 3		
17.	VELOCITY	..	..	..	Part 1*		
18.	,,	..	..	..	,, 2*		
19.	,,	..	..	..	,, 3*		
20.	,,	..	..	..	,, 4		
21.	,,	..	..	..	,, 5		
22.	,,	..	..	..	,, 6		
23.	,,	..	..	..	,, 7		
24.	FIGURES IN SEQUENCE	..	..	Part 1			
25.	,,	,,	..	..	,, 2		
26.	BROKEN THIRDS, SIXTHS, AND OCTAVES	..	..	..	Part 1*		
27.	BROKEN THIRDS, SIXTHS, AND OCTAVES	..	..	..	Part 2*		
28.	SHAKES	..	..	..	Part 1*		
29.	,,	..	..	..	,, 2*		
30.	,,	..	..	..	,, 3*		
31.	DOUBLE NOTES	..	..	..	Part 1*		
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33.	,,	,,	..	..	,, 3		
34.	,,	,,	..	..	,, 4		
35.	OCTAVES	..	..	..	Part 1*		
36.	,,	..	..	..	,, 2*		
37.	CHORDS	..	..	..	Part 1*		
38.	,,	..	..	..	,, 2*		
39.	STACCATO	..	..	..	*		
40.	REPETITION	..	..	..	Part 1*		
41.	REPETITION AND TREMOLO	..	..	,, 2*			
42.	,,	,,	..	..	,, 3*		
43.	PART-PLAYING	..	..	..	Part 1*		
44.	,,	,,	..	..	,, 2*		
45.	ORNAMENTS	..	..	..	Part 1*		
46.	,,	..	..	..	,, 2*		
47.	ACCOMPANIED MELODY	..	..	Part 1			
48.	,,	,,	..	..	,, 2		
49.	EXTENSIONS AND SKIPS	..	..	Part 1			
50.	,,	,,	..	..	,, 2		
51.	RHYTHM	..	..	..	Part 1*		
52.	,,	..	..	..	,, 2*		

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 612.—Vol. 35. FEBRUARY 1, 1894. *Price 4d.; Postage, 1½d.*
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PRELIMINARY DIVISION CERTIFICATES (Associates in Music).—John George Hale, Cyril Humphrey W. Marriott, Elsa Odell, Margaret Page, Walter Karl E. Vincent.

MATRICULATION CERTIFICATES.—HONOURS (in order of merit)—Hester Susan S. Butson, Mary Elizabeth Kidner, Fanny Lake, Mabel J. Weakley, Antonia E. Burgess, Jane Ellen Turner, Annie Miles, Thomas Horrocks, Katherine E. Collis. PASS.—Helena M. M. Beckwith, Annie E. Dunn, Benjamin Higham, Wilfred E. Hodgson, Harry Ernest Spillan.

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ORGAN AND SINGING CERTIFICATES.—None of the Candidates passed.

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INSTRUMENTATION CERTIFICATE.—Elizabeth Harvey, A.T.C.L.

Number of Candidates examined, 164; total number of passed, 76.

EXAMINERS.—G. E. Bambridge, L.T.C.L.; Henry R. Bird; J. Hamilton Clarke, Mus.B.; A. E. Drinkwater, M.A.; Charles Edwards; Myles B. Foster, L.T.C.L.; Prof. James Higgs, Mus.B.; Edward J. Hopkins, Mus.D.; Haydn Keeton, Mus.D.; A. H. Mann, Mus.D.; F. G. M. Ogbourne; C. W. Pearce, Mus.D.; Prof. Gordon Saunders, Mus.D.; C. E. Armand Semple, B.A., M.B.; Prof. E. H. Turpin, Mus.D.; and Wallace Wells.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1894.

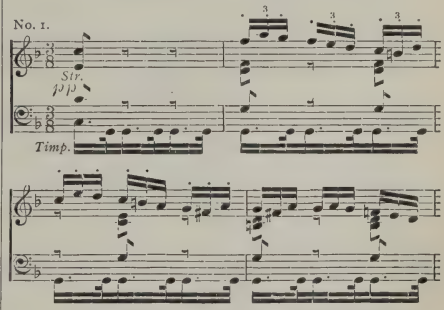
THE DRUM PARTS IN BEETHOVEN'S SYMPHONIES.

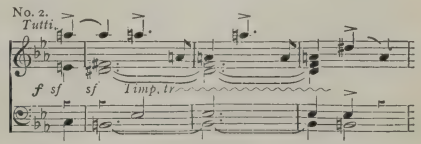
The statement, often made, that "Beethoven was the first who elevated the drum from a mere noise-producing machine into an orchestral instrument," certainly goes beyond the mark, for, to say the least, it will assuredly be admitted that his predecessors, J. S. Bach, C. P. Emanuel Bach, Haydn, and Mozart, treated the drums in an artistic manner. That is to say, they frequently used them, not only for the purpose of reinforcing sound and rhythm, but also in an independent manner, regarding them as distinct from the *Grosse Caisse*, and as having definite and accurate sounds, which might serve not only as the bass, but also as the middle note of a chord or harmonic passage. But that Beethoven went far beyond his predecessors in the way of imparting independence to these instruments will readily be conceded. In analytical programme-books and elsewhere one has occasionally come across remarks on the peculiarity of Beethoven's drum parts, but, so far as we are aware, no attempt has been made to tabulate them. This, in a rough and ready manner, we now propose to do.

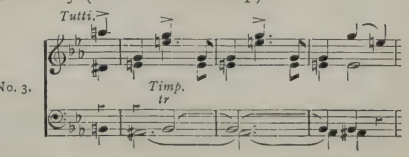
Of all musical instruments, the drum, said to be of Eastern origin, is probably, in some form or other, the most ancient. Indeed, if credence is to be given to Hans von Bülow, who, profanely parodying St. John, has stated that "in the beginning was the Rhythm"—thus giving the precedence to rhythm rather than to melody—the drum may be said to have furnished the primary basis of all music. Lully (1633-87) is stated to have been the first to employ it in artistic music, as a means of reinforcing the *tutti* parts in his overtures and choruses. Its introduction into England is said to be due to Handel, who employed a pair of kettle-drums—taken as part of the spoil at the battle of Dettingen—in the score of the Te Deum written by him in celebration of that event.

Beethoven has nowhere employed more than two drums, for, as was remarked by Berlioz—who, by-the-bye, used sixteen in his Requiem—it took seventy years to introduce a third drum into the orchestra. He has sometimes tuned them to other notes than the tonic and dominant, but never re-tunes in the course of a movement.

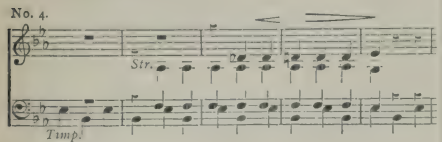
In his First Symphony he at once asserts the originality of his method of treating the drums by assigning, in the *Andante*, a passage to them which is rhythmically independent of any of the other instruments with which it is associated. And similar instances occur in its course:—

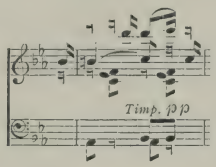


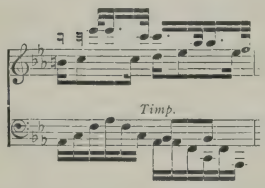
In the first movement of the "Eroica" two remarkable passages occur, in which the drum is treated enharmonically. First (E flat for D sharp)—

Secondly (B flat for A sharp)—



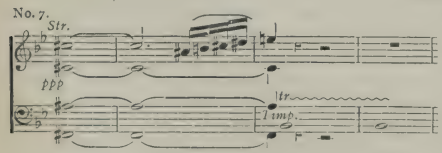
In the *Coda* of the *Scherzo* of the same Symphony occurs an instance of both drums being treated in a remarkably independent manner in the course of a moving "double pedal-point," as it might be termed—

No. 4.

In the *poco andante* of the *Finale* we find two instances of the drum being employed to sound a note which is foreign to the harmony of the passage in which it occurs. First—

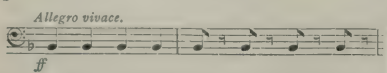
No. 5.

Secondly—

No. 6.

If we regard the context, this apparent irregularity may be accounted for by the fact that in each instance the inharmonious drum-note forms part of a broken or interrupted pedal-point.

Several instances of the drums being used enharmonically occur in the Fourth Symphony. We quote the following—

No. 7.

An instance of the minute and careful way in which Beethoven used the drums occurs in this Symphony, and similar examples are to be found in the Seventh Symphony. Here he writes—

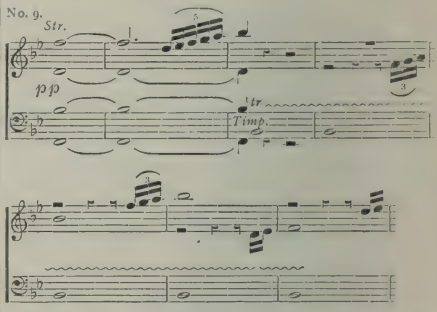
No 8.



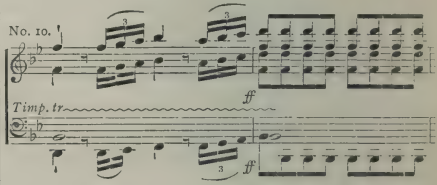
At first sight, considering the rapid pace at which this passage is played, one is inclined to question whether there is any perceptible difference of effect between the four crotchets and the four quavers followed by a quaver rest. The possibility of making this difference of effect fully apparent has been demonstrated to the present writer by Mr. J. A. Smith, one of our most accomplished and experienced tympanists, who, by "damping" with the left hand after each quaver, thus easily and unmistakably represents the quaver rests.

Attention is due to the following passage, one of the most remarkable in the whole range of Beethoven's Symphonies, and one in which the drum plays a prominent part. It is too long a one to quote in full, but will be easily brought to mind by reference to its beginning and ending. Commencing thus—

No. 9.



it is continued in a similar vein during sixteen bars, and is thus brought to a close—

No. 10.

Here Beethoven, having at the beginning landed us on a chord of the sixth and fourth on the dominant, proceeds to resolve it in a manner which is quite opposed to rule and experience. This he effects, without the aid of the expected chord of the third and fifth, by dropping all the notes of the chord except the tonic, which he assigns to a roll of the drum extending through twenty-five bars, with an oft-repeated and modified melodic phrase superimposed upon it, leading in the end to a resumption of the principal subject of the movement. This passage has often been spoken of as a "pedal-point," but wrongly so, as Mr. F. Corder has pointed out in his article on "Pedal-point" in Sir George Grove's "Dictionary of Music and Musicians." He explains therein that it is not a "pedal-point" properly so-called, but merely a long-sustained note; for in a true "pedal" the harmony must be independent of the sustained note and occasionally alien to it. It furnishes us, however, with a salient example of Beethoven's

fondness for anticipating the tonic and at the same time of retarding the re-entry of a principal subject, as if with the view of increasing the hearer's feelings of expectancy.

Attention need hardly be called to the drum solo—

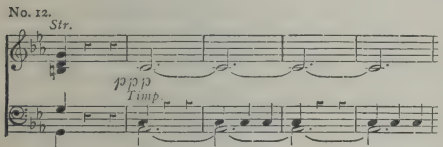
No. 11.

which occurs near the end of the slow movement of this Symphony. Beethoven's originality displayed here, and in a similar manner at the beginning of his Violin Concerto, has often been commented upon. It should, however, be borne in mind that this device had been anticipated by J. S. Bach, who commences his Christmas Cantata "Jauchzet, frohlocket, auf, preiset der Tag" in a similar manner. For the benefit of conductors it should be stated that, according to Berlioz, drum-sticks with sponge ends should be employed throughout this movement.

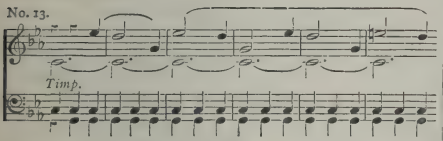
Towards the close of the *Scherzo* in the Fifth Symphony there occurs a most remarkable passage, extending through fifty bars, and throughout which the tonic (C) is reiterated by the drum. Quotation of its beginning, middle, and ending will suffice to call it to mind.

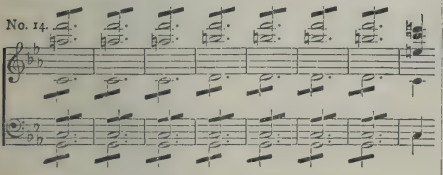
First—

No. 12.

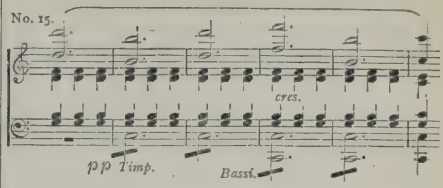


Secondly—

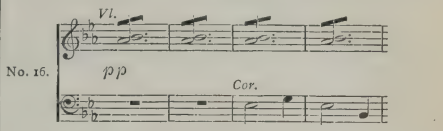
No. 13.

Thirdly—

No. 14.

Commencing with a "deceptive" cadence on A flat (No. 12), the basses, in continuation, after oscillating between A flat, G, F sharp, G, and A flat, at last settle down on G (No. 13), thus with the drum forming a "double pedal-point," which subsequently (No. 14) leads to the *Finale* in C major. Here the tonic may be said to have been anticipated fifty bars before it was actually needed.

A shorter but similar example of this mode of procedure occurs later on in the same movement—

No. 15.

Before these instances of "anticipation," furnished by the fourth and fifth Symphonies, the much-disputed passage in the "Eroica"—

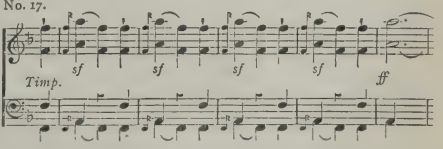
No. 16.



pales in importance, and however contrary to rule, may certainly be allowed to pass muster by reason of the ethereal beauty of its effect.

Throughout the Sixth Symphony ("Pastoral"), except in the "Storm" movement, the drums are kept silent; the intention doubtless being that in this they may burst upon the hearer with all the more effect of realism.

In the Seventh and Eighth Symphonies, so far as concerns the drums, there is little to notice beyond the fact that in more than one instance there is a divergence from the usual tonic and dominant tuning. Thus, in the *Presto* of the A major Symphony they are tuned in sixths (A and F), and in the *Finale* of the Eighth Symphony in octaves (F and F). The first of these instances gives rise to a somewhat curious inversion of the melody on the part of the drums—

No. 17.

In the *Scherzo* of the "Ninth" the drums are also tuned in octaves (F—F). About the middle of the first movement attention may be directed to a striking example of a "middle pedal-point" extending through thirty-eight bars. Towards the close of the *Adagio* we meet with several instances of both drums being employed simultaneously—*i.e.*, in chords—the only examples, at least in the Symphonies, of Beethoven's having adopted such a mode of procedure.

It would be easy to adduce other proofs of the loving care which Beethoven bestowed upon his drums; but enough has been said to induce others, it is hoped, to go farther afield in their researches.

FROM MY STUDY.

In accordance with the promise given last month, I now proceed to draw upon my store of musical portraits. I was informed the other day, by a large dealer in such things, that comparatively few now pass through his hands. At no time, it seems, were they much sought for, and, except in very special cases, no large number of impressions were taken from the generally excellent plates produced by the engravers of the day. These prints have, of course, become fewer and fewer with lapse of years. All the more reason exists for making the most of those that remain in their original condition. In choosing from my albums some examples for reproduction, I shall be guided by the personal interest of the subject, preferring the portraits less known to those which the eye recognises as familiar.

Precedence is here given to a lithograph by J. Hayter, representing Weber in three positions, and published in 1826, the year of that master's visit to England; also of his death at Sir George Smart's residence in Great Portland Street. The occasion of Hayter's sketch was the performance of a selection from "Der Freyschütz" given at an Oratorio Concert in Covent Garden Theatre, on March 8. The scene is thus described in the memoir by the composer's son:—

"The public was all in evening dress. An utter stillness prevailed until Sir George Smart led the pale little man, dressed all in black, upon the stage, where the orchestra was situated. Then the whole house rose as one man. Thousands of British throats shouted a British homage to the modest foreigner. Men sprang on the benches to wave their hats; the women waved their handkerchiefs. For a full quarter of an hour the shouting continued, whilst Weber stood, with downcast eyes, paler than usual, holding convulsively to his desk and bowing from time to time in the midst of the tumultuous mass. It was long before he could raise his hand to give the signal to begin with a roll of paper he held in order to conduct in German fashion. Twelve pieces of his miserably crippled 'Der Freyschütz' were to be given for the first time (in England) in their true form. The overture and almost every one of the other pieces were encored. Braham sang the *Max*, Miss Paton the *Agathe*, with true artistic inspiration. The applause throughout was tremendous. The celebrated pianist, Moscheles, saw Weber after the Concert in the Green Room. He was sitting weak and exhausted, but smiling pleasantly, in the midst of a perfect mob of musical enthusiasts. He pressed the hand of Moscheles, and whispered him, 'Did they but know this at home!'"

Less than three months after Hayter's sketch was taken, Weber passed to "where, beyond these voices there is peace."

An early portrait of Madame Schumann cannot fail to be regarded with interest. The plate is undated, but the *fac-simile* signature shows that the drawing was made before Clara Wieck's marriage to Schumann and, therefore, prior to 1840, when the lady was twenty-one years old. The evidence of the costume points to the time of our Queen's accession as that when the portrait was taken, as does the mode of wearing the hair. But whatever the precise date, it is pleasant to look upon Clara Wieck as she was when her troth was pledged to Robert Schumann.

The portrait of Joseph Joachim is also undated, but the great violinist appears to have been about eighteen when the limner sketched his features. That would give 1849 as the year of the picture—five years after the artist's *début* in this country. The Semitic mould of the face was, apparently, more marked at that period than in later times.

Since giving, in a former paper, some particulars of the Bermondsey Spa and Gardens, together with the musical doings thereat, I have devoted a few leisure hours to obtaining information concerning other places of amusement once existing on the southern bank of the Thames. From the field of this research Vauxhall was excluded, for the sufficient reason that its history and character long ago became common property. But as much cannot be said of Cuper's Gardens and Finch's Grotto Gardens, to which attention will now be confined.

Towards the close of the seventeenth century, a man named Boyard Cuper was in possession of a long and narrow meadow, or piece of garden ground, extending from the bank of the river, where now the southern abutment of Waterloo Bridge rests, nearly to the spot at present occupied by the church of St. John, opposite Waterloo Station. This meadow is represented, in a map of London dated 1682, as surrounded by water courses, and intersected by a path up the centre. In the course of his tenancy, Cuper laid out the strip of land as a pleasure garden, provided concerts, accommodation for dancing, &c., and succeeded in attracting a considerable amount of patronage. On Cuper's death he was succeeded by another person of the same name, probably his son, by whom the place was robbed of some among its attractions, notably a collection of ancient sculptures and fragments of sculptures once belonging to Arundel House, the Strand mansion of the Dukes of Norfolk. Cuper the second sold these marbles for £75 to two purchasers, one of whom was no less famous a personage than Mr. Edmund Waller, of Hall Barn, Beaconsfield. We get a glimpse of the Gardens, as they were in 1708, from Edward Hatton's "New View of London," published in that year. "Here," says the topographer, "are pleasant gardens and walks with bowling greens, &c., whither many of the westerly part of the town resort for diversion

CARL MARIA VON WEBER.

at Covent Garden Theatre leading his celebrated Opera of

DER FREISCHUTZ.

in the summer season. Near these stairs on the river, lies at anchor, excepting in the winter, *The Royal Diversion*, commonly called the *Folly*, perhaps from the foolish things there sometimes acted." Another authority describes the *Royal Diversion* as "a flat barge or raft, sustaining a wooden edifice with several apartments, large windows along the side, four turrets at the angles, and a platform on the top surrounded by a balustrade. The original design of it was to be a Musical Aquatic Summer House, and it was at first visited by persons of quality for both refreshment and pleasure, but its character appears to have been always equivocal, and it became at length . . . a receptacle for drinking and promiscuous dancing of the most dissolute persons. It was then suppressed by the magistrates; the vessel was suffered to fall into decay, and, at last, the materials of it were consumed for firewood." For a view of this aquatic music hall, refer to Wilkinson's "Londina Illustrata," Vol. I.

The Gardens did not so quickly go the way of the *Folly*, but entered upon the best part of their career when (1738) the following announcement was published in the *Daily Advertiser*: "Whereas Mr. Evans, who kept the Hercules Pillars, over against St. Dunstan's Church, Fleet St., as also Mr. Jones, the famous Harper, are removed to Cuper's Gardens, the other side of the water. They think proper to give this notice, hoping that Gentlemen and Ladies will honour them with their company. A very good Ordinary will be provided every Sunday. The Gardens are altered and made very commodious." Jones the Harper must be already known to some of my readers. Hawkins has this concerning him:—

Clara Wieck.

"Beside the Powells, there was at the same time in London a performer on the harp who merits to be had in remembrance; his name was Jones, a Welshman, and blind. The old Duchess of Marlborough would have retained him with a pension, but he would not endure confinement, and was engaged by one Evans, who kept a home-brewed ale-house of great resort, known by the sign of the Hercules Pillars, opposite Clifford's Inn Passage, in Fleet Street, and performed in a great room upstairs during the winter season. He played extempore voluntaries, fugues in the sonatas and concertos of Corelli, as also most of his solos and many of Mr. Handel's opera songs, with exquisite neatness and elegance. He also played on the violin, and on that instrument imitated so exactly the irregular intonation, mixed with sobs and pauses, of a Quaker's sermon that none could hear him and refrain from immoderate laughter. The man of the house dying, his widow took Cuper's Gardens, and erected therein an orchestra and organ, intending it as a place of entertainment for the summer evenings, like Vauxhall, with the addition of fireworks. It subsisted for four or five summers, but failing at length, Jones, who was supported by her all the time, was turned adrift, and, about the year 1738, or, very probably, several years later, died."

Hawkins is not strictly accurate in the foregoing paragraph. It has already appeared that "the man of the house" first took the Gardens, and we shall presently see that his widow carried them on, not for four or five summers only, but for thirteen years.

Evans opened the Gardens in June, 1739, charging sixpence for admission, and providing an entertainment which began at 4.30 o'clock and ended at 9 o'clock. His musical arrangements gave so little satisfaction, Jones, the harper, notwithstanding, that he issued, in

August, the following advertisement: "This is to acquaint Gentlemen and Ladies that Ephraim Evans, at Cuper's Gardens, did not come to a resolution time enough to provide himself with good hands for his Concert, so thinks it is imposing on his friends to take money at their Entrance, since the Musick does not give the satisfaction he could wish; and the weather proving so bad he will only now keep a few of his best hands, and in some pieces Jones the Harper will join with them, and company will be admitted free. Care will be taken to keep out bad company, and everything sold at as reasonable a rate as before. I hope Gentlemen and Ladies will not think the worse on our lessening the expense, as we have no tickets out this season to help out in bad weather, which the best of them could not pay their expense without. From their humble servant, Ephraim Evans."

In 1740 the Gardens were "altered in a beautiful manner," and Evans announced, among other attractions, "a New Orchestra erected in a magnificent manner in the modern architecture, different from and superior to any other yet erected, with a fine large organ fixed therein by Mr. Bridge." In the same advertisement the following reassuring and significant passage occurs: "There is a back way leading from St. George's Fields, where proper attendance will be given, and due care taken for Watchmen to guard those who go over the fields late at night. And whereas numbers of persons have resorted last year by Water, and will probably this season, to the said Gardens; to prevent any irregularities or impositions on persons going to or from that place, for the future a person will be appointed to attend at Cuper's Stairs * from six o'clock till ten every evening during the said season, to put in execution the laws for the good order and regulation of the Watermen, and for the better accommodation of all persons passing by water, of which all Watermen are requir'd to take notice." The nature of the evils which the last-mentioned regulation was intended to remove may be gathered from the pages of "Humphrey Clinker." A party crosses by boat from Ranelagh to Vauxhall, and Miss Lydia Melford writes an account of the adventure to her dear friend, Miss Lœtitia Willis, of Gloucester. "The pleasure of this little excursion was, however, damped by my being sadly frighted at our landing, where there was a terrible confusion of wherries, and a crowd of people bawling, and swearing, and quarrelling; nay, a parcel of ugly-looking fellows came running into the water and laid hold on our boat with great violence to pull it ashore, nor would they quit their hold till my brother struck one of them over the head with his cane."

Evans died late in 1740 or early in 1741, and the Gardens were carried on, as already stated, by his widow, who seems to have been a capable woman. Under her rule music flourished, and to the fact that she advertised the programmes I am indebted for knowing what sort of music the patrons of this transpontine place of amusement preferred to hear. Were Cuper's Gardens now in existence they would every summer echo to some such classic effusions as "Come

Joseph Joachim.

* A landing-place some few yards East of the site of Waterloo Bridge.

where the booze is cheaper." Let us see what Widow Evans presented to the public of 1741. Here is her advertisement for May 16:—

"To-morrow Evening, the 16th inst., will be performed a New grand Concerto for the Organ, by the author, Mr. Henry Burgess, jun.,* of whom it may be said without ostentation that he is of as promising a genius and as neat a performer as any of the age. . . . In a little time will be sung the favourite songs in Shakespeare's 'As You Like It,' Composed by the ingenious Mr. Arne."

A subsequent announcement states:

"Cuper's Gardens.—By desire of several Gentlemen and Ladies. This evening, being the 4th of July, will be perform'd the following Pieces of Music, viz.: The Overture in 'Saul,' with several grand Choruses, Composed by Mr. Handel; a new grand Concerto for the Organ, Composed and Perform'd by Mr. Henry Burgess, jun.; the Fifth of Mr. Handel's new Grand Concertos; a new Concerto for the French Horn, with Barberini's Minuet, Composed by Signor Hasse; the Eighth Concerto of Corelli; a Hautboy Concerto by Signor Hasse; 'Blow, blow, thou wintry wind,' and other songs, Composed by Mr. Arne. The whole to conclude with a new Grand Piece of Musick, an Original Composition by Mr. Handel, called 'Porto Bello.'"

Again:—

"Cuper's Gardens.—This is to acquaint all Gentlemen and Ladies that this present, the 18th inst. (July), will be performed several curious pieces of Musick composed by Mr. Handel, Sign. Hasse, Mr. Arne, Mr. Burgess, &c., in which will be introduced the celebrated Fire Musick as originally composed by Mr. Handel in the Opera of 'Attlanta' (*sic*) with great applause. . . . Note.—Having added to the Band of Musick several curious hands, the usual favourite pieces will likewise be performed, viz.: the Overture of 'Saul,' the Songs in 'As You Like It,' 'Blow, blow,' &c., and the Cuckoo, with the Choruses, & the new Organ Concerto," &c.

In 1743 the Gardens were to be "open'd for the Season with a good Band of Vocal and Instrumental Musick, which will be divided every evening into two Acts; the Vocal parts by Signora Sibilla. In the First Act this Evening she sings 'Powerful Guardians' in 'Alexander Balus,' Mr. Handel's, and 'Son le Donne Inamorate,' Signor Palma's. In the second Act, 'May Balmy Peace,' in Mr. Handel's 'Occasional Oratorio,' and 'Li Spuntan Vezzose,' in 'Mithridate,' Torredello's. The pieces of Musick in each Act will be selected from the best Composers."

In 1750 the Gardens were still open and giving the same kind of entertainment, the principal singers being Mrs. Sibilla Pinto (first wife of Thomas Pinto, the violinist, and probably the Signorina Sibilla already mentioned, though her real maiden name was Gronamann) and Master Mattocks, afterwards famous at Covent Garden Theatre. In these later years the Gardens appear to have degenerated into a scandalous haunt of vice, and when the Act of 25 George II., cap. 26, was passed, the magistrates refused a licence. Thereupon Widow Evans advertised that "having been denyed her former Liberty of opening her Gardens as usual, through the malicious representation of ill-meaning Persons, she therefore begs to acquaint the Public that she hath opened them as a Tavern until further notice." Between 1754 and 1759 the Gardens were sometimes used in the old manner, but a single concert in the last-named year brought their musical history to an end. In 1786 the site was acquired by Messrs. Beaufoy for their British wine manufactory, and in 1814 the present Waterloo Road was cut almost exactly through the centre of the once gay and dissipated pleasure grounds.

We marvel now-a-days at the sort of music which a miscellaneous audience in the reign of George II. preferred to hear, and we certainly question whether these days of "Daisy" and "O, Mr. Porter," show progress or retrogression. But there were grumblers even then. Smollett, for example, speaking through Matthew Bramble, Esquire, asks "What are the amusements at Ranelagh?" and answers himself: "One half of the company are following one another's tails, in an eternal circle, like asses in an olive mill, where they can neither discourse, distinguish, nor be distinguished; while the other half are drinking hot water under the denomination of tea, till nine or ten o'clock at night, to keep them awake for the rest of the evening. As for the orchestra, the vocal music especially, it is well for the performers that they cannot be heard distinctly."

The information now available with reference to Finch's Grotto Gardens is very incomplete, but they appear to have been established in succession to Cuper's Gardens. According to the evidence of an old waiter whom Mr. Wilkinson hunted up, they were comprised in a triangular piece of land on the western side of St. George's Street, Southwark. This land originally formed part of the extensive market gardens then existing in the locality, and was laid out by one Finch, a heraldic painter, who built a grotto over a medicinal spring which rose within the grounds. Finch made and decorated the Gardens after the common model, erected an orchestra, put up an organ (by Pike, of Bloomsbury), and built a large octagonal music-room, ornamented with paintings and festoons of flowers. Here, as elsewhere, therefore, music was a leading attraction.

Something may be gleaned from the advertisement columns of the daily journals as to the

* Grove's Dictionary does not mention this performer and composer.

kind of music purveyed at Finch's Gardens. In 1764, announcement was made:—

"Finch's Grotto Gardens in George Street, St. George's Fields, Southwark, will continue open every Evening during this Season, with a Band of Vocal and Instrumental Musick. The Vocal Parts by a Young Lady, being the fourth time of her performance in public, with a Concerto on the Organ. The first Violin by Mr. Cocklin." Further advertisements show that some of the best singers of the day were engaged by Mr. Finch. We find the names of Baker, then a well-known professor of singing and the master of Miss Brown, afterwards the famous Mrs. Cargill; of Master Suett, who had not long left the choir of Westminster Abbey—a youth subsequently celebrated as Dick Suett, the actor; of Miss Thomas, a brilliant young artist who died all too soon for her art; and of Miss Snow, daughter of Jonathan Snow, Sergeant Trumpeter to George III., and, later, wife of Baddeley, the actor. The programmes included organ concertos, pieces for horns and clarinets, Handel's "Coronation" Anthem, Brewster's "Ode to Summer," choruses from many works, together with songs such as "Water parted," and "Swift wing'd vengeance," from Joah Bates's "Pharnaces."

On Finch's death his successor took down the grotto, rooted up some of the trees and shrubs, and turned the place into skittle grounds. The tavern, having been destroyed by fire in 1795, was rebuilt and a stone inserted between the windows, bearing the following inscription:

Here Herbs did grow
And Flowers sweet,
But now 'tis called
St. George's Street.

The appeal I made two months since for further information concerning James Ralph has been fruitful, and I am much indebted to Mr. T. W. Taphouse, who sends an extract from Dr. Drake's Essays, together with an original note of obvious value to bibliographers:—

"The *Remembrancer*. Mr. James Ralph, the author of this paper, and of many essays, in the *Champion* and *Old England*, was originally a schoolmaster at Philadelphia, in North America. He came over to England about the year 1728, and commenced an author by profession. He wrote in the *London Journal*, the *Weekly Medley*, &c., and by his industry and perseverance obtained the patronage of some individuals of considerable rank and influence. His ambition to become a poet, and his temerity in attacking his superiors in the *Commonwealth* of letters, at length introduced him to the honours of the *Dunciad*, where his poem, entitled *Night*, is not undeservedly satirized; he was immediately indebted, however, for his insertion among the dunces to some foolish lines entitled *Sawney*, an abusive satire on Swift, Gay, and Pope. He was likewise an unsuccessful votary of the Comic Muse, and attempted a still higher flight in what is termed a Pindaric Ode in blank verse, *The Muse's Address to the King*.* His prose compositions were, nevertheless, far from being despicable; and his 'History of England,' from the Revolution to the Restoration, in which he received the assistance of his patron, Lord Melcombe, and by whose advice, indeed, it was written, is a curious and valuable compilation. Ralph had frequently experienced the miseries attendant upon writing for bread; and his last production, a pamphlet, styled *The case of Authors by Profession*, 8vo, 1753, is composed with spirit and feeling; it enumerates all the bitter evils incident to an employment so precarious and so inadequately rewarded, and abounds in anecdote and entertainment. The *Remembrancer* was a weekly, undertaken a short time previous to the rebellion, to serve the purposes of Lord Melcombe's party, and in his lordship's diary Ralph is frequently mentioned with distinguished approbation."—*Essays, Biographical, Critical, and Historical, illustrative of the Rambler, Adventurer, and Idler*, by Nathan Drake, M.D. In two volumes. Vol. I., page 94.

I cannot find in Drake's essays any mention of Ralph being the author of either *The Touchstone* or *The Taste of the Town*. In Rose's *Biographical Dictionary* and *Anonymous and Pseudonymous Literature*, by Hackett and Lang, Ralph is stated to be the author of both works; but no one seems to have noted the fact that they are one and the same book, appearing under two different titles. I have a copy of both books in my library, have carefully compared them, and there is no difference whatever except in the titles.

T. W. Taphouse.

Ralph is twice mentioned in the "Dunciad," but one example will suffice:

Silence, ye wolves! while Ralph to Cynthia howls,
And makes night hideous—answer him, ye owls.

In Robert Carruther's Notes on Pope's poem it is stated that Ralph obtained a pension of £600 per annum for his political services, but enjoyed it only one year. He died at Chiswick in 1761.

X.

* See some curious strictures on his "Night," his "Fashionable Lady" (a farce), and his Pindaric Ode, in the Memoirs of the Society of Grub Street. Vol. I., Nos. 5-16 and 21.

EDVARD GRIEG.

The personality of Norway's most popular composer has been more than usually prominent of late. Some interesting details of his early life, told by himself, have appeared in our Danish contemporary, the *Dagbladet;* a long conversation between Grieg and the Rev. W. A. Gray, who met him in Norway, is related in last month's issue of the *Woman at Home*, and a most important critical article on Schumann, from his pen, appeared in the *Century Magazine* of the same date. It is not generally known that Grieg is of Scottish descent. These are his own words to Mr. Gray (it should be stated that he speaks English fluently):—

Alexander Greig, my great-grandfather, who afterwards changed his name to Grieg, emigrated from Fraserburgh last century. . . See, he said, displaying the seal at the end of his watch-chain, with the figure of a ship among stormy waves and the motto "*At spes in fracta*," here is our crest; it is the same as the Scotch Greigs.

His godmother, too, was Scotch—a Mrs. Stirling. We translate from the *Dagbladet* the interesting account of his youthful experiences:—

The first time I visited Copenhagen, I was a mere lad. That was in 1861. I was studying at the Leipzig Conservatoire at the time, and had received an invitation to visit a friend in Carlshamn. My route took me through Copenhagen. That town made a great impression on me. I had come abroad, and found myself suddenly in a foreign town, whose

intellectual features reminded me in many respects of home. I knew scarcely anyone there with the exception of my genial fellow student from the Leipzig Conservatoire, Emil Horneman—a rather wild and unruly comrade, with a clear head and a warm heart.

Here is his account of his musical development:—

When I returned to Copenhagen some years later, I was crammed with Chopin, Schumann, Mendelssohn, and Wagner, and felt a sort of craving to get elbow-room; to breathe a more individual and independent air. The name of Gade, too, lured me back to the North. I longed to become personally acquainted with the remarkable artist, who was able to give such clear and masterly expression to his ideas. On the other hand, I have never been his pupil, as is erroneously stated in several dictionaries of music.

At Copenhagen I met Nordraak, Horneman, and Gottfred Matthison-Hansen. You may be sure we wrote reams of music. There was no end to our compositions; we founded the Euterpe Musical Society, we instituted a revolution against the established coteries, we enjoyed ourselves in royal fashion. Those were splendid times. It was then, too, that I became engaged. My wife's family, as you know, is Danish. Her mother played comedy parts in the provinces under the name of Madame Wehrlich. She must have been fairly successful, for newspapers often styled her "the Frau Heiberg of the provinces." For my own part, I was glad at that time to take organist's work, and frequently took Gottfred Matthison-Hansen's place at the German Church in Kristianshaven. I was obliged to think of doing something for a livelihood, if I were to get married.

This is how he made the acquaintance of Gade, who, as the sequel shows, was destined to influence him considerably in the form of a stimulant:—

One day I had gone out with my friend Matthison-Hansen to Klampenborg. Suddenly he nudged my arm.

"What is it?" I said.

"Do you see that little man with the large grey hat?"

"I see him."

"Do you know who it is?" said he.

"I haven't the least idea."

"That's Gade." he said. "Shall I introduce you?"

And, without waiting for my reply, he took me up to the Professor with the curt announcement:

"Professor, a Norwegian friend of mine—a good musician!"

"Is it Nordraak?" asked Gade.

"No, it is Grieg," answered Matthison-Hansen.

"Oh, that's who it is," said Gade, scanning my insignificant and humble self from head to foot with a searching glance, while I stood, not without awe, face to face with the man whose works I treasured so highly. "Have you something to show me?"

"No," I answered. For the things I had finished didn't seem to me good enough.

"Then go home and write a Symphony," recommended Gade.

This was more easily said than done. At Leipzig I had learnt next to nothing of instrumentation. It is true I had once been advised there to write an overture as an exercise, but not a word was said as to how I should set about it. Gade's suggestion, however, had the effect of causing me to pull myself together and put all my energy into the accomplishment of the task which he had set me. Within a fortnight I had actually composed and orchestrated the first movement of my symphony. The whole symphony was completely scored, but has never been published in its entirety.* Old Lumbye conducted it one evening—I think it was in 1864—at a Symphony Concert at the Tivoli.

We worked hard all the winter at "The Euterpe," and in the spring I went to live at Rongsted. Whether it was the lovely situation or the invigorating air which inspired me, I won't pretend to say. At any rate, within eleven days I had composed my Sonata for the pianoforte, and very soon after my first Sonata for the violin. I took them both to Gade, who was living out at Klampenborg. He glanced through them with satisfaction, nodded, tapped me on the shoulder, and said:

"That's very nice indeed. Now we'll go over them carefully and look into all the seams."

So we climbed a small, steep staircase to Gade's studio, where he sat down at the grand pianoforte and played with absolute inspiration.

I had often been told that, when Gade was inspired, he drank copious draughts of water. That day the Professor emptied four large water-bottles.

Gade, however, wasn't always so good-humoured. When, for example, I brought him some time afterwards the score of my Overture for the pianoforte, "In Autumn," he shook his head:

"No, Grieg; that won't do. You must go home and write something better."

I was quite disheartened by this verdict. Soon after, however, I obtained an unexpected revenge. I arranged the Overture as a duet for the pianoforte, and sent it to Stockholm, where, just then, the Academy of Music had announced a prize for the best overture. I was awarded the prize by the judges, of whom Gade was one. He must either have forgotten the piece in the intervening time, or have been in a very bad temper on the day when I showed it him.

From which may be deduced the moral that the opinions of composers are not less fallible than those of critics.

Later on, in the summer, Grieg made his first public appearance in Copenhagen, and thus describes it:—

The occasion was a benefit performance on behalf of the sufferers from a fire in Drammen. I played then, for the first time, my Sonata for the violin in F major, with Franz Hildebrandt. Otto Zinck, who, as member of the Students' Choral Union, also took part in the Concert, asked if I wished my name to be on the programme. It evidently did not suit him to appear with a perfectly unknown "star."

"Of course I do," I can remember, was my reply. So my name was placed on the programme.

"Court-singer" Hansen gave his services as soloist in Nordraak's Chorus from "Sigurd Slembe." I must admit it went very badly, for Hansen scarcely ever came to the practices.

It was not until 1869 that I gave my first independent Concert at Copenhagen, when I really gained a success. I conducted on that occasion my Concerto for the pianoforte, which Neupert played magnificently.

"I like the *Tuttis* best," said my father-in-law, who was among the audience.

* The *Andante* and *Minuet* of this Symphony are published as Op. 14: "Deux Pièces Symphoniques."

The account of his connection with Björnsen and Ibsen—perhaps the most interesting part of the article, is as follows :—

In 1866 I travelled home to Kristiania, where I settled down as a teacher of music to earn my daily bread. I was also Conductor of the Musical Society. For the next three years I was thrown a great deal with Björnsen, who met my advances with extreme cordiality. When I had composed the music for "Before the Monastery" in "Arnljot Gelline," the easily inflammable Björnsen was beside himself with ecstasy.

He expressed a strong desire to write the libretto of an opera for me. Soon after I, was supplied, accordingly, with the first act of an opera, entitled "Olaf Trygvason," upon which I at once set vigorously to work. I have since published the first act as a concert-piece, for I never finished the opera—Björnsen shortly after abandoned great historical drama and took up "En Faillit" (A Bankruptcy)—a modern comedy.

For several years—however incredible it may sound—I avoided Björnsen, since he had thus left me in the lurch. Three years ago, however, we met on the occasion of the production of "Olaf Trygvason," in Kristiania. He was just the same—thick-set, winning, hearty as ever. No wonder that I forgot the old bitterness and grasped cordially his outstretched hand.

I have also had occasion to confer with Ibsen about a libretto for an opera.

In 1873 he wrote to me from Rome. I knew at once the precise handwriting, with slanting characters and eagerly tore open the envelope. The letter contained a proposal that I should write music for "Peer Gynt," which was to be produced at the Kristiania Theatre, under the *bâton* of Josephson.

We exchanged several letters on the subject. With reference to the scene with the saeter girls—which, strangely enough, I have never published, though I consider it the best of all my "Peer Gynt" music—Ibsen wrote as follows :—

"Make it what you like, but there must be devilry in the music."

In 1876 I met Ibsen in the Tyrol. He was extremely cordial to me.

"I really am most indebted to you for the 'Peer Gynt' music," he said. "I have had lying by me for several years the unfinished libretto of an opera called 'Olaf Liliekrands'" (the same theme which Gade has treated in "Elverskule"); "it was originally intended for another musician, but I would sooner give it to you than to anyone else. In a year's time it shall be finished and placed at your disposal." I have never seen or heard anything since about "Olaf Liliekrands." I have now given up all idea of writing operas. And yet, if I could only get a Norwegian fairy-story for subject treated *à la* "Bajadserne," I would be delighted to throw all my energies into such a task.

Here is a chance for librettists! We trust that the hint thrown out will not also be thrown away—one's imagination kindles at the prospect of an opera from so picturesque a pen.

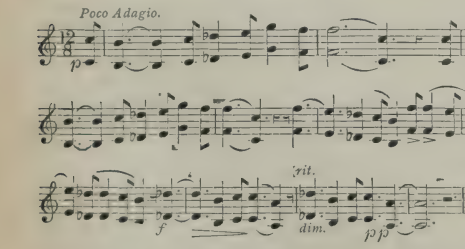
In the interesting and beautiful revival of "Twelfth Night" at the Daly Theatre, incidental music bears a part as important as usual, if not more so. Yet not a single composer's name appears, so that the musical portions of the entertainment give rise to a sort of round game among the audience. Guesses are audibly made at the sources of the songs and catches, and of course Mascagni is credited with several of the better-known things that occur. All sorts of interpolations are made, mostly from somewhere else in Shakespeare. Thus the first act contains "Come unto these yellow sands" (of course in a version of Purcell's setting) and "Bid me discourse," in which Bishop's artless strains sound quite exotic, being accompanied on instruments of Indian or Persian shape, played more or less like mandolines. It is not stated who has written the settings of "O mistress mine" and the *Clown's* song at the end, here performed as a duet for *Feste* and *Maria*. The former, in which the text is sadly altered, has a really absurd piece of realism at the words "that can sing both high and low." The traditional music to "Hold thy peace, thou knave," is sung, and very well sung too; and it is not unsuitable to introduce, as a second catch, the once familiar work by Arne, "Which is the properest day to drink?" The third act, according to the arrangement of the scenes made for this performance, closes very prettily with a serenade sung by *Orsino's* minstrels outside *Olivia's* house. "Fair Olivia," as the song is called, is a cleverly adapted arrangement for chorus and solo of Schubert's "Who is Sylvia?" but the announcement that the song is "on sale at the theatre," reads a little oddly, since it gives the effect of the serenade having been specially composed. If Mr. Henry Widmer is responsible for the arrangement, he is to be congratulated very heartily upon the way he has fitted in the ritornels of the accompaniment to the voice parts. Would that we had now exhausted the musical part of the production! Apparently the attempt has been made to carry into effect the *Duke's* order in what used to be the opening lines of the play (now played in the second scene) :—

> If music be the food of love, play on;
> Give me excess of it, that surfeiting,
> The appetite may sicken, and so die

The effect of the incessant soft music, just heard plainly enough to make you strain your ear to follow its course, is most disturbing to musicians, and you feel inclined to cry, "Pray, stop, and let me hear the words!" Music is not wanted where the exquisite melody of Miss Rehan's voice is to be enjoyed, and every one of the few lines that are not accompanied is felt as a respite all too brief. For the quality of the music is not very high, nor, on the other hand, is it a mere indefinite *tremolo* such as used to harrow the feelings of the mob in the good old days of melodrama. If Mr. Daly would arrange for a musicians' *Matinée*, to be given without any music, or with only the sections mentioned in the programme, he would do good service to music and give a large number of more or less deserving persons keen pleasure.

The music expressly composed by M. Saint-Saëns for the recent revival of "Antigone," at the Théâtre Français, has just been published. That it will ever attain the popularity of Mendelssohn's to the same play is out of the question; but from an archæological point of view its interest is far greater. The brilliant intellectual gifts of the French master have never been more convincingly shown than in this work, which is, indeed, in some sort a *tour de force*. The problem he set himself was to compose music that should reproduce the tonality and, as far as we know it, the style of that used by the ancient Greeks in their tragic plays. The task, though rendered possible only by the patient investigations and discoveries of modern musical archæologists, is yet, for this very reason, far more difficult than it would have

been, say, thirty years ago. Then, our knowledge of ancient music generally was not only inaccurate, but so slender that, though the composer attempting to reproduce its effects would have had little to guide him, he would, also, have had little to fear from criticism. Now, it is otherwise. With extended knowledge has come a limitation of the composer's freedom; and as for the quidnunc, he is so anxious to show that he knows his Westphal, his Gevaert, his Bourgault-Ducoudray, that he lies in wait—positively hoping for an anachronism.

M. Saint-Saëns has adhered to his self-imposed conditions in all respects save two. His modes are Greek as the groves of Academe or the Dialogues of Plato; his melodies are remarkable for stern simplicity, rugged strength, dignity, and a certain plaintive *naïveté* that is very touching; his choruses are written throughout in unison; and his orchestra is limited to flutes, oboes, clarinets (the Greeks used single and double reeds), and harps, with the addition of a few stringed instruments to sustain the melodic structure. This little orchestra plays for the most part in unison with the voices, but at times it is divided, and then one portion executes a counterpoint to the melody. In a short preface, M. Saint-Saëns justifies this proceeding on the authority of M. Gevaert; but it is obvious that he has gone far beyond the "rudimentary polyphony" which the learned Belgian theorist had in view when writing of Greek attempts in this direction. The other departure from a rigid adherence to antique forms is the fault of MM. Meurice and Vacquerie, the authors of the French version of Sophocles' play. Following Greek practice, M. Saint-Saëns has closely modelled his vocal melody on the prosody of the verses. The rhythm of this being modern rather than ancient, so naturally is that of the music. As regards thematic material, M. Saint-Saëns has utilised one or two of the few fragments of Greek music that have survived. One of these he speaks of in his preface as "borrowed from 'The Trojan Women' of Euripides; it is not by Euripides himself, but by a musician who worked with him, Euripides being, it appears, the first tragic poet who did not write music to his own plays." The piece in question is thus given:—

It is a pity the eminent French composer did not tell us where he obtained this precious relic. Without such information its authenticity is liable to be questioned. The fragment from a play of Euripides recently discovered is from the "Orestes," and has not the slightest resemblance to the above melody. Perhaps someone will explain.

The confusion that exists in this country as to the nomenclature of Intervals has vexed the souls of teachers, pupils, and examiners for many years. In these days of examinations the inconvenience arising from the use of many different names for the same things has reached the acute stage. We therefore gladly welcome an attempt that is being made by the editor of the *School Music Review* to obtain from leading musicians, and others concerned in preparing candidates for examinations, a consensus of opinion in favour of the use of one system of naming. For our own part, we should be glad if the proposal were to establish the nomenclature by which every scale-interval reckoned from a major keynote is termed *major*, thus excluding the terms *perfect* and *imperfect*, which may well be left to classify concords. But it seems hopeless to expect a general acceptance of this system. Even Sir John Stainer has abandoned it in the later editions of his "Harmony Primer." There is clearly much more hope for the system advocated by the *School Music Review*, because it is already extensively employed, and it is used in the text books of Macfarren, Prout, and others. It is as follows:—

Interval Nomenclature Recommended.

Read from below upwards.

Perfect Octave ..	C	D	E	F	G	A	B
Major 7th ..	B			E			
Minor 7th ..		C	D		F	G	A
Major 6th ..	A	B		D	E		
Minor 6th ..			C			F	G
Perfect 5th ..	G	A	B	C	D	E	
(1)Augmented 4th or Tritone ..				(1)B			(2)F
(2)Diminished 5th ..							
Perfect 4th ..	F	G	A		C	D	E
Major 3rd ..	E			A	B		
Minor 3rd ..		F	G			C	D
Major 2nd ..	D	E		G	A	B	
Minor 2nd ..			F				C
	C	D	E	F	G	A	B

Interval numbers wider than perfect or major to be called *augmented*, and interval numbers smaller or narrower than perfect or minor to be called *diminished*. The only names employed throughout on this system are (commencing at the smallest) *diminished*, *minor*, *major*, *perfect*, *augmented*. The terms rejected are "imperfect," "pluperfect," and "superfluous."

We understand that Sir John Stainer, Sir Joseph Barnby, Dr. A. C. Mackenzie, Mr. F. Corder, Professor Stanford, Professor Niecks, the Academical Board of Trinity College (London), Dr. Westbrook, Dr. C. W. Pearce, Mr. Ebenezer Prout, and many other examiners agree in recommending the above system for general adoption. We trust that other teachers and text-book writers will unite to make the system universally employed.

By the courtesy of Dr. F. J. Furnivall, we are enabled to quote the following quaint extract from his forthcoming volume in the Early-English Text Society's Series on the Curious Child Marriages (from three years to thirteen years old) in the Diocese of Chester. The italics represent marks of contraction in the MS.:—

"28 May, 1591. Agreement as to the Ownership of the Hautboys, Recorders, Cornets, and Violins of the City Waits.

"Apud Ciuitat*em* Cestrie, xxviij° die Maii, Anno *Regni* Regine Elizabeth*e* &c. tricesimo tercio, Coram Will*el*mo Massy, maior*e* Ciui*tatis* Cestrie.

"At which day, matter was in question betwene Ales Will*iam*z, late wief of Thom*as* Will*iam*z, late one of the waytsmen of the said Citie, vpon th one party, and *Christo*fer Burton and Will*iam* Madock, the other waitsmen of the said Citie [of the other party], for and Concerninge their instrument*es* of musick, vid*elicet*, the howboies, the Recorders, the Cornet*es* and violens, whereof the said Ales

Claymeth a parte, as to her said late Husband, in his lief tyme belonginge which they deny to yeld vnto; But are Contented, and soe are now Agreed,—and it is now fully ordered by Assent,—that the said instrumentes shall from hensforth forever remayne, Continue, and bee, the owne proper goodes of the said Waitesmen, and of the survivour of them, and of William Williamzs, late sonne of the said Thomas Williamz, and of Henry Burton, sonne of the said Christofer, when they shall haue served out their Yeres as Apprentices to the said exercise, and to the survivour of them, and the survivour of euery of them, and of the survivinge sonne of euery of them experienced, or to be experienced in the said exercise, and Apte and fitt for the same, servinge within the said Citie, or ellis to remayne foreuer to the said Citie, At the Appoyntment and Admittance of the Maior of the said Citie for the tyme beinge."

A good deal of instructive and significant correspondence has been elicited in the pages of a leading evening paper by what it elegantly describes as *L'affaire Coborn*. A leading comedian of the music halls was hissed at the Palace Theatre of Varieties while singing one of his songs, and, after addressing a remonstrance to his interrupters, was dismissed by the management in consequence of his having infringed the rule forbidding any performer to make speeches from the stage. Other events have supervened which do not call for comment in these columns, but the correspondence in the *Westminster Gazette* is well worthy of study. To begin with, there was an interview with Mr. Charles Morton, the manager of the Palace Theatre, in which several remarkable admissions occur. "The majority of the songs which gain popularity now-a-days," said Mr. Morton, "are of a very low standard indeed. The only subjects that seem to be considered suitable for songs are 'Booze' and 'Women of no importance.'" The *Westminster Gazette* rather cruelly availed itself of the permission of Mr. Coborn's publishers to print the much-discussed song in its entirety. Perhaps the readers of The Musical Times will find the chorus sufficient—

Come where the booze is cheaper!
Come where the pots hold more!
Come where the boss is a bit of a joss;
Come to the pub next door!

As for the second class of song, we may, perhaps, be excused from reproducing the peculiarly revolting specimen quoted by Mr. Morton, who summed up the situation in the following pessimistic strain: "Of course there are periodical changes in the general tone of the songs, but so far as my experience goes, the change is simply from bad to worse, and I am afraid nothing better is to be looked for in the immediate future." *Per contra* we have Mr. Coborn saying that the song in question is a good song of its kind, and that he is absolutely on the side of the angels in singing it, while his publishers declare that "the song is mostly appreciated amongst the 'upper classes,' and that two-thirds of the vast number of copies sold have found their way into drawing-rooms." As to its being "low," Mr. Coborn repels the insinuation as "an impertinence."

Now, of course, "low" is a relative term. We are far from imputing to the chaste Muse of Mr. Coborn a capacity for sinking to such depths as were reached by the sailor of whom it is recorded that "he was expelled from a whaler for ungentlemanly conduct." But any one who has been at pains to wade through the text of "Come where the booze is cheaper" will find it hard to acquit the anonymous bard of flagrant imbecility and vulgarity. A morning paper, which specially devotes itself to catering for the needs of the masses—we refer to the *Morning Leader*—after declaring its cordial approval of all efforts to raise the level of music hall songs, gives utterance to the remarkable proposition that "it is really not the words of the song which matter much, and it is a mistake to attach too much importance to the effect they may possibly have on the minds or morals of those who listen to them." Now it is precisely this flabby *laissez-faire* attitude which is responsible for the state of affairs described by Mr. Morton. Although, as we observed above, this gentleman is inclined to take a pessimistic view of music hall songs in the immediate future, he did not despair of the possibility of amelioration, and when asked to suggest a remedy, replied: "What we want is to get really good writers to write songs for the music halls. I think a really good song, well written, would always 'take on,' and by degrees the popular taste might be improved." Here, at least, is a practical suggestion which it would be most interesting to see carried out. At the same time, it is rather discouraging to find that Mr. Kipling's "Barrack-room Ballads," several of which have been introduced at the music halls, have not attained to a tithe of the popularity enjoyed by ditties of the "Monte Carlo" order.

We are informed that Messrs. Novello are about to publish, if possible before Easter, a new pointed Psalter, to be called, from its most important feature, the Cathedral Paragraph Psalter, on which the Rev. Dr. Troutbeck, of Westminster Abbey, has been at work for some considerable time past. The principle of pointing followed is that of the Cathedral Psalter, with slight modifications here and there, suggested by experience, in the treatment of individual verses. For the accents which are used in the Cathedral Psalter are substituted superimposed musical notes, an arrangement which is in course of application to the Cathedral Psalter itself. Other means also have been adopted to ensure clearness and promote facility. Prefixed to the new Psalter is a scheme of Chants and some brief notes on the history of the Psalter and the characteristics of each Psalm. As nearly simultaneously as may be will be published a revised and greatly enlarged edition of the Westminster Abbey Chant Book, in the preparation of which Dr. Bridge has been associated with Dr. Troutbeck. This edition will contain a full set of chants appropriate to the new Psalter—single, double, triple, and quadruple—many of them written for the collection by well-known composers.

The enormous success, throughout the country, of the Examinations instituted four years ago by the Associated Board of the Royal Academy and Royal College of Music should afford the liveliest satisfaction to all who take the slightest interest in the musical status of the British Empire. For this success means the gradual extinction of those trading concerns which are practically nothing but shops for the sale of certificates, diplomas, and alphabetical signs, and which have flourished on the ignorance and largely contributed to the bewilderment of the public. From a statement just issued it appears that in 1890, 904 candidates were examined at forty-six local centres, of whom 431 passed. In 1891, 1,519 candidates were examined, and 754 passed. This year the Local School Examinations were founded and no less than 190 heads of schools and teachers of music applied to be registered. 1,354 candidates

were examined and 835 passed. In 1892 the number of candidates for both examinations reached a total of 3,617, of whom 2,179 were successful; and in 1893 the "passes" were 2,527 out of a total of 4,019. The number of candidates examined up to November last was 12,946.

It is now announced that the Board contemplates a further extension of its operations. The Local School Examinations have been found extremely valuable as a means of testing the efficiency of music teachers—especially in cases where the head of the school has little musical knowledge. It has therefore been thought desirable to organise a special department for examining and reporting *en bloc* on the general music teaching in schools registered on the books of the Board, but without granting individual certificates. Further, in compliance with a request from the University of Cape Town, an Examination of the music classes throughout the Colony has been undertaken by the Board, and a scheme for the extension of the Local Centre system to the Colonies generally is in contemplation. Nothing could be better. It is plain that the Associated Board is very much alive.

The Choir School connected with St. George's Chapel, Windsor Castle, has lately been completely reorganised by the Dean and Canons. The large and roomy school-house in which masters and boys now reside is situated in the Chapter Garden and contiguous to the Home Park, a special portion of which has been set apart as a reserved playground for the boys. There are twenty-four choristers who are elected by competition. For these a correct ear and good voice are indispensable, and it is of course expected that every candidate should at least know his notes. It is also essential that he should read well and articulate clearly. Twelve of the choristers are choral scholars, elected by the Chapter. The school fees for these scholars are reduced to £10 per annum. The next trial of voices for those boys whose parents wish them to enter the school after Easter will take place on Wednesday, March 28. Further information will be found in our advertisement columns.

We very much regret to hear that the Westmoreland County Council has declined to in any way subsidise music classes in accordance with their powers under the Technical Instruction Act. We believe that the Council ignores the subject of music on the ground that it is merely an "amusement." If this contention is sufficient, it is a practical condemnation of the teaching of singing in elementary schools, not to mention the uses of music in public worship. We hope the Council will be induced soon to take a broader view of their responsibilities, and that they will emulate the excellent example of their neighbours, the Cumberland Council, which has promoted an excellent scheme for popularising music.

FACTS, RUMOURS, AND REMARKS.

I have received from a trustworthy correspondent some curious particulars of a futile transaction between a clergyman and a gentleman who aspired to be his organist. It is unnecessary to mention names, the interest of the matter being not so much particular as general. Take the story simply as typical of a class, and, I fear, a large class.

A young organist wishing to improve his position as a teacher, and hearing of a vacant organ stool in a certain town, wrote to the Vicar, asking for information as to prospects of obtaining pupils there. The reverend gentleman replied that former organists had secured a satisfactory connection, and that he thought their successor might be equally fortunate. Upon this the applicant visited the town, played a service, and was offered the appointment, which he accepted. Shortly after his return home, he received a letter in which the Vicar laid down certain conditions. I must make a separate paragraph of an extract from that epistle, first stating that the salary offered was £20 per annum.

"You will kindly agree to play the organ when necessary at Divine service, also to conduct two choir practises (*sic*) in every week and to play the hymns, &c., at the Sunday School services. You will also promise to retain your office for at least one year, unless otherwise desired by the Vicar. Three months' notice of vacation of post to be given on either side. In consideration of receiving the names of several pupils, now or recently receiving instruction in music or singing, &c., you agree not to continue to remain in —— or the immediate neighbourhood as a teacher of music or organist, should you at any time cease to be organist of —— parish church, without the written consent of the Vicar. For the rest, I trust I may always find in you a pleasant and earnest co-worker. Former organists have rendered material help in the Sunday School, and I shall be glad if you will do the same."

If the foregoing be not an example of clerical sharp practice I do not know where to find one. See what the Vicar's conditions involve: Assuming two Sunday and one week-day services, we have, with the school service, the choir practices, and the Sunday School (say one session) a total of seven weekly engagements. The salary being at the rate of 7s. 10½d. per week, the organist would receive 1s. 1½d. per engagement! But perhaps I ought to leave the Sunday School session out of count, that being a free-will offering—at the request of the Vicar. The rate of payment is not all, nor is it the worst. The organist is to bind himself for a year certain, but the Vicar may dismiss him at any time, on giving three months' notice. Moreover, should the organist think proper to resign his post, he must also give up his teaching connection, and neither play an organ nor instruct a pupil in the town or its immediate neighbourhood, without the written consent of the Vicar. What does the reader think of these astonishing conditions (which I am glad to say the organist declined) and would he not, with me, like to hear the Vicar of —— preach from the text "Therefore all things whatsoever ye would that men should do to you, do ye even so to them"?

A correspondent informs me of having noticed in various papers during the month of November a report that Sir Arthur Sullivan's "Ivanhoe" was about to be produced in Berlin and Coburg, and that the composer had gone to the Prussian capital for the purpose of superintending the final rehearsals. He adds: "But Sir Arthur has returned long ago, and yet I have noticed nothing further on the subject. Could you kindly inform me as to when the opera is to be produced, or whether the announcement was simply a hoax?" I have no information as to the matter in question, and it is just possible that the opera was produced when, owing to illness, I took very little notice of current events. Perhaps some reader of this paragraph will supply the answer desired.

"A Suburban Reporter" writes: "You have, times out of number, obtained a clear laugh at the expense of the provincial critic, and have even shown a laudable anxiety to improve his methods by exposing his faults. But why is it you refrain from holding up to scorn the farrago of nonsense constantly appearing in the —— (I suppress the name of the paper as not material)? Did such stuff appear in the *Tooting Trumpeter* the writer's scalp would be borne in triumph before the host who monthly read, with religious regularity, The Musical Times. Then why this silence because the paper is a London one? Is it due to professional etiquette? If so, then why not treat all alike? Or can it be that fear holds the sceptre?"

My correspondent is perfectly justified in writing as above, and, in acknowledgment thereof, I will allow him a peep behind the scenes. I have no time for looking up choice specimens of criticism, metropolitan or provincial, and the examples noticed in these columns are invariably forwarded by amused readers. With regard to the journal mentioned by "A Suburban Reporter," I am not a peruser of its pages, and, till now, nobody has sent me an extract from it. The cutting forwarded by my correspondent is a Popular Concert notice in which the writer says of Mr. Borwick that his "support of these Concerts is eminently important for their general value," and declares that the pianist's performance of a certain piece was "in its way, a perfect thing of its kind." Moreover, I learn that Grieg's Ballade in G minor is a "curiously unequal composition, containing in part that composer's best quality and, in part, all the defects of that quality. Spasmodic and irregular it is in any continuous movement, but in phrases its value is most emphatic." The writer goes on to describe oratorio as "this particular province of Handel's many manners," and he so much approves the rendering of a work by Mozart as to exclaim: "One thought to listen to the piece as it alighted cleanly and delicately in the composer's brain."

Yes, I am afraid to question these passages, because—I ought, no doubt, to make the confession with shame—I do not understand some of them. Here, it may be, is the "new criticism," with a special phraseology. Let me, at any rate, imitate the Bereans, and ponder well the question whether these things are so. I may add that the paragraphs dealing with curiosities of criticism are not intended to censure the writers, who do their best, so much as to shame proprietors and editors into the employment of properly qualified men.

With reference to orchestral instruments in connection with Divine service, a correspondent asks: "Do you mean the ordinary Church services, where you have canticles, Psalms, and hymns sung only, or the more elaborate occasional service, where you have anthems or portions of oratorios? If the former, would you mind saying how you suggest that the orchestra should be used, say as an accompaniment to the Psalms? What work would you give the cornet or the flute during a long recitation note, which often occurs in some verses of the Psalms?" I would certainly use the orchestra in ordinary services; employing it as an alternative to, and in conjunction with, the organ when hymns are sung, according as may seem best for expression; but, in chanting the Psalms, restricting it to the "Gloria Patri," as is done at the special services connected with the Festivals of the Three Choirs.

I note that Dvorák's new Symphony in E minor appears, among other interesting things, in the Philharmonic programme for the season now close at hand. This, presumably, is the work in which the Bohemian composer illustrates his idea of providing America with national music founded upon negro melodies. I have always regarded the idea in question as very far-fetched and, if the expression may be used, profoundly unscientific. National music is the natural musical utterance of a people's own feeling, and nothing else. You cannot fit a country with the article as you would put a coat on a man. It is a spontaneous growth. If, as say some prophets of evil, the teeming negro will eventually crowd out the Malthusian white, then Dr. Dvorák's prescription may serve; not otherwise.

By the way, I see in an American paper that Dvorák intends to renew his engagement at the Conservatorium over which he presides in New York. This is contrary to his first intention, which, as he assured me, was to reside in America only for the two years specified in his engagement, and then to return home with a full purse and leisure for composition. But the master has, doubtless, formed many friendships, and he may enjoy the active life of New York after the comparative sleepiness of Prague.

An Englishman, settled in Scranton (Pa.), sends some examples of the literary skill shown in American musical criticism, and gives some interesting particulars regarding the condition of the art in the town just named. "This is a large and prosperous town of 100,000 inhabitants, and, to show that it is not altogether devoid of some kind of musical enterprise, I may mention that two choirs of 250 voices each recently went from here to compete at the Chicago World's Fair £1,000 Choral Competition, one of the two choirs obtaining the prize. This state of things, however, is quite of recent growth, and would not have existed even now but for the efforts of two enthusiastic young Welsh musicians, who are but new-comers themselves."

My correspondent continues: "A month ago there was opened in this town a new Methodist Church, palatial and luxurious in the highest degree, costing £40,000, not including the organ, a lovely instrument, which cost £1,900 extra. In this church there is expended annually upon a professional organist and vocal quartet, £600. Can you credit it when I say that at the opening services—one month ago—the opening and offertory voluntaries were 'Home, sweet home' and 'In the sweet by and by'? Yet such is the case. The only hope I can see for the musical salvation of such a people is that a few subscribe to, and occasionally read The Musical Times, but even this the music dealers never trouble to deliver before about the 25th day of each month."

I gather from an advertisement forwarded by a correspondent that the affairs of St Mark's Church, Maidenhead, are controlled by the Guardians of the Cookham Union, which worthy and, as it appears, thrifty body are just now, or very recently have been, in want of an organist. The salary attached to the office is £5 per annum, with an allowance from the church funds which may, or may not, amount to as much more. Assuming that the church is, in effect, the Workhouse chapel, Mr. Gradgrind would probably agree with the Guardians that a £10 organist is good enough for the congregation.

A Concert notice which lately appeared in the *Dorset and Somerset Standard* is really too funny. Quite unable, as I am, to find epithets adequate to its drollery, I proceed to make certain extracts, without note or comment: "The attendance was so sparse one could not help arriving at the conclusion that, despite elegant speeches to the contrary, we have not evoluted to that point where we find pleasure in listening to such excerpts as," &c. "Miss —— and Miss —— gave the duet *con moderato*." "Miss —— has just that quantum of vivacity and spirituelle to warrant her budding into a first-class recitationist, and her winsomeness will be quite *au fait* when she arrives at 'sweet seventeen,' but *de gustibus*." "'The Better Land' was given *con morbidezza* by Miss ——." "Deacon's new song, 'Arab Love,' as essayed by Mr. —— struck us as metallic, and being evolved on the principle of *magno voce minimo corpote*."

Mr. Henry Knight sends some "Jubilee Rhymes for The Musical Times," to ignore which would be to waste very hearty enthusiasm. They may shock the modesty of the Editor of this journal, but I will run the risk:

Composers whose works are cacophonous crimes,
"Look out" when you "look in" The Musical Times.
Ye loungers who dream 'neath the shade of the limes,
Elysium find in The Musical Times.
Ye cranks from the land of the dollars and dimes,
What beats the world's record? The Musical Times.
Ye toilers who travail in tropical climes,
Revive, on perusing The Musical Times.
The poet, who penned these prophetical rhymes,
Prays hard for a place on The Musical Times.

Miss Janotha is a fortunate artist. She is now residing at Northwood Manor, lent to her by Mrs. Granville Ward, where she has eighty rooms from which to choose. Miss Janotha is also the recipient of a photograph and autograph note from the Princess of Wales, together with a large print of an Austrian artist from Princess Beatrice. I hear that a Mazurka from this lady's pen is to appear in the *Girls' Own Paper*.

Joseph Bennett.

ROYAL CHORAL SOCIETY.

Two performances have been given during the past month by the association which at present takes the lead among metropolitan choral societies, and the first, which took place on New Year's Day, was an occasion of more than usual interest. This remark may seem surprising as the Oratorio was Handel's "Messiah," especially as superfine writers on musical subjects profess to believe that the masterpiece of the great Anglo-Saxon composer is now rather out of date. The fact that the attendance was one of the largest ever recorded at the Albert Hall ought, however, to convince the most sceptical as to the abiding admiration for "The Messiah" felt by musical amateurs of every class. Without the least desire to disparage the excellent vocalists to whom the solos were allotted, it may be said that, with the exception of Madame Albani, their names could not be regarded as specially attractive. The Canadian soprano was in excellent voice, and of course rendered justice to such numbers as "Rejoice greatly" and "I know that my Redeemer liveth." Madame Belle Cole was satisfactory in the contralto airs. The tenor music was sung by Mr. Philip Newbury with intelligence, but Mr. Plunket Greene seemed unwell, and this impression has since been confirmed by the announcement that he has taken a holiday for the benefit of his health. Though not at its full strength, Sir Joseph Barnby's choir was in fine order, and the audience was so delighted that not only was "For unto us" encored by acclamation, but a repetition was actually demanded of the "Hallelujah" Chorus, a mark of approval which the Conductor wisely declined to accept.

On the 18th ult. "The Golden Legend" was performed, and this most popular of choral works by contemporaneous composers drew as usual a numerous assemblage. The occasion was at least in one respect interesting, the young American soprano, Miss Esther Palliser, taking the important *rôle* of *Elsie* for the first time. After a little pardonable nervousness had worn off, Miss Palliser sang with much sweetness and sympathy, completely realising the idea of the gentle and self-sacrificing maiden. Of Miss Marian McKenzie as *Ursula*, Mr. Ben Davies as *Prince Henry*, and Mr. Andrew Black as *Lucifer*, it need only be said that they all sustained their respective reputations; but a special word of encouragement should be given to Mr. William Paull, who displayed an excellent voice and much artistic promise in the small part of the *Forester*. The choral portions of the work were superbly rendered, and the Evening Hymn was loudly re-demanded, but Sir Joseph Barnby was firm in refusing the request.

LONDON SYMPHONY CONCERTS.

At the fourth Concert, on the 11th ult., the Belgian violinist, Mr. César Thomson, who had not been heard in England, we believe, since he made his first appearance here at a Crystal Palace Concert in 1887, played an uninteresting Concerto by Goldmark, which we do not remember to have heard before, and most certainly do not wish to hear again. Through the medium of such an empty piece of music-making, no safe estimate of Mr. Thomson's powers as an interpretative artist, in the highest sense, could be formed; but his great executive skill and fine tone were, of course, instantly appreciated. He caused, indeed, quite a *furore* later on by his performance of Paganini's Variations on "Non più mesta"—a display of virtuosity that we rate at its full value, but which we should have preferred to hear elsewhere. The only piece played by Mr. Thomson worthy of inclusion in a Henschel programme was described as an "Adagio" by Bruch, and even that turned out to be an extract from a Concerto. In this beautiful piece Mr. Thomson showed qualities of a higher kind, which, on a future occasion will, we hope, be allowed to assert themselves in music of sterling worth. Two extracts from Wagner's "Ring"—never very satisfactory in a concert-room—opened and closed the programme, which also contained a piece the divine beauty and majesty of which made the rest of the evening's music seem even poorer than it was—that work which most of all typifies the "unfinished" life of its author—Schubert's Symphony in B minor. And yet a quarter of an hour after hearing this poem the audience was beside itself with excitement over the hairbreadth escapes of a clever fiddler from the pitfalls of Paganini!

THE BACH CHOIR.

Evidently the Queen's Hall in Langham Place is to be the new home of choral concerts in central London, for not only are the acoustic properties of the room specially good, but the public have already discovered the comfort and convenience of this beautiful building, despite errors in managerial details, which may be set down to inexperience and will therefore not be repeated when everything gets into working order. Bach was not represented at the first Concert this season of the Society which bears his name; but music should not be associated too closely with any age or any nationality, and as the revered Leipzig Cantor is to be represented at the next performance, on March 15, by his glorious St. Matthew Passion Music, which will be given with the original German text, the circumstance that modern art was solely honoured at the Concert on the 22nd ult., is not a subject for regret or censure. The first of the two items in the programme, on the 23rd ult., was a Mass in G by Professor Villiers Stanford (Op. 46), which bears on the flyleaf of the vocal score the words "To Thomas Wingham, in sincere regard, December, 1892." From the copious analytical description of the Mass we learn that it was composed at intervals during 1891 and 1892 especially for the Brompton Oratory, and was first given there on May 26 last year, the feast day of St. Philippo Neri, who in 1575 founded the Congregation of the Oratorians, and is generally regarded as

the father of oratorio. Professor Stanford is far from being the first among gifted composers who, though not Roman Catholics, have found in the Mass suitable material for the exercise of their genius. The present example being intended for the purposes of public worship rather than concert-room performances, is necessarily written with conciseness, and even the fugal endings of the "Gloria in Excelsis" and the "Credo" are not subjected to much elaboration, though they are characterised by polished musicianship. Chastened expressiveness may, perhaps, be deemed the prevailing tendency throughout, though it is easy to point to features in which Professor Stanford has, in a measure, let himself go: the striking transitions of key towards the end of the "Kyrie," the curious insistence of the chord of G minor at the opening of the "Sanctus," the beautiful and almost Schubertian theme of the "Benedictus," and the charming and reposeful close of the "Agnus Dei," being instances in point. Four solo voices and four-part chorus are required, the two sections being much used antiphonally, with excellent effect. The performance, if not without flaw, was highly creditable, the principal vocal parts being well sustained by Miss Esther Palliser, Miss Marie Brema, Mr. W. Shakespeare, and Mr. Norman Salmond. The second scene from the first act of Wagner's wonderful music-drama "Parsifal" had been previously rendered by the Bach Choir, but not so impressively as on this occasion. Professor Stanford had evidently grasped the spirit of the music, the orchestra and chorus were fully equal to their duties, and Mr. David Bispham showed himself a Wagnerian artist of the first calibre in the important part of *Amfortas*. The audience sat as if spellbound, and, what is very rare in a London concert-room, no one stirred until the last chord had faded into silence.

MONDAY AND SATURDAY POPULAR CONCERTS.

St. James's Hall presented a somewhat depressing appearance on Saturday afternoon, the 6th ult., when these performances were resumed after the Christmas recess, the inclemency of the weather being doubtless the cause of the many empty benches, as Beethoven's Septet was in the programme. This most tuneful of chamber works was delightfully rendered by Lady Hallé and Messrs. Gibson, Egerton, Paersch, Wotton, Piatti, and Reynolds. Rubinstein's little known Sonata in A minor for pianoforte and violin (Op. 19) received perfect justice from Sir Charles and Lady Hallé. The themes of this work are noteworthy for melodic beauty, but the details are somewhat unsatisfactory. That Sir Charles Hallé is still one of the most artistic exponents of Beethoven's Sonatas was shown by his interpretation of the piquant example in E flat (Op. 31, No. 3). Mr. Eugène Oudin was unexceptionable in songs by Massenet, Chaminade, and F. Clay.

On the following Monday, Schumann's Octet was performed by the same executants as Beethoven's Septet, with the addition of Mr. Ries in the second violin part. The lovely work was given without break, and it has seldom, if ever, been heard to greater advantage. An interesting feature of the programme was a selection of four songs by the lamented Russian composer Tschaikowsky, in which Mr. Oudin showed himself equally commendable in German, French, and English words. Tschaikowsky was, at least, as much at home in penning lyrics as in the larger forms of composition, and two of these songs, "Gesegnet seid mir Wald" and "Russian Serenade," are gems in their way. Nothing else in the programme calls for remark.

The scheme of the 13th ult., and that of Monday, the 15th, may be dismissed with brevity. On the former occasion Brahms's Pianoforte Quintet in F minor (Op. 34) opened the Concert, and an exceptionally fine performance of this masterly work was secured, with Mr. Leonard Borwick at the pianoforte. The gifted English pianist selected as his solo Grieg's Ballade in G minor (Op. 24), which consists of a series of fifteen variations on an old Norwegian air. They are clever, but not very distinctive of the Scandinavian composer. Mozart's lovely Quartet in D, known as No. 7, though it is really the twenty-fifth, was in the programme, and Mr. Norman Salmond gave much satisfaction in Handel's air from "Jephtha," "Pour forth no more," and in two *Lieder* by Schubert. At the next Concert Saint-Saëns's Pianoforte Quartet in B flat (Op. 41), to which we referred last month, was repeated, and Miss Fanny Davies was heard at her best in Schumann's "Humoreske" (Op. 20), an appropriate title for a work which consists of a curious medley of themes, all of course interesting, as proceeding from Schumann, but strung together without any apparent plan. In the absence of Miss Lucille Hill, through illness, Madame Emily Squire sang airs by Lotti and Mendelssohn with much effect.

Schubert's Octet was repeated on Saturday, the 20th ult., with the same executants as on the previous occasion. Miss Ilona Eibenschütz and Mr. Piatti gave a very expressive reading of Mendelssohn's ever-fresh Sonata in D for pianoforte and violoncello (Op. 58), and Miss Gwladys Wood showed conclusively that she has studied the art of vocal expression, in songs by Handel, Brahms, and Schumann.

The last performance that we can notice for the present was that of the 22nd ult., which happened to be the most interesting of the month. Johannes Brahms, who is by far the most gifted, if not the only worthy living representative of German classical music, has, perhaps owing to advancing age, confined himself recently to minor efforts; but even for these gratitude should be displayed while they continue to take the form of such small but exquisite gems for pianoforte solo as the series just published as Op. 118 and 119. The two books number in all ten pieces, and of these five were presented on the occasion now under notice by Miss Eibenschütz. From the first set she selected a Ballade and a Romanze, and from the second, two Intermezzi and a Rhapsodie. When such a master as Brahms speaks, music-lovers listen with reverence, although the utterances may at the first blush seem trifling. Not one of these new pieces is in length greater than an ordinary drawing-room sketch, but one and all display concentration of thought and a wealth of poetic feeling which entitle them to a place beside the minor efforts of Schumann in a similar direction. The Rhapsodie is the most ambitious and elaborate of the pieces given on this occasion, but the gem of the series appeared to be, on a first hearing, an Intermezzo in E minor, from Op. 119. As Miss Eibenschütz had studied the new Clavierstücke under the composer, and they were introduced to an English audience by her at his wish, they doubtless received full justice. They were cordially received, and, in response to persistent demands for more, the young artist gave the charming Berceuse from the set of pieces made public about a year ago. Schumann's beautiful but somewhat neglected Quartet in F (Op. 41, No. 2) headed the programme, and Beethoven's Septet brought it to a most effective conclusion. Miss Liza Lehmann sang a quaint song called "Rosalind's madrigal," by "A. L.," and Francis Thomé's "Fleur aimée," with so much success that she had to grant an encore in each instance.

ROYAL INSTITUTION.

Lectures on music have now an established place in the annual syllabus of discourses given in the theatre of the Royal Institution, where formerly gases and "isms" reigned supreme. This is well: well for the art of music, well for those who worship at its shrine, for that shrine will be all the brighter and worthier by now and again being illuminated by the analytical light of the Royal Institution. One hears much of popular taste, but it is apparently forgotten that popular taste is greatly formed by what we are taught. Dr. A. C. Mackenzie, Dr. Hubert Parry, Dr. Bridge, Mr. Dannreuther have each told what our musical faith and taste should be, and on the 20th ult. Mr. W. H. Cummings commenced a course of lectures on "English Schools of Musical Composition," a patriotic and inspiring title, since we have been so often assured that there never was an English school of music of any sort. Mr. Cummings, however, bids us think otherwise, and stoutly maintains that in the twilight of our history "England was the pioneer and *exemplar* of music to other nations." The remarkable canon "Sumer is icumen in," transcribed in

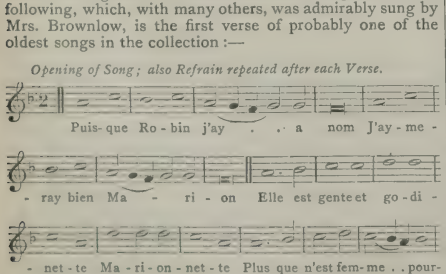
1226 for devotional purposes by the Reading Monk, John Fornsete, was adduced as a proof of long previous existing folk-music, destined to be driven out and absorbed by the subsequent introduction of the Church modes. Only that had come down to us which the Church had preserved and transmitted, and the Church had always looked askance at secular music as leading the mind to unprofitable associations. The Rota indicated the popular use of our present diatonic scale of F, the scale of the ancient Northumbrian bagpipe, which instrument also gave the two drone notes, F and C, found in the Rota. The construction of the canon also proved the attainment of a high development in part-singing not attained by other countries until centuries later. Moreover, the first attempts to harmonise the Church modes were made in England. The earliest known specimen of clavier music was that known as "The Carman's Whistle," while the works of William Byrde and John Bull fully maintained the priority of our position in the sixteenth century. In short, so earnest and convincing were Mr. Cummings's remarks that one left the theatre with a reverent esteem for the musical attainments of our ancient forefathers.

The illustrations to the Lecture were most effectively given by pupils of the Royal Normal School for the Blind and Mr. Norman Cummings.

MUSICAL ASSOCIATION.

It is seldom a lady lecturer is heard at the eclectic meetings of the Musical Association, and, judging by the small attendance on the 9th ult., when Mrs. E. F. Brownlow read a paper on "Some French popular music of the fifteenth century," the "rough voice of man" possesses greater attraction for the members. Those, however, who assembled made acquaintance with a volume by Mr. Auguste Gevaert, which consists of transcriptions of a MS. to be found in the "Bibliothèque Nationale de France" (No. 12,744). This MS. contains 143 songs, the music for which is written at the bottom of the pages on two, three, and occasionally four and five-line staves, in the ordinary notation of the fifteenth century. Unfortunate circumstances had prevented Mrs. Brownlow examining the original MS., and Mr. Gevaert in his transcriptions had inserted here and there an accidental in accordance with the requirements of modern tonality—a proceeding that suggests such want of sympathy with the ancient music as to detract from the antiquarian value of his volume. The poetry indicates that the majority of the songs are of Norman origin. No less than thirty-four are found in another collection known as the MS. of Bayeux, and eleven in a collection known as the MS. de Vire, both now in the "Bibliothèque Nationale"; neither of these collections, however, contains music. Mr. Gevaert's volume gives eighteen of the melodies in the key of C and forty-five in F, those in the latter key being set to the words known to be the most ancient. Thirty-six of the melodies are written in the first "authentic" ecclesiastical mode and eighteen in the same mode transposed. The following, which, with many others, was admirably sung by Mrs. Brownlow, is the first verse of probably one of the oldest songs in the collection:—

Opening of Song; also Refrain repeated after each Verse.


Puis- que Ro - bin j'ay . . a nom J'ay - me -
- ray bien Ma - ri - on Elle est gente et go - di -
- net - te Ma - ri - on - net - te Plus que n'est fem - me . . pour -
- vray. Hav - vay plus que n'est fem - me pour - vray.

Forty-eight of the songs make use of the *Da Capo*, and several others have a refrain consisting of the opening musical phrase. The meeting was fortunate in securing on such an occasion Mr. W. H. Cummings as Chairman, who showed that it was impossible to fix the date of a melody without examination of the original parchment; and that contemporary writers could not be relied upon for the date or composer of a tune, "Sally in our Alley" being not sung, as commonly believed, to Carey's melody, but to one written 100 years before the song. Mr. Cummings also brought forward good evidence to show that the Church modes introduced into England drove out a far more beautiful music of the people. Mr. Gilbert Webb patriotically reminded the meeting that the first sign of re-awakening musical energy after the desolating influences of the fourteenth century was in England, as testified by the works of John Dunstable.

GRESHAM LECTURES.

Professor Bridge's Hilary series of Gresham Lectures, which were commenced on the 16th ult. in the Great Hall of the City of London School, attracted, as on former occasions, large audiences. In the opening Lecture, entitled "Early Essays in English Opera," the Professor went back to 1647, when stage plays with all entertainments consisting of music and dancing were forbidden by Act of Parliament. This formed a good although somewhat paradoxical starting-point, and the subsequent endeavours for the revival of stagecraft were interestingly traced. The first effort would seem to have been by Shirley in a play bearing the suggestive title of "Cupid and Death," for which music was provided by Locke, and which was produced before the Portuguese Ambassador in 1653. Three years afterwards a further approach to opera was made in an "Entertainment in Declamation and Music after the Manner of the Ancients," given by Sir William Davenant. The efforts of M. Grabu, the "Master of the Musick" to Charles II., and those of Banister were briefly referred to, and the discourse concluded with an account of our first English opera composer, Henry Purcell, and his operas "Dido and Æneas," "King Arthur," "Diocletian," and "Bonduca."

The second Lecture formed the third of a series entitled "On the road to the String Quartet," and the interest was chiefly centred in the examples played of the works of Allegri, Purcell, Corelli, and Caldara. Of these, perhaps the most interesting was a Quartet by the first-named, the first movement of which is constructed upon two separated and well-contrasted subjects, which are treated with some excellent points of imitation. The whole work is, moreover, more concise than the old fantasias and more refined in its modulations. Purcell's "Golden" Sonata was also played, and from the edition recently published by a German house, under the editorship of Gustave Jensen—an indication of how well this work is appreciated on the Continent. A beautiful *Adagio* in E, from a Sonata in A, by Caldara, also deserves mention.

At the third Lecture, entitled "An hour with Tartini," translations of some rare and interesting letters by this remarkable violinist were read, which showed him to be of a generous and grateful temperament and devoted to his pupils. In a letter written to his brother Domenico, from Prague, dated August 10, 1725, he says he has been ill and has "spent much money on medicines—dear, and of no use." In another, dated 1746, he speaks of his savings, "1,500 ducats in a box behind the door—the only safe way of keeping it, owing to the wars." The Professor also showed how much progress in the art of bowing was due to Tartini's improvements in the bow, specimens of a Corelli, Tartini, and modern bow, kindly lent by Messrs. Hill, being exhibited. The examples played of the master's music also showed a remarkable advance in musical expression.

The largest audience, amounting to nearly 1,000 in number, were attracted by the last Lecture, on the 19th ult., when the Professor explained his method of "Musical Gestures," by which the Westminster choirboys are taught the rudiments of music. The Professor gave an amusing account of how his idea originated in his experiences at a certain country church choir, which consisted of a few boys who scared rooks; an alto who was credited

with having swallowed a whistle, from which his voice had never satisfactorily recovered; the village blacksmith, with a tenor voice as hard as his anvil; and a bass miller, who possessed five extremely low notes, to which the chants had to be fitted, and who produced a series of rumbling sounds not unlike the rolling of his own millstones; how the rook boys came and went, but the miller went on for ever, and how little real progress was made in spite of indefatigable efforts. The gestures, which were gone through with military precision by eighteen of the Westminster choristers, consist of an ingeniously devised series of movements which, by imitation, are associated with the various signs used in musical notation. The method embraces the construction of the scales and the explanation of compound time measures, the whole subject being treated and impressed with a clearness and rational association that effectually make "the rugged places plain" and remove all initial difficulties. Two other great advantages are also manifest—viz., the lessons can be given in the open air, and the movements provide healthy exercise at the same time that knowledge is gained in a manner that ensures remembrance. Descriptions of the gestures are unnecessary, as they are published in the series of Novello's Primers, but to everyone who has anything to do with choir training, or teaching children, they are invaluable, and there is little doubt this Gresham lecture will fulfil in a remarkable manner the desires of good old Sir Thomas Gresham, who was so solicitous for the perpetuation of "loving care to all good Learning, especially to Musicke, the earthly solace to man's Soule."

The examples at the first Lecture were sung by Mr. C. Ackerman, Mr. Fell, and choristers of Westminster Abbey, and the instrumental illustrations on the two following evenings admirably rendered by Miss Lilian Wright, Miss Dixon, and Messrs. Hopkinson, Hobday, and Werge, under the direction of Mr. J. E. Borland.

INCORPORATED SOCIETY OF MUSICIANS.

The Conference of the Incorporated Society of Musicians was opened at the Grand Hotel, Scarborough, on the 3rd ult. The proceedings were conducted in the large banqueting hall, which was quite filled with members.

The Mayor of Scarborough (Mr. C. L. Beeforth) occupied the chair, and, in welcoming the Society to the town, said that, although it lacked some of the resources of large places, they would find pure air, some of the finest coast scenery in the world, and the waves of the ocean laying their sweet cadence at their very feet.

Mr. E. Chadfield (the general secretary) submitted the annual report of the council, who claimed it as a matter of sincere congratulation that the Duke of Edinburgh, now also the Duke of Saxe-Coburg, had accepted the office of president. During the year, 428 new members had been elected out of a much larger number of applications for membership. New sections had been inaugurated as follows: Munster, Leinster, Ulster, Edinburgh, East and West Scotland, and Sussex and Mid-England. The finances were in a satisfactory state, and there was every reason to hope that under its present favourable conditions, and with its great and largely-increased influence, the Society would be able to succeed in realising many of the objects for which it was established. Indeed, it might now be fairly claimed that the musical profession was organised and placed upon a more solid basis, and it was attaining a higher level of artistic and social life through the instrumentality of the Society.

Mr. W. H. Cummings then gave an address on "Music printing, Ancient and Modern." Dealing with the subject of printed music, Mr. Cummings said that all music should be of a fairly large size—say, with a stave of not less than a centimetre in height—and he suggested other improvements, declaring that if music were printed on these lines much discomfort would be saved to many people, and serious injury to some. He advocated the discouragement of small-type editions, and spoke strongly in favour of the use of a bold-faced type.

In the course of the discussion which followed, Dr. Joseph Smith (Dublin) touched upon the causes which, he said, produced this small print. The one desire of the public seemed to be to obtain as much in quantity, size, or bulk as they possibly could for the immortal shilling.

A vote of thanks having been accorded Mr. Cummings, the Mayor vacated the chair in favour of Sir Joseph Barnby, who had during the sitting arrived in Scarborough from the West Riding.

Sir J. Barnby, who had a cordial reception, proceeded to deliver an address on "The Position of Music in England." He said that in 1869 only one elementary school in the kingdom claimed a grant of 4s. offered two years previously for having music taught. The next year forty-three out of the 12,000 obtained the grant, and from this meagre beginning the increase had been rapid and extensive, until now we had nearly four millions of children, principally under the age of fourteen, instructed at a cost to the body politic of about £165,000 annually. The efficiency of the teachers in this branch of their work had been greatly increased since the establishment of the training-schools, under the able inspection of Sir John Stainer. Passing on to refer to the study of music in the great public schools of England, Sir Joseph said that twenty-five years ago there was no music master at Eton. The art was not recognised there. If one of the boys wanted to learn music he had to take lessons in Windsor during play hours. From the time he went to Eton, eighteen years ago, to the time he left, eighteen months ago, never a year passed when the captain of the boat and the captain of the eleven—names to be spoken with great reverence—were not members of the Musical Society. He need not tell them what that meant in a great school. Matters were progressing at the public schools quite as much as in other directions. The Royal College of Music and other schools could give as good an education as could possibly be got anywhere abroad. That brought him to a crucial point. How long was it going to be considered necessary for young students, after they had been three or four years at English schools, to be sent abroad to finish their education? The question must be definitely put, Could we, or could we not, finish the technical education of students of music in this country? (Cries of "Yes.") He thought "Yes" too, and he felt very strongly about this. There was one thing which would be greatly to the benefit of any students after their technical education was complete. He referred to a travelling studentship, which would enable them to go round the Continent and see and hear all that could be seen and heard, to increase their experience. The general population, Sir Joseph went on to say, needed educating very much at the present time. There were many good professors of music, good players, good societies, and good orchestras, but they had not good audiences. It was most necessary that our audiences should be educated. In regard to choral societies, very little further improvement could be expected. The choral societies of England had reached a remarkable degree of excellence. The choral societies had done, and were doing, splendid work, and there was not a word to be said about them except that they should be increased in number wherever increase was possible. The state of affairs in regard to orchestras was somewhat different. In respect to our orchestras there was a little stigma to be borne. In a country like this where the distances between centres were so small, comparatively speaking, it ought to be possible to have orchestral performances almost weekly in the large towns. There was nothing of that sort at present. Let them be a little more catholic in their tastes, and not be narrow and keep themselves to oratorio work alone. Lastly, they had reason to congratulate themselves upon the fact that there had sprung up lately a small band of composers who would cover the country with credit. Sullivan, Mackenzie, Stanford, Parry, Cowen, and others. Fifty years ago such a roll-call would have been impossible. He would only say in conclusion that he deeply sympathised with all the aspirations of musicians. Music was of all the arts the one most charming and elevating, and tending to the cultivation of a proper state of feelings.

Mr. Walter Macfarren next gave an address on "The Origin and Development of the Pianoforte," with illustrations from the works of the principal pianoforte composers.

Nominations were received for the place of holding the

next Conference from London, Dublin, Plymouth, and Cardiff, and the members decided in favour of Dublin.

At night the Mayor of Scarborough and Mrs. Beeforth gave an invitation reception at the Grand Hotel. The guests, including the members of the Society, numbered upwards of 800.

On the 4th Dr. Chas. Vincent presided, and delivered an address on "Part-singing in our homes." He said that a hurried glance at the condition of vocal music as practised in our homes at the present day would show that the exercise was still popular—perhaps never more so; and in some homes the character of the music was of a very high class and its performance most excellent. But the average character of the music in most of our homes and of its rendering was a matter for teachers of music to seriously reflect upon, and to direct their anxious attention to, for it was for the most part weak, poor, and inartistic. Frequently it was the teachers who were to blame, and it was therefore incumbent upon them to feel a responsibility when selecting music for their pupils. He protested against teaching so many pupils what was called solo singing, when what they, as teachers, ought to do was to direct their attention to vocal sight reading. In this respect we were far behind our countrymen in Queen Elizabeth's time.

Dr. Vincent's paper was followed by an exhaustive one on "Musical Form" by Mr. Prout, in which he expounded the views already expressed in his recent book on the subject. It would be quite impossible in a condensed report to deal fairly with Mr. Prout's masterly attempts to justify his adoption of Dr. Riemann's theories. If he failed to convince, the unsoundness of the theories themselves and not the manner of their presentation must be held responsible.

On the 5th Mr. D. W. Rootham, who presided at the morning meeting, read a paper on "Voice-training and its accessories." He stated that the requirements for a singer were more varied and more exacting than those in any other branch of the musical profession. The essentials for a public singer were a good voice, a good ear, a strong throat, a strong chest, and a physique that would stand daily study for at least three years. Too much was expected in too short a time, and he would urge the necessity of training gently. The teacher should direct the voice more from quality than from the compass. Mr. Thomas Chater read an instructive paper on "The Organs of the Voice," which led to an animated discussion. The general meeting of the Society, under the presidency of Mr. W. H. Cummings, and a banquet brought the Conference to a conclusion.

ROYAL COLLEGE OF MUSIC.

On the 24th ult. an Orchestral Concert was given by the pupils in the Temporary Great Hall of the Imperial Institute, and attracted an extremely large audience. The programme was of unusual interest, as it included Dvorák's splendid Symphony in G (No. 4), a work which, on account of its wealth of melodic invention, originality of treatment, and superb orchestration, as well as by the peculiar fascination which the unrevealed secrets of its hidden "programme" exercise on the imagination, stands in the very front rank of modern Symphonies. It was capitally played and warmly received, the bewitching grace and haunting melodiousness of the *Allegretto grazioso* being, of course, especially to the taste of the audience. Schubert's "Rosamunde" Overture and Liszt's second Hungarian Rhapsody were the other purely orchestral works. A very fair amount of justice was done to the latter, though the "Lassan" lacked breadth and dignity. Mr. Charles Draper played Weber's Clarinet Concerto in C minor with commendable purity of tone and fluency, and Miss Jessie Scott, a light soprano of considerable promise, and Mr. Albert Archdeacon were the vocalists. Professor Stanford conducted.

DEATH OF MR. HENRY C. LUNN.

We deeply regret to announce the death of Mr. H. C. Lunn, who was for many years the able and respected Editor of The Musical Times. The sad event took place on the 23rd ult.

Mr. Lunn, whose father, an officer in the Commissariat, served his country through the Crimean campaign, was born in 1817. At an early age he entered the Royal Academy of Music, and studied under Cipriani Potter and Charles Lucas. Although, in after-life, he published some vocal pieces and works for the pianoforte, it was not as a composer, or even as a professor, that he became best known. Mr. Lunn was marked out by the Providence which "shapes our ends" for distinction in musical literature, and possessed in adequate degree many of the necessary qualifications to that end. As a young man, he contributed to the *Musical World*, at once becoming favourably known by a series of papers entitled "Musings of a Musician," afterwards published in a separate form. This work went through several editions, and is that by which Mr Lunn's name will chiefly be preserved in musical bibliography. He was also the author of "The Elements of Music systematically explained" (1849) and "A Descriptive Essay on the Patent Clavic Attachment invented by Robert Brooks, Jun., showing its importance in facilitating performance on the Violin" (1845). That he contributed largely to the pages of this journal during the term of his editorship, which began in 1863 and ended in 1887, readers of The Musical Times very well know, for even when the authorship of his articles was not avowed, it could be recognised by any judge of style. Both in those papers and in "The Musings of a Musician," Mr. Lunn displayed a remarkably keen faculty of observation, and a quiet humour, unmixed with bitterness, that made him very pleasant reading. The same characteristics distinguished his criticisms, which, though decided, and occasionally tinged with irony, were always considerate and kind. For a series of years Mr. Lunn regularly attended the Festivals of the Three Choirs on behalf of this journal, writing full, accurate, and discriminating reports, still held in appreciative remembrance. As a teacher of his art Mr. Lunn had a quiet and useful career, attaining the highest honours which his Alma Mater could bestow; for not only did he serve as a Professor at the R.A.M., but helped to rule as a member of the Committee of Management and as a Director. In all his relations and in connection with every work to which he put the hand, Mr. Lunn kept free from the self-assertiveness of the age. He had opinions, and could express them very firmly; but no one ever heard him crying "Lo, here!" from the housetops. A quiet man, he loved a quiet life, and will be remembered as one of those who testify that such a life is often the most useful. As may be supposed, Mr. Lunn did not cultivate a large circle of friends, nor did he go much into society. Very congenial to such a nature must have been the peaceful retirement amid the amenities of which his few last years were spent:

> We sail the sea of life: a calm one finds,
> And one a tempest; and, the voyage o'er,
> Death is the quiet haven of us all.

Our late colleague has passed from calm to a deeper peace.

OBITUARY.

Mr. John Evans, whose death, at the age of sixty-six, causes a serious breach in the senior professorate of Liverpool. An excellent pianist and organist, as well as a Musician of exceptional all-round knowledge and one of the resident examiners to the Royal College of Music, his place will be difficult to fill.

We regret to have to announce the following deaths:—

Benedikt Randhartinger, the *doyen* of Austrian musicians, at Vienna, on December 23, aged ninety-one. He wrote about 600 works, amongst which there are an opera, "König Enzio," twenty masses, sixty motets, several hundred songs, several symphonies, string quartets, &c. He was fond of boasting that he was the first who sang Schubert's songs in public. What is even more likely to perpetuate Randhartinger's name is the fact that he "was one of the very few friends—if not the only one—who visited Schubert in the terrible loneliness of his last illness."

Professor Adolf Fischer, director of the Silesian Conservatoire, at Breslau, on December 8, aged sixty-six. He was considered one of the best organ players in

Germany, and was also the composer of some clever vocal and orchestral works.

Friedrich Lissmann, first bass ot the Hamburgh Opera, on the 5th ult., at Hamburgh, aged forty-five. At the performances of Wagner's "Ring of the Nibelung," at Covent Garden in 1892, he sang the part of *Alberich*. He was found dead in the street.

Theodor Lay, Court opera singer, on December 13, at Ober-Döbling, near Vienna, aged sixty-eight. For thirty-four years he was a greatly esteemed member of the Vienna Court Opera.

August Artaria, the head of the famous Vienna firm of music publishers, which published so many of the works of Haydn, Mozart, Beethoven, &c. He died at Graz, on December 14, aged eighty-seven.

Pius Richter, on December 18, at Vienna, aged seventy-five. In 1867 he became second Court organist, and when Hellmesberger retired, a few months ago, second Court conductor. To him belonged the honour of having given the first public performance in Vienna of Beethoven's Mass in D.

Eliza Wille, on December 23, at Mariafeld, near Zürich, aged eighty-four. The daughter of a Hamburg shipowner, Sloman, she was married in the thirties to Dr. Franz Wille, a journalist, who, after the political disturbances of 1848, went to Switzerland, where Wagner was living in exile. She became the firm friend, adviser, and financial helper of the great but impecunious and unpractical composer, and as such her name will live in the history of music.

Clementine Wieck, *née* Fechner, the widow of the famous pianoforte teacher, Friedrich Wieck, and stepmother of the latter's more famous daughter, Madame Clara Schumann. She died at Dresden on December 27, at an advanced age.

Josef Diem, on the 1st ult., at Constanz, aged fifty-seven. Up to his twentieth year he was a cowherd in Upper Bavaria, where his fine flute-playing attracted the attention of a rich and music-loving tourist, who sent him to the Munich Conservatoire. Diem soon developed into an excellent violoncello player and sterling artist, and for many years he was considered one of the best masters of his instrument on the Continent.

Julius Handrock, on the 5th ult., at Halle, aged sixty-three, esteemed teacher and composer. He wrote 112 works, mostly for the pianoforte. His death was terribly tragic. He was celebrating his silver wedding in the midst of his family, apparently in the best of health, and had just raised his glass to propose a toast, when he fell down dead.

Victor Schoelcher, the well-known French senator and statesman, on December 26, at Paris, aged ninety. In France he will be chiefly remembered by the successful anti-slavery movement which he started in 1829. During his exile in England he wrote a somewhat unsatisfactory "Life of Handel," which, strange to say, has never been published in the original French. Having become an enthusiastic admirer of the great Saxon giant, Schoelcher endeavoured, on his return to France, to create an interest in his idol's music and arrange performances of his works. He was, however, only partially successful. He presented to the Paris Conservatoire a splendid collection of musical instruments used by savages, and a well-stocked library of musical works.

Théodore Blangini, at Bordeaux, aged seventy-three. He was the composer of a number of operettas which were in considerable request in years gone by, both in Paris and in the provinces.

Charles Bérardi, at Lyons, aged forty-six. A baritone with a very fine voice, he created at the Paris Grand Opéra the part of the *Bellringer* in Paladilhe's "Patrie," and, at Bruxelles, that of *Harald* in Chabrier's "Gwendoline."

Otto Singer, a musician of much ability, at New York, aged sixty. Amongst his compositions are a symphony, a pianoforte concerto, a cantata, "The landing of the Pilgrim Fathers," a "Festival Ode," &c.

Mrs. William Boyle, the well-known amateur contra-bassist, in November last. By sedulously cultivating a natural musical talent, she had attained a high degree of proficiency in orchestral playing, her technique being remarkable for precision and refinement. Her striking appearance and the grace with which she handled her unwieldy instrument made her a conspicuous figure in the many orchestras with which she played, such as the Test Valley Orchestra, Lady Radnor's Band, and the Handel Society, where she was for several years the principal double-bass.

Mr. David John, on the 12th ult., at Trecynon, Aberdare; an old musician, whom the local papers refer to as the pioneer of music, and especially of choral societies, in Aberdare, to which town he came about the year 1850.

Miss Elizabeth Annie Nunn, on the 7th ult., at Fallowfield, Manchester, aged thirty-three, composer of a number of works, amongst which an "O Salutaris Hostia" and a Mass in C for soli, chorus, and orchestra (Op. 4) have appeared in print.

Armin Früh, in Nordhausen, royal music-director, composer, and teacher of singing. He was also for a number of years the musical critic of the *Dresdener Nachrichten*.

Madame Travisini, aged ninety-four, at Chinon, where, for more than thirty years, she had occupied the post of organist at the Parish Church of St. Etienne. She retired from her duties only about a year ago. She was the widow of an Italian musician, who was organist at Dijon Cathedral.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The holiday season has not been prolific here in genuine musical productions, yet we have not been, as in some past years, given over altogether to pantomime and ball. To Mr. Turner, of the Grand Theatre, a considerable share of credit is due for his enterprise in making an original and agreeable diversion at these times from the old-accepted state of things. As a singer he himself has become a great favourite here with a certain section of our musical public; while, as manager, with a well-selected company, he has been entertaining us now for some six or seven weeks, with a lengthy *répertoire* which has included a few very interesting "revivals" among the more popular examples of the operatic class. Of these we note in particular "The Daughter of the Regiment," "Fra Diavolo," "Rigoletto," "Sonnambula," "Nozze di Figaro," "Cavalleria Rusticana," "Maritana," and "Bohemian Girl." Mention may be made of the very admirable efforts of Mr. John Ridding (bass), whose career as a Birmingham man has been watched here with great interest. The orchestra, though constituted of good players, has been defective in point of strength and completeness; but we presume that with a "low price" system the manager has been forced to practise economy. It seems, however, a pity that such a virtue should generally be exercised in this particular direction.

The Festival Choral Society was remarkably successful with its annual "Messiah" performance on Boxing Day. Every seat in the hall was taken, and in some cases enthusiastic listeners made themselves comfortable after a more or less Oriental fashion. The performance, under Mr. Stockley's direction, was a thoroughly good one. The principals consisted of Mesdames Hutchinson and L. Dews, Messrs. Iver McKay and J. Ridding.

A very enjoyable Concert was that given a little before Christmas, at the Midland Institute, for the "benefit" of Mr. Percy Stranders, a very capable local musician, who has unfortunately of late been prevented by illness from pursuing his profession. The *bénéficiaire* himself took part as pianist in the performance; his playing in a Concerto by Grieg was much admired and elicited loud applause. The programme, on the whole, was exceedingly interesting, and included some orchestral pieces given by the Amateur Orchestral Union, under the conductorship of Mr. W. Langston.

The Birmingham and Midland Musical Guild, which had for some time been in a very moribund state, came to its dissolution in December last. The Guild, it seems, was not so badly off for funds, since it left about £115 in hand, but the meetings of late were very poorly attended. Many of its former members have now attached themselves to the Incorporated Society of Musicians, which has recently formed a new Section, with Birmingham for head-centre. Of this section ("The Midland") Mr. Oscar Pollack is secretary and Mr. Monteith Randell, treasurer.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Since Christmas the vocal and instrumental performances at the Bristol Industrial and Fine Arts Exhibition have been the most important music events, until the opening of the second portion of the season by the Madrigal Society's Concert on the 18th ult. Several famous military bands have played at the Exhibition with conspicuous success. During Christmas week music appropriate to the season was introduced, and a body of 100 picked voices, chosen chiefly from the Musical Festival Choir, sang carols on three different days. The list was as follows: "The first Nowell," "God rest you merry, gentlemen," "Good Christian men, rejoice," "The Wassail Song," "'Twas in the winter cold," "Sleep, Holy Babe," "New Prince, new pomp," and "The Manger Throne." Mr. D. W. Rootham, the Conductor, arranged accompaniments for the band. The singing was refined and expressive, and the effect of the support of the band was very good. Large assemblages gathered to listen to the carols, of which they showed their high appreciation by warm applause. During the first week in January four bands of local volunteers joined the Royal Artillery mounted band in the performance of several compositions. On the 13th and 17th ult., the Æolian Male-Voice Choir sang "Crabbed age and youth" (Stevens), "Peace to the souls" (Dr. Callcott), "The Martyrs of the Arena" (De Rille), and "The long day closes" (Sullivan), the two last-named having been chosen for a competition by male choirs at the Exhibition, which fell through. Under the direction of Mr. G. Slea they were intelligently rendered.

The chief event of the month was the annual Ladies' Night of the time-honoured and world-famous Bristol Madrigal Society, on the 18th ult. The programme contained several madrigals of the Tudor period, interspersed with compositions by modern writers—the two new ones, so far as the Society is concerned, being Villiers Stanford's "Phœbe" and "Sweet Love." Under the guidance of Mr. D. W. Rootham the pieces were sung with admirable results, as might have been expected considering the warm interest members of the Society and the Conductor take in rehearsing the compositions.

The second Concert of Keynsham Choral Society took place on the 4th ult., and, despite the severe weather, a good audience was present. The Society praiseworthily sang, under the direction of Mr. Fulford, Mendelssohn's "Loreley" (with Miss Florence Cromey as soloist); "O gladsome Light," from Sullivan's "Golden Legend"; and a number of carols. Songs were contributed by Miss Cromey, Miss Ada Cox, Mr. J. Northam, and Mr. Fancourt. Mr. Van Gelder played a couple of violoncello solos, and Miss Rose Thomas and Mr. Fulford a pianoforte duet.

The second annual Ladies' Night of the Clifton Amateur Orchestral Society took place on the 11th ult. The principal pieces performed were Mendelssohn's Scotch Symphony (the *Scherzo* being omitted) and his "Son and Stranger" Overture, Wagner's "Tannhäuser" March, and Weber's "Oberon" Overture. Miss Bowden, Miss Parnell, and Mr. A. E. Masters were the vocalists. Mr. E. Pavey conducted.

Mr. E. R. Norris Mathews, City Librarian of Bristol, gave a Lecture on Mozart, at Weston-super-Mare, on the 15th ult. He played and Miss Florence Dawes sang illustrations from Mozart's music.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

It is very pleasant to be able to record the complete success of the Saturday Evening Popular Concerts. Messrs. Paterson's scheme seemed a very risky one, and Mr. Henschel's programmes, which aimed at a level as high as those of Subscription Concerts, were thought a serious addition to the risk. On the 6th ult. a good audience assembled to hear a Haydn Symphony and a Pianoforte Concerto by Mr. Móor, the young Hungarian composer. Herr Schönberger, the pianist, was warmly received, although he did not do the interesting composition full justice. The Concert closed with a thoroughly satisfactory performance of the orchestral numbers of Berlioz's "Faust."

Mr. Manns's orchestra made its best appearance this season on the 10th ult., when a delightful rendering of Beethoven's F major Symphony roused the enthusiasm of the audience. The Rákoczy March (Berlioz) was played with great fire, and Goldmark's "Springtime" Overture was a very agreeable novelty. Herr Franz Rummel was the pianist, and in Schumann's Concerto he showed sound and artistic qualities, which were so brilliantly displayed in a Liszt Fantasia that he was loudly encored. After the Concert Mr. Manns was entertained to supper in the Royal Hotel by the Edinburgh Society of Musicians, and, under the presidency of Mr. Hately, a very enjoyable evening was spent.

The fifth of Messrs. Paterson's Subscription Concerts was the best of the series so far as it has gone. The orchestra was in splendid form and answered every demand of Mr. Henschel as one man. The powerful "Egmont" Overture, the dainty B flat Symphony of Haydn, so full of *nuances*, and the lively "Merry Wives of Windsor" Overture had equal justice rendered them. The *Finale* of the Symphony was the neatest piece of orchestral playing we have heard for many a year. Mr. Max Pauer was the pianist, and justified his very warm reception by a most sympathetic rendering of Rubinstein's Second Concerto. His solos, Beethoven's Andante in F and a Concert-Study by Moszkowski, won him a hearty encore.

On the 15th ult. Mr. Franklin Peterson delivered a Lecture on "Verdi, the old and the new," before the members of the Philosophical Institution, in the Queen Street Hall. Vocal and instrumental illustrations by Mrs. Peterson and Miss Lichtenstein were much appreciated by a large audience.

Mr. F. T. Simpson gave a Concert of his own compositions, in the Queen Street Hall, on the 18th ult. A Pianoforte Sonata in F sharp minor (Mr. Della Torre), a Violin and Pianoforte Sonata (Mr. Colin Mackenzie and Mr. Della Torre), and some concerted and vocal music seemed duly appreciated by the large audience.

The Dundee Choral Union chose Mendelssohn's "Walpurgis Nacht" and Sullivan's "Golden Legend" for its first performance this season. The excellent level of performance which is the happy tradition of this Society was fully maintained, but the audience was not quite so large as usual. The soloists were Misses Ella Russell and Greta Williams, Messrs. Iver McKay and Watkin Mills. Mr. Carl D. Hamilton conducted.

MUSIC IN GLASGOW.

(From our own Correspondent.)

A record audience was drawn to St. Andrew's Hall on New Year's Day morning, when the Glasgow Choral Union gave its customary performance of Handel's "Messiah." Standing-room was even at a premium, so great was the demand for places, and, as usual, country visitors formed a large portion of the audience. The performance was an excellent all-round one, thanks to the careful direction of Mr. Joseph Bradley and to the admirable work of the soloists, Mesdames Clara Samuell and Sarah Berry, Messrs. Branscombe and Foli. In the evening the Hall was again filled to overflowing, when Mr. August Manns submitted a programme laid out on "popular" lines. But there is another side to this picture, for on the 2nd ult., and on subsequent occasions, the audiences were far from satisfactory, due, without the shadow of a doubt, to the congested state of matters orchestral here just at present. Neither have good houses been secured by the Scottish Orchestra Company, all of which is significant, and a forecast of results, financial and otherwise, would not be a difficult calculation. Schumann's Symphony (No. 1) in B flat found a place in Mr. Manns's programme on the 4th ult., as also Mr. Godfrey Pringle's orchestral ballad "Durand," a composition of much promise, and Mr. César Thomson played—but hardly in his best style—Beethoven's Violin Concerto. At the fifth Saturday Popular Concert the Belgian violinist again appeared, when he received an ovation by reason of his brilliant achievements in a lighter

class of music than he has hitherto essayed here. Another *furore* was created at the Choral Union Classical Concert on the 9th ult., the first favourite on this occasion being Mr. Franz Rummel, who played in superb fashion Schumann's Pianoforte Concerto and Liszt's Hungarian Fantasia (No. 14). The band was in remarkably fine order throughout the evening, and it may, indeed, be doubted if Mr. Manns has ever directed here a finer series of performances. "The Messiah" was repeated, in the City Hall, on the 12th ult., in presence of an enormous audience, and on the following evening Mr. Andrew Black, Glasgow's own baritone, sang at the Popular Concert with his customary success. He again won high favour on the 16th ult., when he was ably associated with Misses Ella Russell and Chamberlain and Messrs. Hedmondt and Grice in what was, in many respects, a brilliant recital of the second and third acts of "The Flying Dutchman." The Choral Union was fully equal to Wagner's demands, and, as the work had not been performed on the local operatic stage for a great many years, the enterprise of the Society merited warm commendation. Mr. Bradley conducted with conspicuous ability, and if the band was at times aggressive that was not the fault of the popular chorus-master.

The Scottish Orchestra Company had an excellent holiday programme on the morning of the 1st ult., with Beethoven's "Pastoral" Symphony as its chief attraction. Here Mr. Henschel's band was at its best, an artistic success which has oft and again been achieved during the last month. Special interest centred in the sixth Classical Concert of the Company, inasmuch as Dr. Villiers Stanford came North to conduct his music to Lord Tennyson's "Becket," provided for the recent Lyceum production. It can hardly be said that this music is so interesting on the concert platform as when associated with the play, but the novelty was, nevertheless, very welcome, and the success of the Concert was enhanced by the fine singing of Mr. and Mrs. Henschel. Miss Fanny Davies, the pianist of the evening, surpassed herself in Chopin's F minor Concerto. A novelty was announced for the 22nd ult.—Dr. Hubert Parry's "Hypatia" music, under the direction of the accomplished composer himself. Miss Antoinette Trebelli was the vocalist, and the programme included Beethoven's Overture to "Coriolan," Haydn's Symphony in C (No. 7), and an orchestral selection from Berlioz's "Faust." The services of Dr. Joachim were secured for the Concert on the 31st ult.

The Chamber Concert, on the 11th ult., under the auspices of the Company, was but poorly attended, showing again, it is to be feared, that the string quartet and kindred works do not appeal to Glasgow audiences. The programme contained Beethoven's Septet and Brahms's B flat major Quartet (Op. 67), each piece being an artistic triumph of primary import. At the Company's sixth Popular Concert Mr. Moor's new and somewhat ambitious Concerto was accorded a hearing. Herr Schönberger played the pianoforte part like the excellent artist he is, and in Beethoven's Symphony (No. 7) Mr. Henschel and his orchestra again scored a big success. Miss Marie Brema sang, and very soon gave evidence of a further artistic development in her voice and method.

The Paisley folks have reason to be proud of their Choral Union, an organisation which Mr. James Barr, an amateur of exceptional attainments, has conducted with remarkable skill for many years. The Society takes, indeed, high rank amongst provincial choirs, and it more than sustained its reputation on the evening of the 11th ult., when Mendelssohn's "St. Paul" was given, with the assistance of a band of forty instrumentalists from the Glasgow Choral Union orchestra. The Misses Medora Henson and Jennie Rankin, Messrs. Branscombe and Hughes sang the solos admirably, and Mr. James Pattinson had safe charge of the organ accompaniment.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

A very fine performance of Beethoven's "Pastoral" Symphony sustained the credit of the Philharmonic Society at the initial Concert of the present half-session on the 9th ult., but the rest of the programme contained nothing worthy of special note except the playing of Saint-Saëns's Concerto (No. 2) in G minor, by Mr. Leonard Borwick. Another Concert of the miscellaneous order followed on the 21st ult., with Cowen's "Scandinavian" Symphony as the leading feature.

Bare allusion was made in last month's summary of local events to the performance of Handel's "Messiah" by the Musical Society, for the reason that it fell so late in December. It is not out of place, therefore, to add to the former brief record at the present date, especially as the event in question deserves more than passing comment. Not for very many years past, to say the least, has so fine a chorus been heard in Liverpool, and if its members maintain cohesion, the future of the organisation should be big with possibilities. The numerical strength of the choristers was not over-commensurate with the breadth and volume of tone, while the attack and all else concerning the question of effect was on a fair level with the note-perfect rendering of the choral portions of the work. The weak feature of the whole was the band, and if the Society is to fulfil its proper destiny, this must be looked to in the immediate future, especially in view of the fact that Mendelssohn's "Elijah" is to be the next production, under the *bâton* of Mr. D. O. Parry.

The regular season of opera, instituted too many years ago to count by the late Carl Rosa, was inaugurated on the 1st ult. with a performance of Gounod's "Faust." In unbroken succession, evening by evening, at the Royal Court Theatre, Her Majesty's servants, as the Company now style themselves, have since given Verdi's "Aïda" and "Trovatore," Wagner's "Tannhäuser," Gluck's "Orpheus," Donizetti's "Adina" and "Daughter of the Regiment" ("L'elisire d'amore"), Leoncavallo's "Pagliacci," Mascagni's "Rustic Chivalry," Balfe's "Bohemian Girl," and Wallace's "Maritana," a truly compendious selection, besides other works which may have escaped the memory. The first actual novelty was heard on the 13th ult., when Bernicat and Messager's "Fanchette" was produced. The music is bright and ear-tickling in character, the story funny enough, and the general performance was capital.

The Sunday Society has devoted two Orchestral Concerts to the works of Gounod and Wagner respectively, and it is a healthy sign of the times that so high an educational musical movement should have taken such firm hold on the thousands of people who attend these Concerts in St. George's Hall. A selection from the "St. Cecilia" Mass of the first-named writer was given on the one occasion, and on the other excerpts from the latter composer's "Rienzi," "Lohengrin," "Flying Dutchman," and "Tannhäuser." The regular orchestra, which is registered at fifty strong, was on each occasion considerably augmented.

There has been but little going on in the way of ordinary music during the past month, opera and pantomime having had the field well nigh exclusively to themselves. Mr. T. Shaw's Ballad Concerts, at Hope Hall, have taken a firmer hold on the section of the public who love such things than any recently exploited venture. At Birkenhead the subscription series of a similar order are pursuing their usual career. The admirable Schiever Quartet Concerts at the Art Club were resumed on the 20th ult., proving, as is their wont, one of the most delightful factors in all our winter's music. The Societa Armonica and Orchestral Society are again in harness.

At Hawarden, Bennett's "May Queen" was given on the 15th ult., Mr. Herbert Gladstone singing one of the parts. At Chester, Sir Charles and Lady Hallé have given a Recital, but there appears to have been but little else of a noteworthy character doing in the Cestrian capital. At Liscard Gade's fine cantata "The Crusaders," together with the same writer's melodious "Spring's Message," have been put in rehearsal for the next Concert. At Rock Ferry Mendelssohn's "Elijah" is placed in rehearsal by the old established Choral Society. At Warrington, Gounod's "St. Cecilia" Mass; at Frodsham, Gaul's "Joan of Arc," and at Runcorn, Gounod's "By the Waters of Babylon," and other miscellaneous pieces, are in rehearsal.

Mr. Best's Recitals at St. George's Hall have been interspersed on Sundays—these alternating with the Concerts of the Sunday Society—with performances by Mr. H. Grimshaw and Mr. I. H. Stammers. A very popular series

of Sunday afternoons, for men only, was some time ago instituted at what is generally known as Dr. Raffle's Chapel, one of the leading dissenting places of worship in the city.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

In the programme of his last Concert in 1893 Sir Charles Hallé found room for two English orchestral works, but of very different calibre. The "Scandinavian" Symphony of Mr. Cowen had not been given since 1881; and Balfe's Introduction to the "Bohemian Girl" since 1862. The latter piece played out the scant remainder of the audience which had crowded to listen to Madame Albani; and the opening of the former was somewhat marred by the late arrivals. But it was enjoyed, and led to an increased desire to hear the "Welsh" Symphony, and other works by its author not yet produced here. The Concert was pleasant, but nothing in it was more exciting than the rendering by Mr. Willy Hess of Ernst's "Allegro Pathétique" and the Ballad and Polonaise of Vieuxtemps; after which the talented violinist was thrice recalled. At the first Concert in the New Year the "Faust" of Berlioz was given, with Mrs. and Mr. Henschel, Messrs. E. Lloyd and A. S. Kinnell. In no work does our practised orchestra show to such advantage or Mr. Wilson's choir display more spirit and delight, and the enthusiastic audience proved that its annual performance has not yet decreased its attraction. In Beethoven's C minor Concerto, on the 11th ult., Sir Charles played with all the delicacy which, in 1848, first gained the admiration of the Manchester amateurs; Miss Thudicum introduced a very interesting "Ave Maria" by Luigi Luzzi; and Spohr's Notturno (Op. 34), for wind, cymbals, and drums, had some of the charm of novelty, although the repetition of every one of its extremely formal sections became wearisome.

The only novelty in the twelfth programme was Dr. Mackenzie's "Highland Ballad," most carefully and charmingly played by Lady Hallé, who was recalled, and responded willingly to the clearly spoken desire of the audience. Of Mendelssohn's Violin Concerto, of Weber's fairy-like "Oberon" Overture, and of Mozart's E flat Symphony nothing remains to be said. Mr. Oudin's French and Prussian songs agreeably alternated with the orchestral works. The cast for Schumann's "Paradise and the Peri," which, with Sterndale Bennett's Overture bearing the same title, occupied the whole of the evening of the 25th, was certainly strong enough for a cantata so placid and void of dramatic strength. Miss Palliser, Mesdames Medora Henson and McKenzie, and Messrs. McKay and Black could have grappled with a far larger task.

Choral performances at the Gentlemen's Concerts have, of late years, been very rare. Perhaps it would have been better had more effort been made in time past to meet the taste of the English supporters of the Institution and to cultivate and utilise local resources. Be that as it may, the programme furnished by Dr. Watson's Vocal Society for the 15th ult. was instructive as well as pleasing. Three distinct stages were marked of what we may call our chamber choral music—the madrigals of the sixteenth century, the tuneful ditties of Sir Henry Bishop, and the healthier style to which a return has now been made, enhanced by a bolder and more dramatic element than the old writers affected.

The Saturday evening entertainments of Mr. Cross continue to prosper, and Mr. Barrett's have, after a short interval during the Christmas holidays, been successfully resumed.

Mr. Willy Hess's third Chamber Concert was not less pleasing than its predecessors, and the increase in the attendance was very encouraging. After Vieuxtemps's Fantasia-Appassionata (Op. 35) Mr. Hess was twice recalled. For the concluding night Mr. Leonard Borwick is engaged.

Mr. Lane's Choir gave "Elijah," on the 24th ult.; and the first of four performances by the Manchester Orchestra, under the direction of Signor Risegari, occupied the evening of the 27th ult.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

The Hanley Glee and Madrigal Society presented "The Messiah" at the Victoria Hall on the 14th ult., the soloists being Mrs. Henschel, Miss Rees, Mr. Andrew Black, and Mr. J. Leyland. The band was a worthy one, the trumpet solo being the only blot upon a creditable performance, and the well-balanced choir thoroughly familiar with the choruses. To Mr. James Garner, the founder and conductor, a word of praise is due for the energy he shows in training the members. The record of the Society is interesting. In 1882, first prize at Manchester Free Trade Hall; 1883, second at a local competition; 1884, Eisteddfod, second at Liverpool; while, in the following year, premier honours were won at the great Albert Hall competition.

Every choir experiences more or less the ebb and flow of the musical tide. The Burslem Tonic Sol-fa Choir has suffered many financial reverses recently, and this has checked its musical enterprise. The Town Hall is small, and the engagement of first-rate artists cannot be entertained. "The Messiah" was given at the Town Hall on the 21st ult., before a crowded audience. Unfortunately, the performance was uneven. The choir did its work most efficiently, but the soloists, with the exception of the bass (Mr. Lycett), were scarcely equal to the demands of the work. Mr. Sherratt conducted with characteristic zeal, and the small orchestra, aided by Mr. R. Parker at the organ, assisted in making the performance worthy of the traditions of the choir.

The Royal Carl Rosa Opera Company visited Longton Theatre, and the enterprise has proved a financial success. Probably it will now be looked upon as an annual fixture. The *répertoire* of the Company included Mascagni's "Rustic Chivalry," "Pagliacci," and Wagner's "Tannhäuser." The production of the latter opera was a complete revelation to the music-lovers of the district, and the cordiality of its reception made ample amends for any slight Wagner received in England in years gone by.

All our local choral societies have resumed their rehearsals. Burslem will give a miscellaneous Concert, while Hanley is actively working with "Solomon." Stoke relies upon one performance of Dr. Heap's (the Conductor) "Fair Rosamund."

The fifth Meakin Concert took place on the 15th ult. Miss Evangeline Florence and Mr. Watkin Mills were the vocalists, and Mdlles. Marianne, Emmy and Fanny Eissler were responsible for selections for harp, pianoforte, and violin. The Concert was in every way very successful.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

After the December Concerts there is usually a lull in musical affairs here. The Sarum Choral Society is resting upon its laurels for the present, but rehearsals will soon be resumed in view of the principal Concert of the season, which always takes place at Easter. The new Salisbury Philharmonic Society, which has been so long talked of, will also make a start in a week or two, the County Hall having been already engaged for the first Concert, which will be given next month. Mr. Alfred Foley is the Conductor.

At Bournemouth Mr. Dan Godfrey, Jun.'s, excellent orchestra performs daily at the Winter Gardens, and gives Classical Concerts on Thursday afternoons, at each of which an entire Symphony is played. Amongst the Symphonies already included in the programmes have been Mozart's "Jupiter," Beethoven's C minor and C major, Schubert's "Unfinished," and Mendelssohn's "Scotch" and "Italian." The band is twenty-five in number, and includes many players of well-known excellence.

The Test Valley Musical Society, under the conductorship of the Rev. E. H. Moberly, will give morning Concerts at the Guildhall, Winchester, and the Town Hall, Portsmouth, on the 1st and 2nd inst. Besides the orchestral pieces referred to a month or two since, the programmes will include some choice madrigals and part-songs, and Miss Margaret Barter is announced as solo vocalist.

The Musical Times, February 1, 1894.

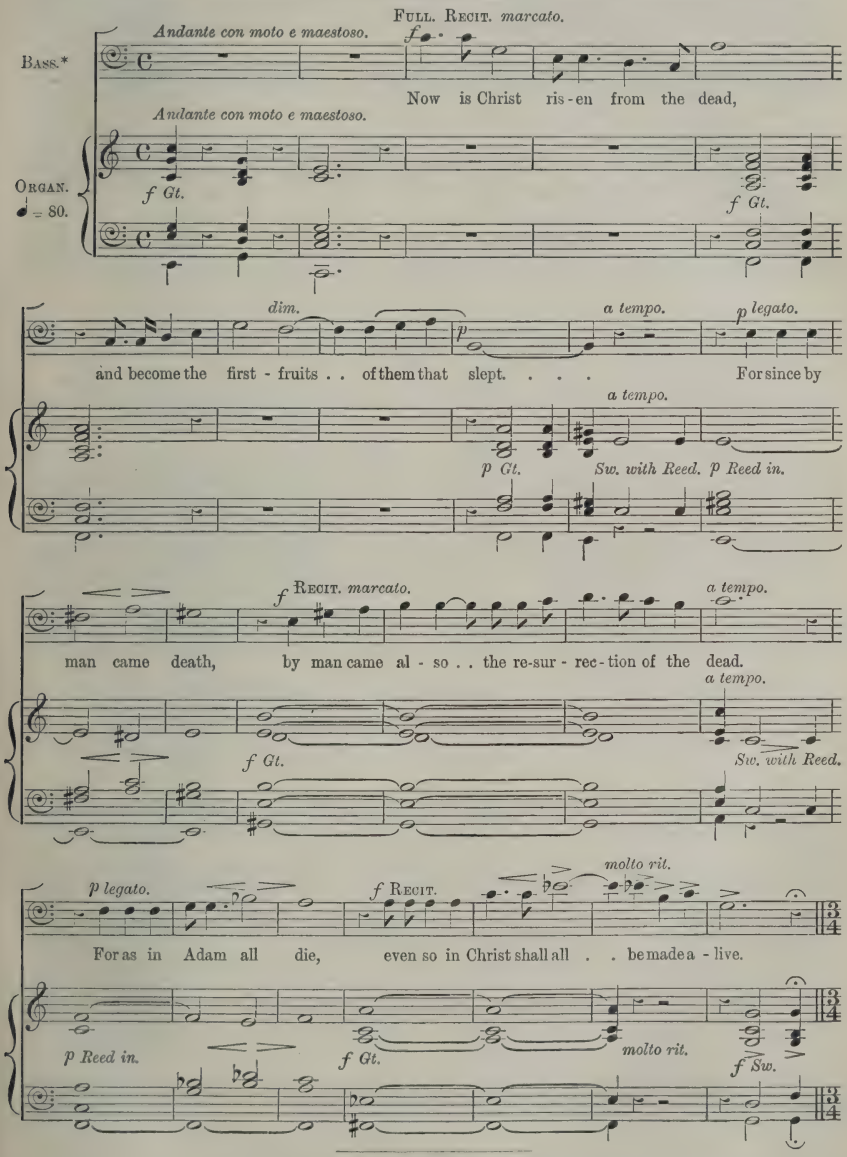
Now is Christ risen.

ANTHEM FOR EASTER.

1 Cor. xv. 20—22, 55—57.

Composed by JOHN E. WEST.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.



* Or Bass Solo.

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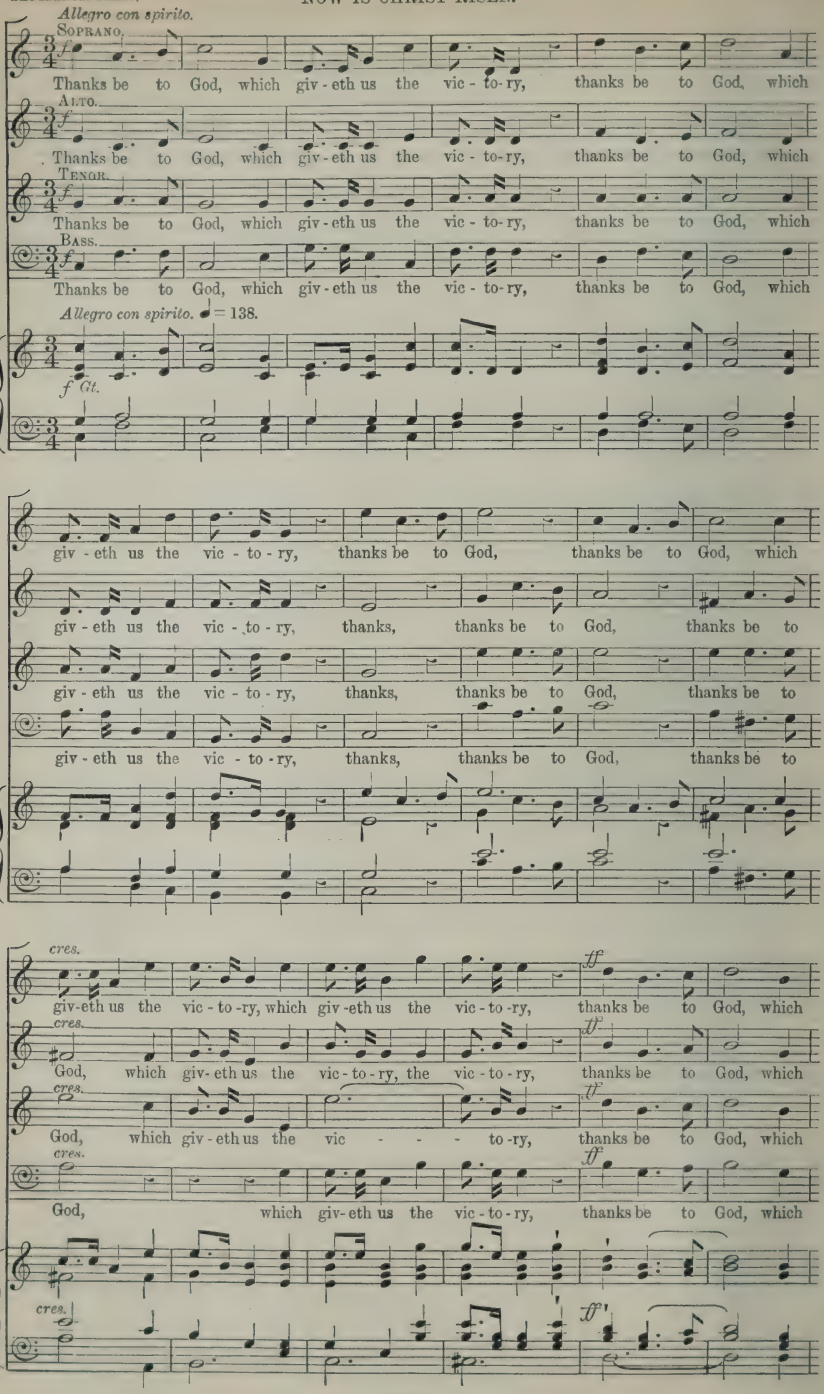
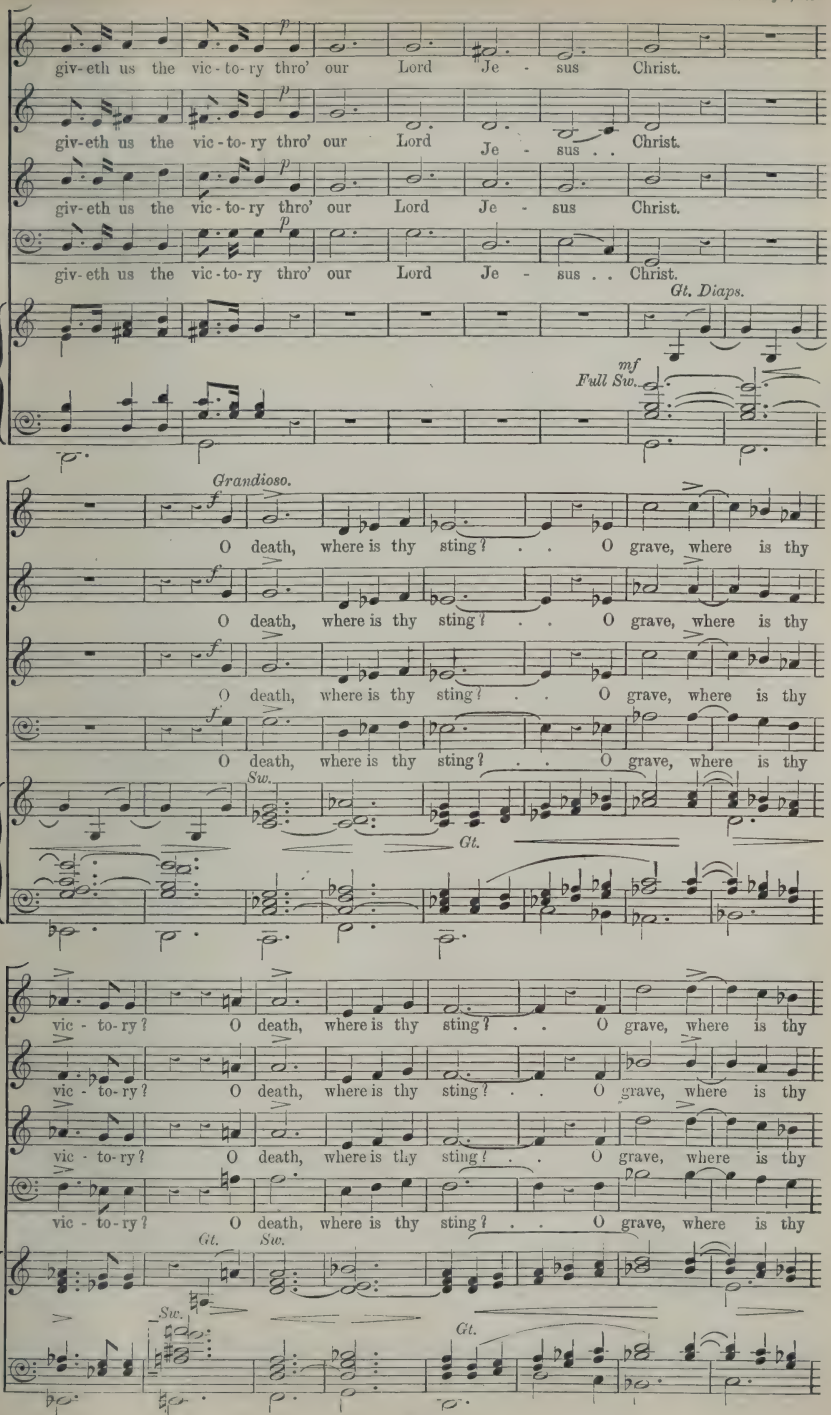
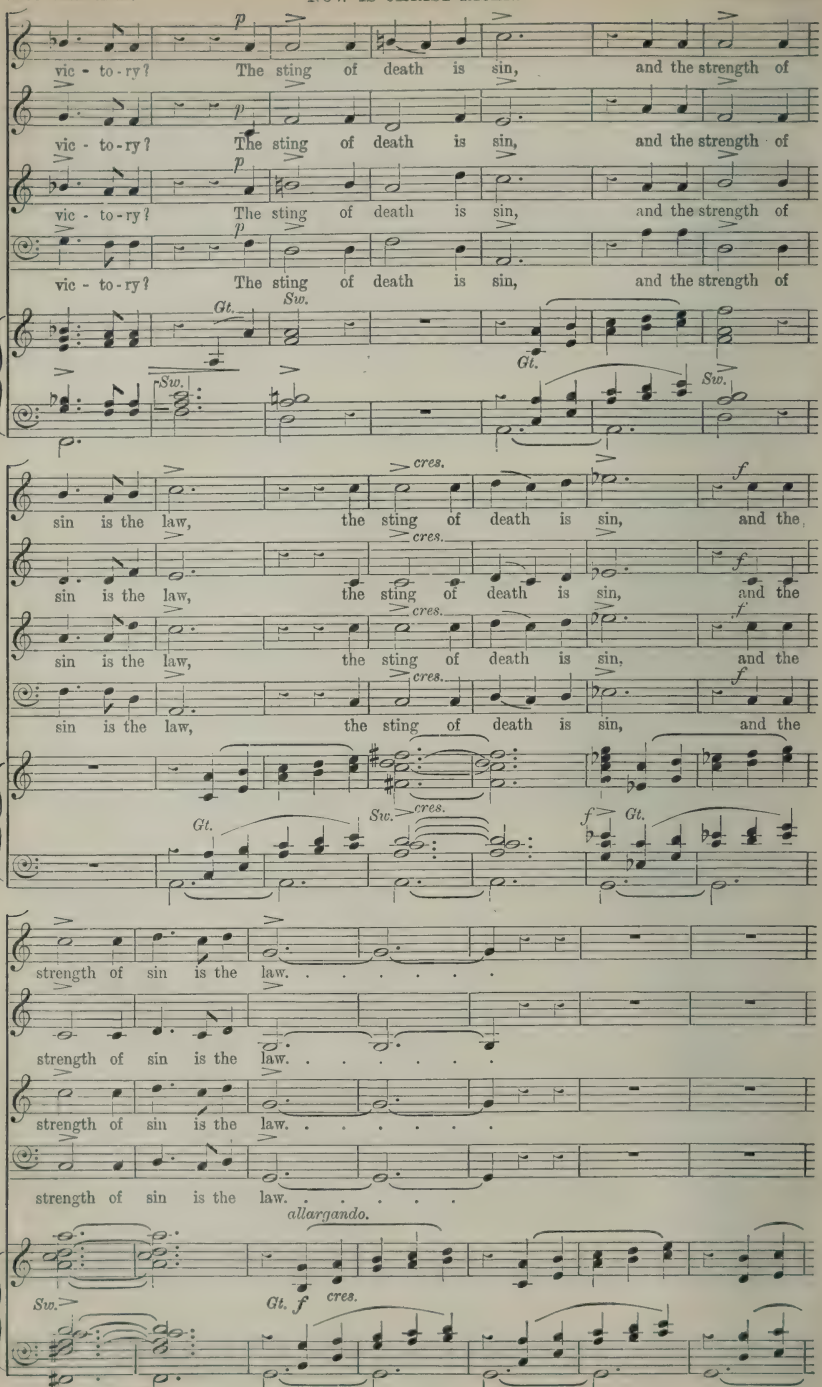
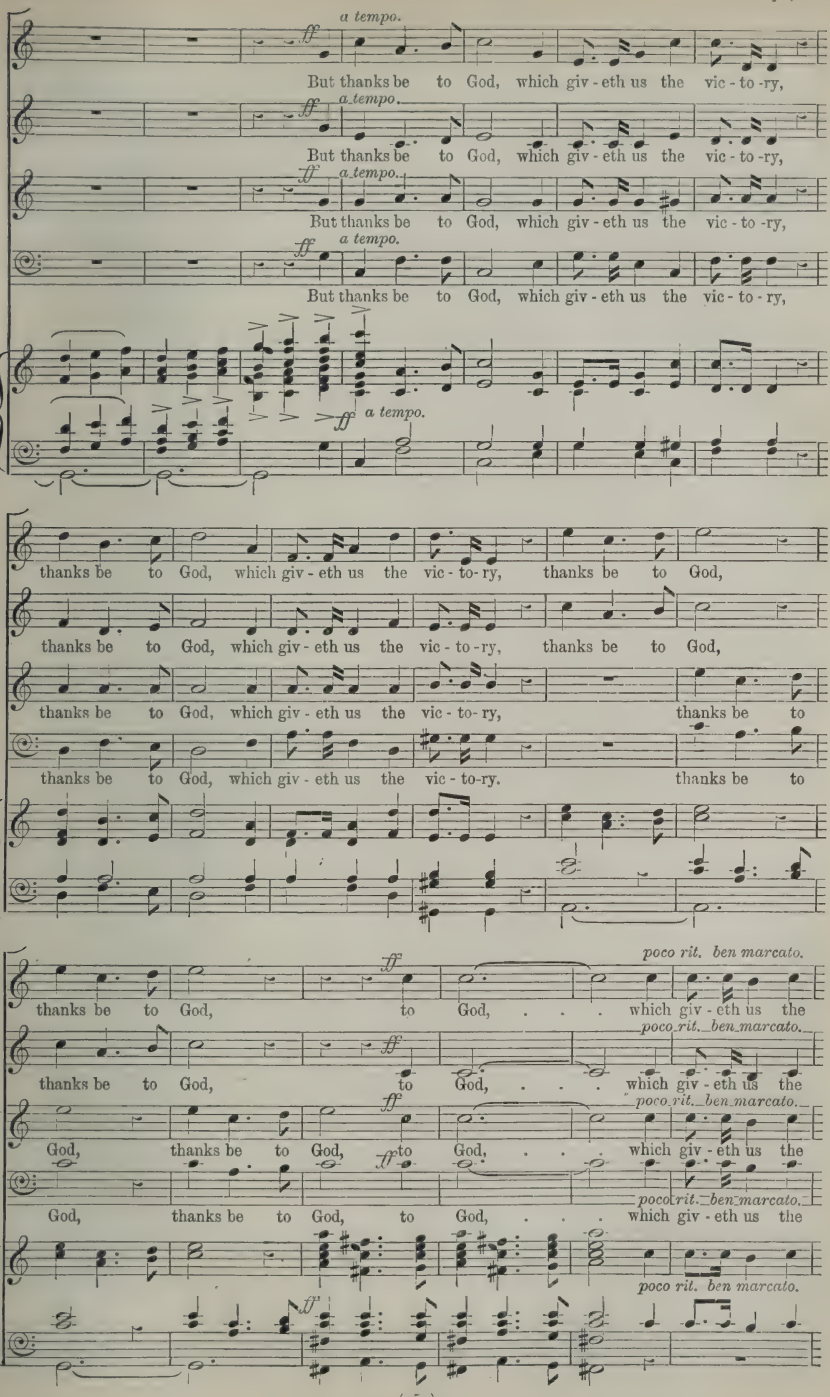
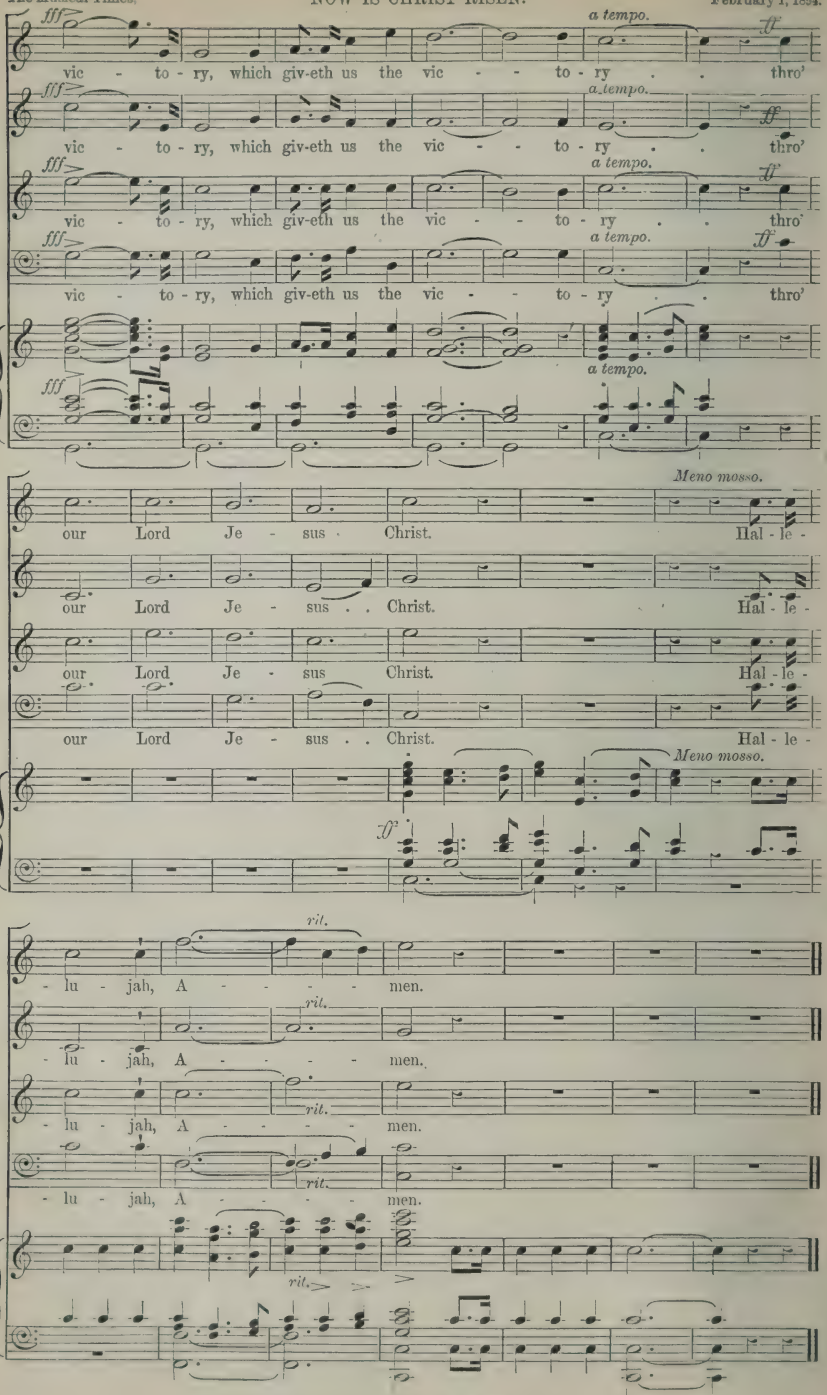

Allegro con spirito.
Soprano.
Thanks be to God, which giv-eth us the vic-to-ry, thanks be to God, which
Alto.
Thanks be to God, which giv-eth us the vic-to-ry, thanks be to God, which
Tenor.
Thanks be to God, which giv-eth us the vic-to-ry, thanks be to God, which
Bass.
Thanks be to God, which giv-eth us the vic-to-ry, thanks be to God, which
Allegro con spirito. ♩ = 138.
f Gt.
giv-eth us the vic-to-ry, thanks be to God, thanks be to God, which
giv-eth us the vic-to-ry, thanks, thanks be to God, thanks be to
giv-eth us the vic-to-ry, thanks, thanks be to God, thanks be to
giv-eth us the vic-to-ry, thanks, thanks be to God, thanks be to
cres.
giv-eth us the vic-to-ry, which giv-eth us the vic-to-ry, thanks be to God, which
God, which giv-eth us the vic-to-ry, the vic-to-ry, thanks be to God, which
God, which giv-eth us the vic - - - to-ry, thanks be to God, which
God, which giv-eth us the vic-to-ry, thanks be to God, which


giv-eth us the vic-to-ry thro' our Lord Je - sus Christ.
giv-eth us the vic-to-ry thro' our Lord Je - sus . . Christ.
giv-eth us the vic-to-ry thro' our Lord Je - sus Christ.
giv-eth us the vic-to-ry thro' our Lord Je - sus . . Christ.
Gt. Diaps.
mf
Full Sw.
Grandioso.
f
O death, where is thy sting? . . O grave, where is thy
Sw.
Gt.
vic - to-ry? O death, where is thy sting? . . O grave, where is thy
Gt.
Sw.
Sw.
Gt.


p
vic - to - ry? The sting of death is sin, and the strength of
Gt.
Sw.
cres.
f
sin is the law, the sting of death is sin, and the
strength of sin is the law. . . . . .
allargando.
Sw.
Gt. f cres.


a tempo.
ff
But thanks be to God, which giv - eth us the vic - to - ry,
thanks be to God, which giv - eth us the vic - to - ry, thanks be to God,
thanks be to God, which giv - eth us the vic - to - ry, thanks be to
thanks be to God, which giv - eth us the vic - to-ry. thanks be to
poco rit. ben marcato.
thanks be to God, to God, . . . which giv - eth us the
God, thanks be to God, to God, . . . which giv - eth us the


fff
a tempo.
ff
vic - to - ry, which giv-eth us the vic - - to - ry . . thro'
Meno mosso.
our Lord Je - sus Christ. Hal - le -
our Lord Je - sus . . Christ. Hal - le -
our Lord Je - sus Christ. Hal - le -
our Lord Je - sus . . Christ. Hal - le -
ff
rit.
- lu - jah, A - - - - men.

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BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

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3.	SCALES	..	..	..	Part 1*	30.	„	..	..	..	..	..	„ 3*
4.	„	..	..	..	„ 2*	31.	DOUBLE NOTES	..	..	..	..	Part 1*
5.	BROKEN CHORDS	..	..	..	Part 1*	32.	„ „	..	..	..	..	„ 2*
6.	„	„	..	..	..	„ 2*	33.	„ „	..	..	..	..	„ 3
7.	„	„	..	..	..	„ 3*	34.	„ „	..	..	..	..	„ 4
8.	„	„	..	..	..	„ 4*	35.	OCTAVES	..	..	..	..	..	Part 1*
9.	„	„	..	..	..	„ 5	36.	„	..	..	..	..	..	„ 2*
10.	LEFT HAND	..	..	..	..	Part 1*	37.	CHORDS	..	..	..	..	..	Part 1*
11.	„ „	..	..	..	..	„ 2*	38.	„	..	..	..	..	..	„ 2*
12.	„ „	..	..	..	..	„ 3*									
13.	„ „	..	..	..	..	„ 4*	39.	STACCATO	..	..	..	..	..	*
14.	ARPEGGIO	..	..	..	..	Part 1*	40.	REPETITION	..	..	..	..	..	Part 1*
15.	„	..	..	..	..	„ 2*	41.	REPETITION AND TREMOLO	..	..	..	„ 2*
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17.	VELOCITY	..	..	..	..	Part 1*	43.	PART-PLAYING	..	..	..	..	Part 1*
18.	„	..	..	..	..	„ 2*	44.	„ „	..	..	..	..	„ 2*
19.	„	..	..	..	..	„ 3*									
20.	„	..	..	..	..	„ 4	45.	ORNAMENTS	..	..	..	..	Part 1*
21.	„	..	..	..	..	„ 5	46.	„	..	..	..	..	„ 2*
22.	„	..	..	..	..	„ 6									
23.	„	..	..	..	..	„ 7	47.	ACCOMPANIED MELODY	..	..	Part 1
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27.	BROKEN THIRDS, SIXTHS, AND OCTAVES	..	..	..	..	..	Part 2*	51.	RHYTHM	..	..	..	..	..	Part 1*
								52.	„	..	..	..	..	..	„ 2*

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At Southsea the Christ Church Choral Society gave its first public Concert on the 11th ult. Mr. W. A. Griesbach was the Conductor, and the programme included Mendelssohn's "Hear my Prayer" and the usual miscellaneous selection. Miss Aitken sang the solo in the Psalm, and Mr. W. Young acted as pianist.

An important Concert was given by the Wilts Oratorio Society, at Devizes, on the 17th ult. The programme included Gounod's cantata "Gallia" and Hiller's "Song of Victory," both of which received an excellent rendering, the solos being finely sung by Master Edward Wood, a talented boy, who possesses a beautiful soprano voice. Besides the accompaniments to the choral works, the orchestra, an unusually good one, under the leadership of Mr. A. Foley, played Beethoven's Symphony (No. 1) in C, the War March from "Athalie," and Schubert's Overture to "Rosamunde." The Concert was in every way a success, and much credit is due to the Conductor, Mr. Edwin Nunn, for the high state of excellence reached by this Society under his direction.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

"Music in Yorkshire" during the last weeks of the year is invariably associated with Handel, whose "Messiah" is performed in all the towns, and probably in many villages, of the West Riding with such unfailing regularity that Christmas would not seem Christmas in its absence. Out of the innumerable performances that took place this Christmastide, four may be selected for especial mention. The Bradford Old Choral Society, under Mr. Hartwell Robertshaw, gave an excellent all-round performance on December 20. The soloists were Miss Maggie Davies, Miss Sarah Berry—whose highly sympathetic rendering of the air "He was despised" it would be difficult to over-praise—Mr. Charles Chilley, and Mr. Thornton, the last a local bass singer of more than average power and ability. The chorus was fully worthy of West Riding traditions—powerful in tone and with an excellent attack. The most interesting feature of the performance was the band, which consisted to an unusual extent of young amateur players from the district, whose want of experience had been to a great degree neutralised by a long and careful series of rehearsals for the performance. The Halifax Society's "Messiah" performance, on December 21, suffered from the absence, through illness, of its regular Conductor, Mr. W. H. Garland, whose place was taken by an able amateur, Mr. T. Smith. The cast of soloists was the same as at the Bradford performance, with the exception of the tenor, Mr. Maldwyn Humphries, who sang with considerable refinement. The admirable rendering, by Mr. Tomlinson, of the trumpet obbligato to the air "The trumpet shall sound," on both occasions, deserves to be mentioned. As far as chorus-singing is concerned, the palm must certainly be awarded to the Huddersfield Choral Society, whose fine chorus is heard at its best in Handelian music. Anything grander than the weight of tone, precision of attack, and generally robust style in which the "Hallelujah" and "Amen" choruses, for example, are sung by this Society it would be difficult to imagine. The soloists at Huddersfield on December 22 were Miss Maggie Davies, Miss Marian McKenzie, Messrs. Iver McKay and David Hughes. The band was passable. Mr. John Bowling conducted. Magnificent as was the chorus-singing at Huddersfield, the most interesting, and, on the whole, most finished performance of "The Messiah" was that of the Leeds Philharmonic Society, on December 20, which was made memorable by the employment for the first time in Yorkshire of Robert Franz's edition of the Handel-Mozart accompaniments. In other respects the performance, under Mr. Alfred Broughton's able direction, was of exceptional interest. Madame Albani's emphatic manner proved highly acceptable to the audience, Miss Berry's simple and unexaggerated singing affording an effective contrast, and Messrs. Hirwen Jones and Brereton completed the quartet. The chorus-singing was finished and brilliant, and the playing of the accompaniments unusually refined.

On the 9th ult. the Huddersfield Subscription Concerts were resumed, the band of the Royal Marine Light Infantry, under Mr. George Miller, supplying the chief part of the programme. One of Meyerbeer's "Fackeltänze," and Mr. German's charming suite of dances from his music to "King Henry the Eighth," were among the more interesting pieces in a popular programme. Miss Marjorie Eaton and Miss Marie Lummert were the vocalists, and deserve praise for their unconventional selection of songs. On the 12th ult. the fourth of the Bradford Subscription Concerts took place, the programme being of a lighter character than usual. Miss Evangeline Florence made her first appearance in the West Riding, and was very successful in Mr. Henschel's "Spring" song. Miss Dews, Mr. Ben Davies, and Mr. Norman Salmond were the other vocalists. Miss Kleeberg's delicate and sympathetic touch was shown to advantage in a series of pianoforte pieces, including one of Brahms's recent compositions (Op. 117, No. 2). The violoncellist, Mr. Salmon, who had never before played in public in this country, showed himself to be not merely a master of the technique of his instrument, but a genuine artist in the highest sense of the word, the possessor of a sympathetic if not powerful tone, and free from exaggeration or affectation of any kind. On the 16th ult. Mr. Edgar Haddock gave one of his "Musical Evenings" at Leeds. Madame Fanny Moody, Madame Swiatlowsky, Messrs. Edward Lloyd and Manners were the vocalists, a song from Glinka's "La vie pour le Czar," sung by the Russian *prima donna* with considerable dramatic power, being among the more interesting of the vocal pieces. Miss Pauline Sant-Angelo played some pianoforte solos both brilliantly and expressively, and the Concert-giver contributed a violin solo, besides playing the obbligato to Gounod's "Ave Maria."

At Middlesbrough the third of Mr. Corbett's Concerts was given on the 17th ult. Madame Fanny Moody, Miss Eleanor Rees, Messrs. E. Lloyd and C. Manners were the vocalists, Mr. Corbett the pianist, and Miss Maud Fletcher the violoncellist. The last-named artist's refined and artistic performances of solos by Piatti and Davidoff, and the spirited rendering of a movement from Mendelssohn's Sonata in D for pianoforte and violoncello, in which she was associated with Miss May Proudlock, were among the more striking features of a rather ordinary programme. On the 20th ult. the Bradford Permanent Orchestra gave one of its Concerts. Three movements from Mendelssohn's "Scotch" Symphony were very creditably played, though the unexpected appearance of the big drum suggested that even Mendelssohn is thought to require "additional accompaniments." Miss Jeanie Rankin and Mr. Thomas Rutling were the vocalists, and Mr. W. B. Sewell conducted with care and ability.

The seventh of the Huddersfield Subscription Concerts was given on the 9th ult., in the Town Hall, before a large audience. Selections were given by the Marine Band (Portsmouth), under the *bâton* of Mr. Miller. The vocalists were Miss Marjorie Eaton and Miss Marie Lummert.

MUSIC IN MONTREAL.

(From our own Correspondent.)

The sixth annual, and the ninth actual, performance of Handel's "Messiah" was given by the Philharmonic Society, at the Windsor Hall, on December 20. A local soloist, Miss Maude Burdette, acquitted herself with distinction in the contralto solos, and some competent amateurs, ladies and gentlemen, rendered considerable service in the orchestra, which was local (with the exception of Mr. E. N. Lafricain, of Boston, who played the trumpet obbligato to "The trumpet shall sound") and acquitted itself admirably. Miss Elizabeth Hamlin was satisfactory, and Mr. Ericsson F. Bushnell, though suffering from a slight cold, was evidently well liked by the audience, his fine voice appearing to great advantage in the recitatives and slow movements. Mr. Rieger, of New York (tenor), is a great favourite in Montreal, and deservedly so. Mr. Rieger will be heard in all the Society's Concerts this season.

A word for the chorus, which is rapidly gaining an enviable reputation on this continent for purity of tone and

balance of parts. Constant practice is producing a steadiness and fulness of tone delightful to hear, the whole chorus of 250 voices responding to the beat of the Conductor, Mr. G. Couture, with precision and confidence. The singing of the "Hallelujah" and "Amen" were the most notable features of a very successful Concert.

The Mendelssohn Choir began its thirtieth season on Friday, December 29. The choir numbered ninety-two, and the parts were well balanced, the basses, perhaps, taking the palm for precision of attack and quality of tone. Two numbers were of particular interest—"Lay him low," composed by Mr. Horace W. Reyner, the accompanist of the Choir; and "Georgie Porgie," a humorous part-song, understood to be the composition of the Conductor. Both numbers are skilfully written. The soloists were Herr Anton Hegner, violoncellist, and Herr Emil Fischer, the celebrated bass of the German Opera of New York. Herr Hegner played an Elegie of Massenet's, a Romance of his own composition, a Tarantelle of Popper's, and Schubert's "L'Abeille." Herr Fischer sang Schubert's "Wanderer" and, in response to an encore, Lassen's "It was a dream" and Meyerbeer's "The Monk." A very fine Concert was slightly marred by the somewhat sombre nature of most of the selections by both soloists and choir.

It is a subject of great regret that the Mendelssohn Choir is to be disbanded at the end of the season, as Mr. Joseph Gould, the founder, and only Conductor the Choir has ever had, finds himself unable to continue it any longer. Such a choir is not the growth of a day, but of many years of arduous labour and continuous study, and the music-loving people of Montreal will long mourn its death.

MUSIC IN AMERICA.

(From our own Correspondent.)

Christmas always brings many performances of "The Messiah." This season has been no exception; and certain of these have been marked by more than ordinary excellence. First in importance, at least locally, was the superb interpretation of the New York Oratorio Society, under Mr. Walter Damrosch, at the Music Hall, on December 29 and 30; and repeated on the 3rd ult., in consequence of the general demand for seats, which the two regular Concerts did not fully meet. The solo work was assigned to Madame Nordica, Miss Carlotta Desvignes, Mr. J. H. McKinley, and Mr. David Bispham, all of whom gave great satisfaction, Madame Nordica especially. The chorus has never before attained such excellence—Mr. Damrosch's conducting being irreproachable.

At Ann Arbor (Mich.), under Professor A. A. Stanley, the Choral Union gave "The Messiah," with the assistance of Mr. Parker (from Boston), Mrs. Clements, Mr. Mills, and Miss Alice Bailey. This Union, which is a feature of the University School of Music, is doing admirable work in its study of the greater choral writings, as also in the frequent song and instrumental Recitals by distinguished artists from the East, and Dr. Stanley is to be congratulated for his propaganda of that which is highest and best in music.

In Washington, the Choral Society gave "The Messiah," under the direction of Mr. Kaspar, assisted by Mrs. Genevra Johnstone-Bishop, Miss Gertrude Edmonds, Mr. E. C. Lowne, and Mr. Erickson F. Bushnell; the two latter are both well-known singers from New York, whose success in Washington added new laurels to their well-earned reputation as oratorio singers of high rank.

In Boston the Handel and Haydn Society gave the customary performance of "The Messiah." The forces engaged were the Boston Symphony Orchestra, Miss E. C. Hamlin, Miss Katherine Fisk, Mr. George J. Parker, Mr. Keyn. and Mr. B. J. Lang (organist); the whole under Carl Zerrahn. The Handel and Haydn Society always gives an entirely satisfactory performance—except to the Boston critic, who is rarely pleased—and this year's "Messiah" was of more than ordinary excellence. Mr. Parker's "Hora Novissima" is in active rehearsal for the forthcoming production by this Society.

An interesting Concert was given on Tuesday evening, December 12, by the Manuscript Society, at which were produced original compositions by Chas. Crosat Converse, E. Marzo, C. Whilney Coombs, Ethelbert Nevin, Mrs. H. H. A. Beach, and others. The purpose of this Society is to foster American Art and give opportunity for the hearing, under favourable conditions, of original compositions. Of those produced at this Concert, a sketch for orchestra, "Bal Masqué," by Mrs. H. H. A. Beach, and an Orchestra Suite by Max Muhlert were marked by the greatest originality of thought and fulness of knowledge; while the song "Rappelle Toi," of Ethelbert Nevin, was notable for its graceful theme, cleverly worked out in a novel treatment, in the way of accompaniment for strings, four horns, and harps. December 12 was also marked by the first Concert of the fifteenth season of the Banks Glee Club, under Mr. R. H. Humphries, assisted by Miss Jennie Dutton (soprano), Mr. W. H. Rieger (tenor), Miss Leonora von Stosch (violinist), and Mr. E. D. Jardine (organist). Noteworthy numbers were Hatton's "The happiest land," Abt's "Evening," and Dudley Buck's "Nun of Nidaros." The singing of this male chorus showed marked improvement over former seasons, and the solo numbers of Miss von Stosch and Mr. Rieger were characterised by their wonted skill and musicianly feeling. On the same evening Mr. Clement R. Gale gave his initial Musical Service at Calvary Church. It was an admirable performance of Spohr's "Last Judgment," and was attended by most of the leading choirmasters in the city, with whom the verdict was unanimous that Mr. Gale had given one of the most noteworthy of the many Musical Services which obtain so generally during this period of the Christian year. Dr. Woodcock, the successor of Mr. H. W. Parker at Holy Trinity, has continued the success achieved under Mr. Parker's direction, as was evinced by his very fine performance of "The Messiah," abridged for the purpose, on Sunday, December 31. Mr. A. S. Baker, at St. James's, had in rehearsal "The Messiah" for the 21st ult., so that every possible opportunity is afforded to the music-loving church-folk to hear this work under every condition.

The Church Choral Society, under Mr. R. H. Warren, has issued a circular history of the work accomplished thus far, from which may be gathered a knowledge of the important place which it holds among the musical forces of the Metropolis; and it is manifest that this is clearly appreciated, for even the stress of hard times has offered no obstacle to the continuance of these efforts; the financial support of the Society this year has been as generous and enthusiastic as heretofore.

In musical matters not ecclesiastical it is in order to note with pleasure that the difficulty between Mr. Damrosch and the Musical Protective Union, which threatened to disrupt the Symphony Orchestra, has been adjusted, and the work of our permanent orchestra has been resumed both in the regular Concerts and the Saturday and Sunday Evening Populars. At the Concert on Friday, the 5th ult., and Saturday, the 6th ult., were performed the Vorspiel to "Die Meistersinger"; Schumann's Symphony in D minor, No. 4; "Phaeton," Symphonic Poem by Saint-Saëns; and a novelty in the shape of a new Concerto for violin with orchestra, by Dr. Dvorák. The violin solo was beautifully played by Mr. Henri Marteau, who had mastered with mind and heart as well as fingers the great difficulties of the work. This young artist has attained, by his many gifts, artistic and personal, a prominent place in the regard of our musical public, no other violinist since Wieniawski's day having secured such a firm hold upon the goodwill of the people. Dr. Dvorák's new Symphony having been played by the Philharmonic, of New York, and the Symphony, of Boston, is now the subject of excited discussion as to whether or no it is distinctively American. Boston says "No!" New York says "Yes!" and when doctors dispute, who shall decide? Upon one point opinions are at one: that it is beautiful, original, and characterised by that wealth of invention, richness of colour, and lavish use of orchestration which have united to give Dr. Dvorák his pre-eminent place among living composers. Whether it is American seems of little moment in view of these things, but the question has given rise to animated discussion, in which, as usual, Mr. H. E. Krehbiel, of the *Tribune*, has borne a worthy part, having enthusiasm, knowledge, and clear perception in his favour.

From last month's record was omitted the mention of a fine Concert by the Schubert Vocal Society, of Jersey City,

under the direction of Mr. Victor Baier, who also holds the post of Assistant-Organist in Trinity Church, New York. Among other pleasing numbers were sung "The Goslings," by Dr. Bridge; "Great is Jehovah" ("Omnipotence"), by Schubert; Abt's "Morning Song," Mozart's "Lullaby," and J. S. Hatton's "The Lifeboat."

THE performance of the first two parts of Bach's "Christmas" Oratorio, given in St. Mary Abbotts, Kensington, on Sunday afternoon, the 7th ult., and repeated on Friday evening, the 19th ult., was extremely good, and most creditable to those who organised it. The choir of the church was very slightly augmented for the occasion: the treble part was sung entirely by the boys belonging to the regular choir, twelve ladies' voices were added to the two male altos, and a few extra tenors and basses were present. A competent string orchestra and a capital drummer reinforced the organ, the wind parts being taken by Mr. Bird at the latter instrument. Mr. S. S. Higham conducted with much ability, and his excellent drilling of the choir, especially of the sopranos, contributed very materially to the general result. The soprano music, consisting of the recitative allotted to the *Angel* and the very difficult tenor air, transposed for the occasion, was undertaken by Mrs. Hutchinson, whose delivery of the rapid "divisions" in the air was extraordinarily fine. Miss Hilda Wilson sang "Slumber, Beloved," and the other contralto air with much artistic feeling, and the beautiful bass air and recitatives were admirably sung by Mr. Toy, a member of the choir. The tenor recitatives were taken by Herr Robert Hensler, whose efforts were to be excused on the ground that he undertook the part at short notice. Handel's fine Organ Concerto in G, played by Mr. Bird, made an effective closing voluntary.

THE annual meetings of the Tonic Sol-fa Association were held at the Young Men's Christian Association, Aldersgate Street, on the 20th ult. After business matters had been disposed of, Miss Isbills, of Upton, Essex, read a paper upon "The Musical Bridge between the School and the Choral Society." The paper dealt with the best means of interesting the young between the ages of fourteen and nineteen, and described the plan adopted in the classes trained by the reader at Upton Manor. To illustrate the paper a number of pieces were admirably performed by the juvenile choir and band trained by Miss Isbills. In the discussion which followed, several of the speakers eulogised the work accomplished by Miss Isbills, one remarking that if there were 5,000 such ladies in the country the question of the musical education of the young after they leave school would present no difficulties. In the evening Dr. C. J. Frost presided over a large gathering of members and their friends, when addresses were given by the chairman, Rev. J. T. Briscoe, and Mr. Henry Coward; and a miscellaneous programme of music, about equally divided between the audience, the Old Kent Road Choral Society, Miss Alice Warr, Miss Constance Warr, and Mr. T. Abel, was performed.

A CONCERT and Dramatic Recital as given at the West Hampstead Town Hall on the 16th ult., by Mr. Charles Fry, in aid of the Choir Fund of St. Gabriel's, Willesden Green. The choir of the church, under the direction of Mr. Henry Baker, sang several part-songs with admirable effect, Stevens's Glee, "The cloud-capt tow'rs," being given with remarkable precision. Songs were contributed by Miss Wilkinson, Mrs. Bramall, Mr. Aubrey, and Mr. Baker, the latter giving a most spirited rendering of "I'm a roamer." Mr. Clement Locknane accompanied. Mr. Fry's recitations were given with his usual dramatic power, a scene from "Othello" and "The Charity Dinner" being especially appreciated. Mr. Fry was assisted in a scene from the "School for Scandal" by his pupil, Miss Olive Kennett, who also stirred the audience to enthusiasm by a splendid delivery of Tennyson's "Revenge." The new elegantly decorated room, kindly lent for the occasion by Mr. Randall, was crowded to excess.

THE first Concert of the Clapton Philharmonic Society (a Union of the Choirs of Clapton Park and Lower Clapton Congregational and Downs Baptist Churches) was held in Clapton Park Congregational Church on the 17th ult. The choir numbered over 100, and the orchestra thirty-two. The soloists were Miss Ethel Winn, Mr. Edward Branscombe, and Mr. Robert Grice; solo violin, Mr. Arthur Payne. Messrs. Arthur A. Hillam and Charles E. Smith shared the organ accompaniments, and Mr. David Davies conducted. The programme consisted of the first two parts of the "Creation," followed by the Overture "Son and Stranger" (Mendelssohn), violin solo, *Andante* from Concerto (Mendelssohn), and two anthems, Wesley's "Blessed be the God and Father" and Barnby's "King all glorious." The performance was in all respects highly satisfactory, and it is hoped the Society may have a prosperous future.

IN spite of the unfitness of such dramatically-conceived operas as "Pagliacci" and "Cavalleria" for performance in a concert-room, a huge crowd was attracted to the Queen's Hall on the afternoon of the 20th ult., when the music of these works was given. An orchestra and chorus of 350, under Signor Armando Seppilli, an exceedingly capable Conductor, performed its share of the work with credit; and the list of soloists included such artists as Miss Ella Russell, Miss Damian, Miss Greta Williams; Messrs. Edward Lloyd, Ben Davies, Arthur Oswald, and Eugène Oudin. Mr. Davies, who had to repeat *Canio's* famous song at the end of the first act of "Pagliacci"; Miss Russell, who was the heroine of both operas; Mr. Lloyd, the *Turiddu*; and Mr. Oudin, the *Tonio* and *Alfio*, were in excellent voice and vein, and altogether the Concert was so successful that it is to be repeated.

THE Hornsey and Crouch End Orchestral Society gave a Concert at the Corbin Memorial Hall, Crouch End, on the 16th ult. There was a complete orchestra of fifty performers, led by Mr. Arthur Payne, and conducted by Mr. Henry J. Baker. The programme included Beethoven's Overture to "Egmont," Haydn's "Clock" Symphony, Mendelssohn's "Cornelius" March and Concerto, No. 2, in D (the solo pianist being Miss Ellen Edridge, who played with much taste and expression). Much credit is due to the Conductor for the generally excellent performance of these pieces by the orchestra. Madame Marian McKenzie was the vocalist, and her singing of Gluck's "Che farò" and Sullivan's Willow Song was received with much enthusiasm.

THE first Concert of the Sydenham Orchestral Society was given, on the 18th ult., at Park Hall, Sydenham. The orchestral pieces consisted of Schubert's "Unfinished" Symphony, Overture to "Raymond" (A. Thomas), Three Dances, "Henry VIII." (E. German), March from "Tannhäuser" (Wagner), and "Danse des Prêtresses" (Saint-Saëns), all of which were very creditably performed. The pianist was Miss Catherine Lamb, who played Mendelssohn's Capriccio Brillante with the orchestra, and in the second part gave Chopin's Nocturne in E flat and one of Mendelssohn's Lieder ohne Wörte. The vocalists were Miss Kathleen Grant and Mr. Braxton Smith. Mr. A. M. Hughes conducted.

THE West Ham Corporation have set a good example in ordering a first-class organ for the Town Hall, Stratford. This instrument, built by Forster and Andrews, of Hull, is an excellent specimen of the organ-builder's art. It is fitted throughout with pneumatic action and blown by a gas engine, and is in every way a first-class instrument. Dr. Bridge presided at the instrument on the night of the formal opening, the 15th ult. Speeches were made by the Mayor, Mr. Spencer Curwen, and Dr. Bridge. The East End of London possesses opportunities for Organ Recitals which are to be envied. We understand that the Corporation propose to order a similar organ for the Canning Town Hall.

THE Brookfield Choral Society gave its first Concert of the present season on December 29, at Highgate. The first part of the programme consisted of selections from "The Messiah," with a miscellaneous second part. The soloists were Miss Ellen Chambers, Miss Bessie Dore,

Mr. Maurice Aubrey, and Mr. Arthur Barlow. The chorus, under the able direction of Mr. William A. Gardner (Organist and Choirmaster of St. Anne's, Brookfield), gave promise of good work in the future. Mr. B. Patterson Parker delighted the audience with two violoncello solos during the evening.

THE choir of the Swiss Protestant Church, Shaftesbury Avenue, recently gave a fine performance of Schuyder von Wartensee's "Noël," a work as little known in London as the composer. He was born at Lucerne, of German parents, in 1786, and subsequently settled at Frankfort-on-Main, where he acquired considerable fame as a teacher, among his pupils being Pearsall and John Barnett. He died in 1868. "Noël" is full of melody, and, as rendered at the Swiss Church, appears to be a charming work. Mr. R. A. Northcott, the Organist, conducted with his wonted discretion and good taste.

THE following is a list of those who passed in the examinations in music (second division) at the University of London, 1893: Intermediate—Thomas Keen, John Latham, Elisabeth Annie Norris, Percy Rodney Rideout, Walter Slater. B. Mus.—Arthur Makinson Fox, Henry William Jones, Richard Francis Lloyd, William Henry Vivian Pearce. Intermediate D. Mus.—John Matthew Ennis. Examiners: Professor J. F. Bridge, Dr. C. H. Parry, Professor J. H. Poynting, Professor J. J. Thomson.

THE St. George's Glee Union gave its usual monthly Concert at Pimlico Rooms on the 5th ult. The vocalists were Misses Annie Matthews, Blanche and Ernestine Handcock, and Annie Wilson; Messrs. Arthur Weston, Kirkley, Campbell, and James Budd. Miss Dora Robinson played some pianoforte solos. The choir sang several part-songs. Mr. S. H. Lamb accompanied, and Mr. Joseph Monday conducted. Barnett's "Ancient Mariner" will be performed at the next Concert, on the 2nd inst.

THE Civil Service Vocal Union's second Smoking Concert of the current season was given at St. Martin's Town Hall, on the 11th ult. The choral pieces were in all cases interpreted in highly commendable style, a well-deserved encore being accorded to Mr. J. H. Maunder's new chorus, "Song of the Northmen." The Meister Glee Singers met with an enthusiastic reception, and songs were contributed by Messrs. Watson and D'Oyly. Mr. Maunder conducted with his usual ability.

ON Saturday, the 13th ult., a performance of Mendelssohn's "Elijah" was given at the Goldsmiths' Institute. Most of the choruses were very well sung, but suffered from the unavoidable distance between the two divisions. The principal vocalists were Miss Stella Maris, Miss Elsie Holme, Mr. Edward Dalzell, and Mr. Charles Ackerman. Mr. C. J. Smith presided at the organ, and Dr. Churchill Sibley was Conductor.

THE Saturday Evening Organ Recitals at St. Barnabas', Kentish Town, have been continued during the past month. The Recitals have been given by Mr. G. T. Pinches, with the exception of that on the 20th ult., when Mr. F. S. Marsh, Organist of St. Luke's, Hackney, was the recitalist. A special feature of interest on this occasion was the performance of Schumann's Concerto in A minor, in which the pianoforte part was played by Mr. Herbert Gresham.

THE programme for the Festival of the Nonconformist Choir Union, which is to take place at the Crystal Palace on Saturday, June 9, will include the chorus "Be not afraid," from "Elijah," and anthems "Lighten our Darkness" (G. Rayleigh Vicars), "Break forth into joy" (Barnby), "Sing unto the Lord" (Sydenham), "Hearken unto me" (Sullivan), "I will extol Thee" (Hudson), and some part-songs.

AT the recent Royal College of Organists' Examination, the following students gained the Diploma of Fellowship: J. H. L. Gauntlett, T. Hassard, W. Heaton, E. Jagger, H. A. Jeboult, W. E. Pitman, P. R. Scrivener, A. P. Stephenson, J. E. Tidnam. Thirty-four candidates were successful at the examination for Associateship of the Royal College of Organists, held on the 16th, 17th, and 18th ult.

ON Sunday evening, the 14th ult., the choir of Stepney Meeting House, assisted by an orchestra under the direction of Mr. R. D. Metcalfe, gave an excellent performance of Stainer's "Daughter of Jairus." The solos were taken by Miss Kate Nicholls and Messrs. Jones and Raine. The spirited rendering of the chorus "Awake, thou that sleepest," is deserving of special mention.

AN Organ Recital was given by Mr. W. Stevenson Hoyte, on the 18th ult., at the Parish Church, Hornsey. The Recital, which included pieces by Handel, Guilmant, Stainer, Silas, Wagner, Spohr, Bach, and Widor, was preceded by a shortened form of Evening Prayer. Mr. Hoyte's brilliant performance was listened to with deep interest and attention by a large congregation.

THE usual monthly Organ Recital took place at St. Anne's, Bermondsey, on the 7th ult. The organist was Mr. Stretton Swann; vocalist, Mr. Henry George; violinist, Mr. Harry Foreman. The programme included Overture in D (Smart), Minuet à la Mozart (J. Shaw), and *Andante* from Mendelssohn's Violin Concerto. Some carols were also sung by the choir.

MISS ETHEL SHARPE, the gifted and sympathetic young English pianist who, it will be remembered, was a pupil of Mr. Franklin Taylor at the Royal College of Music, gave a Recital in Vienna the other day with quite extraordinary success. The critics, with Dr. Hanslick at their head, were generous in praise, especially of the emotional qualities of Miss Sharpe's playing.

THE following solo vocalists have been engaged for the Triennial Handel Festival in June next: Madame Albani, Miss Anna Williams, Miss Emma Juch, Madame Clara Samuell, Madame Melba, Miss Marian McKenzie, Miss Clara Butt; Mr. Edward Lloyd, Mr. Ben Davies, Mr. Santley, Mr. Norman Salmond, and Mr. Andrew Black.

IT is pleasant to note the inclusion, in recent programmes of the music played at "The Queen's Dinner," of several examples of native art, among which may be named Sullivan's "Tempest" Overture, an Orchestral Ballade by Mr. Stewart Macpherson, and the three charming Dances from "Henry VIII.," by Edward German.

THE Competition for the Sainton-Dolby Scholarship at the Royal Academy of Music took place on the 10th ult. The examiners were Madame Lemmens Sherrington and Messrs. Ettore Fiori, J. T. Hutchinson, Fred. Walker, and William H. Cummings (Chairman). The Scholarship was awarded to Minnie Florence Temple Cullis.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah," on the 10th ult., at All Hallows' Church, Bromley. The soloists were Mrs. H. W. Johnson, Madame Lily Howard, Mr. Ager Grover, and Mr. Henry Baker. Dr. Turpin presided at the organ.

AN Organ Recital was given at the Church of St. Mary, Brookfield, by Mr. J. M. Ennis, on the 15th ult., and included pieces by Handel, Mozart, Mendelssohn, Bach, Guilmant, and Schubert. The vocalist was Miss Kate Savile Hughes, and solo violinist Miss Janie Hutchinson.

MISS A. D. EASTWOOD has, during the past month, successfully passed the Examination held by the Incorporated Society of Musicians in the advanced grade of pianoforte playing, and has also taken honours in the senior division, Trinity College, London.

THE Arion Male-Voice Glee Club, not long ago founded in Victoria, B.C., has, we learn, already made itself quite a reputation there. Its Conductor is Mr. W. Greig, a native of Glasgow. The Club gives three Concerts per annum.

THE first lady to receive the diploma of Associate of the Royal College of Organists since the Charter has been granted was Miss E. Brooker, pupil of Mr. Henry Clark, Principal of the London Organ School.

MR. ARTHUR O'LEARY has accepted the post of Director of Studies and the Chairmanship of the Committee of Management of the Beckenham School of Music.

MR. WILLEBY has withdrawn his action for libel against THE MUSICAL TIMES.

REVIEWS.

Catalogue Descriptif et Analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles. Par Victor Charles Mahillon. Tome I., Deuxième Edition. [Gand: Ad. Hoste.]

This volume is a catalogue only in form—as regards contents it gives the most complete account we have yet seen of the musical instruments of all epochs and nations, accompanied by historical notes of great value, and copiously illustrated by sketches, executed, if not with great finish, yet with accuracy sufficient for all practical purposes. The splendid collection of instruments at the Brussels Conservatoire numbers at the present moment, we believe, over 2,000 examples. Of these 576 are dealt with in the volume under notice. They emanate from all parts of the world, four continents and fifty-eight different countries having been placed under requisition, and include a number of Indian instruments presented by the Rajah, Sir Surindo Mohun Tagore, whose efforts in the cause of musical education in India are so well known. The catalogue proper is preceded by an essay of eighty-nine pages on the system of classification adopted; and here it is that our indebtedness to the gifted curator is most apparent. It was pointed out, only about four years ago, by Professor Niecks, that no really satisfactory classification of musical instruments was in existence. We venture to think that the need has been supplied by M. Mahillon. He divides all instruments—firstly, into four *classes* according to the nature of the bodies which actually produce the sound. Thus, the first class, in which the sound is due to the natural elasticity of the bodies themselves, he calls *autophonic* instruments (*Instruments autophones*); those the sound of which is due to the vibration of membranes made elastic by tension, and which he calls *membranic*, form the second class; wind instruments form the third; and stringed instruments the fourth. Each of these classes is divided into *branches*, distinguished by *the mode by which the sonorous body is made to vibrate;* and each branch into *sections*, distinguished by the structure of the sonorous body, by the form of the apparatus producing the vibration, or by the nature of this last. Each section includes a number of individual instruments, differing only in certain details of form or method of handling. When these are sufficiently marked the section is divided into *sub-sections*. Instruments within the sections, constructed on the same type, but differing in size or pitch of key, are described as a *family*. The actual result of this classification on the instruments here dealt with is: 4 classes, 11 branches, 36 sections, and 18 sub-sections. The volume, which is inexpensive, and very little larger than a Murray guide book, should be in every musician's library.

Novello's Part-Song Book. Second series. Nos. 670—684. [Novello, Ewer and Co.]

The first of these is very interesting as being a genuine composition of Henry VIII. It is a madrigal in three parts, entitled "The time of youth," and is noteworthy for the liberal use of unprepared discords. Whether these are due to imperfect knowledge or the monarch's independence of contrapuntal rules cannot be determined. This and the following five numbers have been scored by "H. B. B." for the Plainsong and Mediæval Music Society. They are "Come o'er the burn, Bessie" (anonymous, *circa* 1500); "Enforce yourself as God's own Knight," by Edmund Turges; "Titus musing," by William Newark; "Ah, my dear Son," an anonymous Christmas carol, edited, with *ad lib.* organ accompaniment, by Dr. Charles W. Pearce; and "Pastime with good company," by Henry VIII. All these date from about the beginning of the sixteenth century. The originals are unbarred, but bars have been supplied for convenience, though of course the accents should be placed on the words and not strictly on the first note of the bars. In Nos. 676 to 683 a reversion is made to modern music. Here we have a series of piquant part-songs by Rheinberger (Op. 170). The vocal music of this German composer is not so well known in this country as it deserves to be, and conductors of singing classes should glance through this series of pieces, which it may be said would prove most effective if sung without accompaniment, though a pianoforte part is provided is case of need. The English translations of the words are from the experienced pen of the Rev. J. Troutbeck. The last for the present is "The Oak Tree," by George J. Bennett. This was written for the Quincentenary Festival at Winchester College last year, and is a genial and musicianly composition with some contrapuntal interest, though it is well within the means of ordinarily well-trained choirs.

Organ Arrangements. By John Hiles. Books 1—9. [Novello, Ewer and Co.]

It is admitted by all but the most pedantic section of musicians that organ transcriptions have a legitimate place by the side of original compositions, taking into consideration the infinite resources of the "king of instruments." The choruses of Handel and other oratorio composers, together with symphonic movements from the works of the great masters, have ever formed a prominent place in the repertory of the best performers on the organ, and words of welcome may therefore be accorded to this new series of transcriptions. The composers drawn upon include Beethoven, Mendelssohn, Bach, Spohr, Gluck, and Schumann, and some of the movements have been previously transcribed with success. Others, however, are less familiar as organ pieces, among these being the favourite *Allegretto Scherzando* from Beethoven's Symphony in F (No. 8); the *Andante più tosto allegretto* from Beethoven's Pianoforte and Violin Sonata (Op. 12, No. 2); the *Largo con espressione* from the same composer's Trio in G (Op. 1, No. 2); the *Adagio* from Spohr's "Notturno" (Op. 34); and the slow movement from Mendelssohn's posthumous Sextet (Op. 111). The arrangements are at once musicianly and judicious—that is to say, in other words, they are intelligently written for the instrument, neither piling up unnecessary difficulties nor omitting to remember that the organ is not an orchestra. These transcriptions may be commended without reservation.

Concert-Overture. Composed for the Philharmonic Society in the year 1815, by Luigi Cherubini (a hitherto unpublished work). Score and parts edited by Friederich Grützmacher. Arranged for pianoforte duet (four hands) by C. A. Barry. [Leipzig: C. F. Kahnt.]

This is the delightful work that was revived (after a sleep of forty years) in February, 1892, at the Crystal Palace, and played a few weeks later at a Philharmonic Concert—the third of the eightieth season. It was then so fully noticed in these columns that we need now only call attention to its recent publication as a pianoforte duet, in which form its tunefulness, grace, and masterly finish and brilliance are likely to make themselves hosts of admirers wherever fingers sufficiently nimble and neat to do them justice, are forthcoming. Mr. Barry has performed his delicate task with much care and tact, having secured a maximum of effect without unduly taxing the players' executive resources. The Overture is admirably printed, but fuller indications of the scoring should be given in future editions.

The Orpheus. New series. Nos. 255—263. [Novello, Ewer and Co.]

There seems to be a general opinion in musical circles, professional and amateur, that male-voice choirs are no longer in favour in this country; but the rapid issue of new numbers of the time-honoured "Orpheus" goes far to confute any such belief. The numbers indicated above represent only a small section of those recently published, the remainder being held over for future notice. The first is entitled "Echoes," by J. Baptiste Calkin, a cheerful part-song entirely devoid of pretentiousness. "It was a lover," by Charles Wood, is a little more elaborate in part-writing, and may be regarded as a musicianly and effective setting of Shakespeare's verses. The remaining numbers only need formal reference in order to commend them to notice. No. 257 is the Earl of Mornington's glee, "When for the world's repose," and the remaining numbers are by Spohr, their titles being "Upwards," "Restless love," "Know ye the land?" "Spring's Oracle," "Hark, brothers,

hark," and "Good Night," these being versions—with English words from the practised pen of the Rev. J. Troutbeck—of the Cassel composer's set of Six Part-Songs (Op. 44), which may, perhaps, through this edition, obtain some measure of the recognition they richly deserve.

The Parish Choir Book. Nos. 140, 141, and 142. [Novello, Ewer and Co.]

New settings of the Evening Canticles for ordinary use are apparently in great request. A version by G. B. J. Aitken is somewhat free and discursive, the counterpoint being by no means exclusively of the first order, or "note against note." Mr. Aitken is an able composer, and his service, which is by no means so difficult as it may appear at the first glance, is deserving of more than ordinary commendation. No. 141 is yet another setting of the Magnificat and Nunc dimittis, the composer, in this instance, being Arthur Henry Brown. This is simpler, and although the voice parts are in four-part harmony, they are printed in what is known as short score. The music does not present any special characteristics worthy of mention, but it is generally dignified and church-like. No. 142 contains the "Benedictus qui venit" and the "Agnus Dei" set in F, by Arthur Page. The composer has a pleasant vein of melody, and he writes easily and agreeably within the limits he has in the present instance imposed upon himself.

Florette; or, The Goose Girl. An Operetta in Three Acts, for Treble Voices. Written by A. M. Allen. Composed by Agnes Bartlett. [Joseph Williams.]

The book of this pretty little work has been founded on Grimm's well-known fairy tale, and supplies plenty of scenes admirably suited to delight young hearts and minds. There are twelve "numbers," which include a processional march and chorus, a Spinning Song, a capital chorus of "Brownies," a fairy dance and chorus, and an "Incantation" scene. Miss Bartlett's music, while always easy and tuneful, gives plenty of scope to the performers; it abounds in characteristic touches of a dramatic kind, and throughout reveals the hand of a cultivated musician. Greater fulness in the matter of "stage directions" would, we think, add still more to "Florette's" already numerous attractions.

Young Lochinvar. A Ballad for chorus and orchestra. Poetry by Sir Walter Scott; music by Archibald Davidson Arnott. Op. 6. [Novello, Ewer and Co.]

Every admirer of Sir Walter Scott knows his stirring poem "Young Lochinvar," and it is not now used for musical purposes for the first time. As a serious work of art, however, Mr. Arnott's setting is of more significance than the once popular song. An appropriate Scotch character marks the bold melody which opens the work and on which it may be said to be chiefly founded, but throughout the music is full of dash and energy and calculated to interest choristers who like plenty of "go" in the strains they have to sing. "Young Lochinvar" should meet with much acceptance among choral societes in town and country, and it presents no difficulties that cannot be readily surmounted.

St. Paul's Cathedral.—The annual Dedication Festival took place on the 25th ult. (the Feast of the Conversion of St. Paul). After Matins, the music of the Communion Service was Gounod's "Messe Solennelle" ("St. Cecilia"). The rendering was admirable: choir, orchestra, and organ alike meriting the highest praise. Members of the congregation pronounced the service to be one of the most beautiful and devotional ever heard in the Cathedral. At the afternoon Service the musical portion consisted of Eaton Faning's fine setting of the Canticles in C major, and the usual selection from Mendelssohn's "St. Paul" in the place of the anthem. This is the twenty-first year of this Orchestral Service in St. Paul's Cathedral, and the large congregation proved that it is gaining appreciation every time it is heard. The orchestra and chorus were skilfully conducted by Dr. Martin, and Mr. Hodge showed his usual ability as soloist and accompanist on the organ.

FOREIGN NOTES.

Aix-la-Chapelle.—At the third municipal subscription Concert, on December 14, Berlioz's colossal Requiem was splendidly performed, under the direction of Herr Schwickerath. —— Edgar Tinel's oratorio "Franciscus" has been selected for performance at the next Lower Rhenish Musical Festival, to be held here on Whitsunday and the two following days.

Alexandria (Egypt).—A Conservatoire of Music is to be founded here, and the sum of 4,000 francs has been considered sufficient capital to start the enterprise with. Of this amount the "professor" of singing, harmony, counterpoint, and musical history receives 1,200 francs; the "professor" of the violin and viola 1,200 francs; the cello and bass teachers will be made happy with 500 francs each, and the housekeeper (nothing is said about the house he is to "keep"!) 200 francs. The director will be chosen from among the first two gentlemen, and the fortunate man will be granted an extra sum of 300 francs. The odd 100 francs will do beautifully as a reserve fund!

Antwerp.—"Tantalus," the second part of a tetralogy called "Hippodamia," by the Bohemian composer Zdenko Fibich, was lately produced with great success.

Baden.—To celebrate the eightieth birthday of the composer, Jacques Rosenhain, a grand Concert was given lately, the programme of which consisted entirely of works by this excellent musician. It included a Symphony, a Pianoforte Concerto, two Overtures, a Triumphal March, a fragment from an oratorio, and a number of songs. The Concert was a great success, and a veritable triumph for the modest author of all these works.

Berlin.—On the 22nd ult. Mr. Emile Sauret, assisted by the Philharmonic Orchestra, under Professor F. Mannstädt, gave a Concert at the Singakademie. The famous violinist played Dr. A. C. Mackenzie's "Pibroch," M. Moszkowski's Concerto (Op. 30), conducted by the composer, and Saint-Saëns's Introduction et Rondo Capriccioso.

Bonn.—The Society "Beethoven Haus" contemplates giving a cycle of Beethoven's Nine Symphonies in May next. The orchestra will be the excellent Cologne Town Band, under Professor Franz Wüllner.

Bremen.—On December 25 Paul Geisler's opera "Palm" was successfully produced.

Breslau.—Anton Rubinstein has arranged with the Director of the Breslau Town Theatre that his sacred opera "Christus" is to be produced at this theatre, at a *Matinée*, during the present winter. The composer will conduct the rehearsals. The score of the work has just been published. ——On December 20 Verdi's "Falstaff" was given for the first time. The performance was, on the whole, excellent, and the work was much applauded.

Bucharest.—Wagner's "Lohengrin" was lately given in this town for the first time. The performance was exceedingly good, the mounting most admirable, and the success emphatic.

Carlsruhe.—On the 5th ult. Humperdinck's "Hänsel und Gretel" was given at the Court Theatre, for the first time, under Felix Mottl.

Cassel.—A new one-acter, "Spielmannsglück," by Reinhold Hermann, was successfully produced on the 1st ult.

Cologne.—Professor Carl Reinecke, of Leipzig, conducted, on December 11, at the Town Theatre, a performance of his orchestral work "From the Cradle to the Grave," with appropriate *tableaux vivants* on the stage. The success of the unusual novelty was very considerable. On the 1st ult. Smetana's "Sold Bride" was given for the first time and very warmly received.

Dresden.—Rubinstein's opera "Der Kinder der Haide" was, on December 12, given for the first time at the Court Theatre, the composer conducting. It is, of course, no new work, as it was produced at Vienna as far back as 1860.——A new Symphony in D minor, by the rising Danish composer Christian Sinding, was produced at the fifth Concert of the Royal Orchestra, on the 4th ult., and achieved a great success.

Geneva.—Wagner's "Flying Dutchman" was given here for the first time on the 3rd ult., and enthusiastically received. The performance was excellent and the mounting superb.

Ghent.—According to the *Cologne Gazette*, M. Adolphe Samuel, the director of the Conservatoire of Music, has

just completed a Grand Symphony, with choruses, entitled "The Christ." M. Samuel, who is in his seventieth year, is the author of five other symphonies, several operas, cantatas, &c.

Hamburg.—On the 3rd ult. Verdi's "Falstaff" was given for the first time at the Town Theatre, and enthusiastically received, especially as regards the second act.

Leipzig.—Dr. Max Abraham, the head of the famous music publishing firm, C. F. Peters, has presented a splendid library to this town. Its nucleus is the library of the well-known Dr. Alfred Dörffel, which Dr. Abraham acquired some years since, and has since then enriched to a very considerable extent. It is especially well provided with full scores of operas. The library is at No. 26, Königstrasse, and open to the public between the hours of 9—1 and 3—6. Dr. Emil Vogel is librarian and author of the catalogue.

Lyons.—Wagner's "Walküre," which was performed here for the first time on the 2nd ult., was brilliantly successful.

Milan.—Wagner's "Walküre" opened the season at La Scala on December 27, but was a failure. The performance is said to have been wretchedly poor, especially as regards the orchestra. Miss Macintyre was the *Sieglinde*, and her rendering of the part is warmly praised.

Munich.—E. Humperdinck's musical fairy play "Hänsel und Gretel" was given here, for the first time, under Hermann Levi, on December 30, and met with a similarly favourable reception to that accorded to it at Weimar. It is said that since Goetz's "Taming of the Shrew" and Cornelius's "Barber of Bagdad" (no doubt the *revival* of this work is referred to) no high class "light" opera by a German composer has been hailed with such delight. ——The dates for the next Wagner Cycle at the Court Theatre are already fixed. Twenty-five performances will be given between August 8 and October 3 prox. "Tristan" will be performed on the five Wednesdays, "Die Meistersinger" on the four Fridays, "Rheingold" on the four Saturdays, "Die Walküre" on the four Sundays, "Siegfried" on the four Tuesdays, and "Götterdämmerung" on the four Thursdays.

Nantes. — A Concert performance of Wagner's "Walküre" was given on December 24 by a number of amateurs, all ardent admirers of "the master." Although the accompaniments were played by only a double quartet of strings and two pianofortes, the work is said to have created an "enormous sensation." A new prose translation by M. Ernst, which scrupulously reproduces the rhythm of the original verse, was used on this occasion for the first time.

Paris.—It is rumoured that it is the intention of MM. Bertrand and Gailhard, the directors of the Grand Opéra, to add each year a work of Wagner's to their *répertoire*, so that a complete cycle of the Bayreuth master's works can be given in 1900, the year decided upon for the next Great Exposition.——The library of the Conservatoire has acquired the original MS. score of Félicien David's "Le Désert." It has also been presented with some fifty scores of works by Russian composers, a gift from the Moscow publisher, M. P. Jurgenson.——M. Antoine Mercié has been selected as the sculptor of the Gounod monument. ——On the 6th ult. a terrible fire occurred at the warehouse in which the scenery of the Grand Opéra is stored. The scenery of about thirty operas was burnt, amongst them being some of the most popular works in the *répertoire*, as well as that of the second act of Massenet's new opera, "Thaïs," which was on the point of being produced.—— At one of the recent Concerts d'Harcourt, which was devoted to music of the seventeenth century, fragments of Henry Purcell's "King Arthur" were performed. Purcell in Paris! It seems incredible.—— Monsieur E. Chabrier's "Gwendoline" was, on December 27, performed for the first time at the Grand Opéra, and achieved a decided success. The work has had to wait nearly seven years after its first performance at Bruxelles before any French opera manager ventured to mount it. In the meanwhile it was heard at Carlsruhe (in 1889) and Munich (in 1890), while the first performance in France took place at Lyons in April last.

Prague.—The orchestra of the Bohemian opera struck in a body on December 31 for an increase of salary. The performance of Smetana's "Sold Bride," announced for the evening, had to be postponed *sine die*, which must have been especially annoying to a number of artists from the Munich Court Theatre, who had come specially from the Bavarian capital to study Smetana's work. The demands of the members of the orchestra cannot be called exorbitant, considering that they ask for a minimum salary of only 40 florins *per month!* From later accounts we learn that the strike is at an end.

Rome.—The organ by Messrs. P. Conacher and Co., Huddersfield, which has been munificently presented by the Rev. Wilfrid Stanton, of Lancashire, to the English Church at Rome, was dedicated at the Epiphany Services, when Sir Herbert Oakeley presided, and also gave a Recital, on the 9th ult., of music by Bach, Handel, Haydn, Beethoven, Mendelssohn, &c.——Signor Filippo Capocci, the organist of the Lateran, tried the organ in the English Church last week, and, besides some of his own compositions, played Bach's E flat Organ Fugue (known as "St. Anne's" in England) and Mendelssohn's B flat Sonata.——The Queen of Italy seems to be a true patroness of good music. Her Majesty attends all the weekly Concerts of the "Societá Orchestrale Romana," at which Beethoven's nine Symphonies are given this winter in consecutive order. No. 9, at the ninth Concert, is looked forward to with curiosity, and especially as regards an Italian translation of Schiller and its suitability to Beethoven's music. Queen Margherita is understood also to show her appreciation of classical music by hearing every week a Sonata of Beethoven, played by the eminent pianist Signor Sgambati.——Last week Sir Herbert Oakeley was to play to the Directors and Professors of the Reale Academia di S. Cecilia, for which illustrious Society a large organ for its concert hall is being built in Germany, to be inaugurated at the Palestrina commemoration.

St. Petersburg. — By order of the Emperor, a memorial plate has already been affixed to the house in which Tschaikowsky died only a few months ago.

The Hague.—M. Saint-Saëns's "Phryné" was given here recently for the first time, but coldly received.

Vienna.—A new Symphony in E flat, by the Bohemian, Zdenko Fibich, was produced at the fourth Philharmonic Concert and pleased very much.

Weimar.—Herren Richard Strauss and Hugo Becker gave a Concert recently, the programme of which consisted of the whole of Beethoven's five Sonatas for pianoforte and violoncello. Such a bill of fare has, at least, the charm of unconventionality to recommend it.——E. Humperdinck's musical fairy play "Hänsel und Gretel," after one of Grimm's tales, was, on December 23, produced here with great success.

The eighty-second season of the Philharmonic Society will comprise seven Concerts, commencing on the 28th inst. and terminating on June 21. The Concerts will be given at the Queen's Hall, under the conductorship of Dr. A. C. Mackenzie. The following works are announced to be performed for the first time at these Concerts: New Symphony in E minor, by Dvorák; Symphony, No. 2, in A minor, by Edward German; New Symphony, No. 6, by Tschaikowsky (first time in England); Overture to "King Lear," Berlioz; "Overture D'Ariosto," by Vincenzo Ferroni (first time in England); Overture to "Sakuntala," by Goldmark; Overture "On an unwritten Tragedy" in A, by Dr. Hubert Parry (first time in London); "Lustspiel" Overture, by Smetana; "Eine Faust Ouverture," Wagner; "Pibroch," by Dr. Mackenzie; "Zigeunerweisen" Fantasia, by Sophie Menter (first time in England); Polish Fantasia, by Paderewski; Fantasia, by Tschaikowsky (first time in England). The *répertoire* of the season will also include Beethoven's Symphonies, No. 4, in B flat, and No. 8, in F; Brahms's Symphony, No. 2, in D; Saint-Saëns's Symphony in C; Overture, "Meeresstille," Mendelssohn; Beethoven's Pianoforte Concertos in E flat and G. Dvorák and Saint-Saëns will conduct their own works. The artists already engaged are Mr. Leonard Borwick, Miss Fanny Davies, Madame Sophie Menter, Mr. Sapellnikoff, and Mr. Paderewski; Mdlle. Frida Scotta, Mr. Sauret, and Mr. César Thomson; Miss Ella Russell, Mdlle. Landi, Madame Amy Sherwin, Madame Clementina de Vere Sapio, Mr. Ben Davies, and Mr. Oudin.

CORRESPONDENCE.

THE ART OF CHANTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The difficult and much-debated subject of the Art of Chanting the English Psalter has received recent notice in your review of Mr. Heywood's book, a review which has called forth from him an explanatory rejoinder. The *Musical News* of December 30 also contains a highly sympathetic and laudatory article by Mr. J. Percy Baker on Mr. Heywood's principles and practice. May I be allowed space for a few remarks?

It is impossible not to admire Mr. Heywood's learning, research, and ingenuity. He has done good service in exhibiting the successive stages through which the ancient chant has passed, in the process of evolution into its modern harmonised derivative, the Anglican Single Chant, especially in view of the common but mistaken belief that there is little or no connection between the two ends of the series.

But when he sets out to show that the treatment of the modern chant should be governed by ancient practice he enters upon doubtful ground, which has confessedly given way under his own feet. The copious outpouring of the vials of his wrath and disdain upon musicians of the "Cathedral" school leads his readers to suspect him of an uneasy consciousness that the development of the modern chant out of the ancient has not been after all an arbitrary and deliberate departure from a time-honoured type, brought about by impatient and ignorant contempt for the past, but a natural growth felt to be demanded by altered conditions.

As between the ancient and the modern chant, the governing condition is that the one is applied to Latin, with its quantities, the other to English, with its accents. English cannot be treated as if it were Latin without doing violence to its well-defined characteristics. The problem with which we are confronted to-day is how best to adapt to a rhythmic mould our English version of the Psalms. I say a rhythmic mould, for "free rhythm," so-called, is rhythm after all, with its laws and requirements, and any amount of assertion cannot hide that fact, or master the key of the position. It may be a wonderful and horrible thing that there should be a strong accent on the final note of a chant, but on Mr. Heywood's own showing it is *necessarily* so in no fewer than 1,132 verses out of the 2,508 of the Psalter, a tolerably liberal use of the privilege of departing from the sacro-sanct type. Exceptions are said to prove the rule; sometimes they go far to supersede it.

Do what one will, that obtrusive final accent cannot be got rid of, as has been already pointed out in your review. Accepting the dictum that the modern chant, accurately conceived of and noted, is in approximate quadruple time, the plaintiff's case fails out of his own brief; for a musical phrase in 4-2 time, ending with two semibreves, or two minims and a semibreve (see Mr. Heywood's examples), carries an accent—a secondary one, it might be, but still an accent—on the final semibreve, and in 1,132 cases this accent, we are told, must have special weight given to it It is no answer to quote a metrical line, such as "O day of rest and gladness," for it is not regular metre with which one has to deal, and the musical treatment of it lies outside the present question.

If I were asked to give the reason for the widespread acceptance of the Psalters of the "Cathedral" type, which to Mr. Heywood and Mr. Baker appear so objectionable, I should say, without hesitation, that it mainly consists in their taking into account the natural accents of English, not at all in the indifference of the people, or their heedless running after a new thing. Imagine the 1,376 verses said to have unaccented final syllables, set to chants in approximate quadruple time on the "Church" principle, involving as it must the assignment to the last two (or three) notes of the cadence of such words as "enemies," "equity," "wickedness," "thundered," "cymbals," "pieces," "marriage," "trouble"! I pass by such monstrosities as "testimo-nies," "adversar-ies," "persecu-tors," from which the mere sense of humour might surely save a man. Is it surprising that the English people, who know and love their mother-tongue, do not take kindly to such dealing with her? Talk of fetters! Compared with fetters such as these, what are the fetters of "strict rhythm," to quote the disparaging phrase! By the practised musician they are "worn lightly," indeed as irksome bonds are unfelt. "Adelaida" is in "strict rhythm" enough, but that inevitable condition has never prevented a great tenor from giving full and moving expression to the song. At the same time, the most exquisite and nicely balanced rhythm can become a dead and loathsome thing in the hands of one to whom it is only formal inelastic ding-dong.

The same professed impatience of "strict rhythm" shows itself in the denunciation of the use of any means of indicating the impending close of the recitation.

This is another of the expedients which has been devised to meet a necessity and obviate a difficulty. Mr. Heywood himself records the former want of mutual understanding and uniform practice in choirs with respect to the recitation. Hence has come the employment of what may be called a premonitory notice, to ensure, as far as may be, that the recitation shall be joined on smoothly and uniformly to the melodic parts of the chant. Mr. Heywood justly regards the chant "not as melody preceded by a few words of hurried recitation, but rather as rhetorical recitation terminating in melody." Precisely so; but why need the recitation be hurried? This hurry is still one of the prevailing faults in chanting. Asterisks, and the insertion of the mark which is condemned as "a grave error on the part of those who are responsible for its introduction," to quote Mr. Baker, are devices to correct this fault, and get over the difficulty mentioned above. It should never be forgotten, however, that the efficacy of all written signs and devices depends on the intelligent appreciation of the spirit and meaning which lies behind them.

It must be allowed that it is quite possible—for it has been done—to fall into such exaggerated respect for the claims of accent as to produce in too lavish abundance those "chattering finals" to which Mr. Heywood, not without reason, takes exception; and it must also be admitted that some dissyllables and trisyllables at the ends of verses lend themselves much more easily and inoffensively than others to the treatment for which Mr. Heywood contends. But to carry out his principle mechanically without variation or relief cannot but lead, in the greater number of instances, to results which will never commend themselves to general approval and adoption, whatever be the energy, perseverance, and adroitness with which they are recommended. Mr. Baker, I notice, expects from the "upholders of the 'Cathedral' use" the very practical rejoinder: "Strict time makes chanting so much easier, especially for imperfectly-trained choirs." Well; ease in chanting is not altogether a bad thing; but I for one agree with Mr. Baker when he says, farther on, that the best way, not the easiest way, is the end to seek and strive for. Perhaps some of us perverse "upholders of the 'Cathedral' use" think that our system of pointing is at once both the easiest and the best. If we do, we find that the vast majority of our countrymen agree with us. Now and then, under an able and determined leader, there are sporadic outbreaks of antiquarianism. Praisers of past times are always with us, and societies for the preservation of ancient monuments, who are said, if they are not misrepresented, to prefer ruins to restorations. In the matter before us may we not do the like? Let us preserve with reverence the remains of ancient types; but we shall not improve our chants and chanting by vain regrets over the supersession of the imperfect methods of earlier days, or by endeavouring to check and turn back the advance of musical art in any of its manifold continuous developments; but by going forward wisely and circumspectly, not rashly and inconsiderately breaking with the past, but not surrendering to hide-bound ecclesiasticism.

He would be a real benefactor, worthy of a niche in the Temple of Fame, who would invent a new type of chant which would do away with as many as possible of the limitations which attach to the Anglican chant, without re-imposing fetters from which we have knowingly shaken ourselves free. Pointing adapted to such a type of chant would speedily follow, natural in its treatment of Coverdale's marvellous version, yet not ignoring true musical rhythm. This, however, is a dream, an ideal of the

future, perhaps never to be realised. Meanwhile, a decided advance in interest, diffusion, and skill is observable. Well-nigh half-a-century ago Dr. Stephen Elvey prophesied that in a few years we should have better chants and better chanting. Unquestionably his prophecy has been fulfilled.—I remain, Sir, your obedient Servant,

A Cathedralist.

"JEBB'S CHORAL RESPONSES AND LITANIES."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you kindly allow me to enquire through your columns if any of your readers can give me information respecting the second volume of "Jebb's Choral Responses and Litanies of the United Church of England and Ireland"?

I have the first volume, published by George Bell, Fleet Street (now George Bell and Son, York Street, Covent Garden), in 1847, and I have evidence that a second volume was published in 1857; but Messrs. Bell and Son inform me that they did not publish it, nor did they ever hear of a second volume. Enquiries of other publishers have proved fruitless. If any of the readers of The Musical Times can inform me by whom this second volume was published, and where a copy can be obtained, he will confer a favour on—Yours faithfully,

Geo. J. Tredaway.

Clumber Park, Worksop, January 21, 1894.

WAGNER'S "COLUMBUS" OVERTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Mr. de Ternant's letter in your last issue must have been read with the greatest interest by all music-lovers, for it goes tantalisingly near to the discovery of another of Richard Wagner's works. I am afraid, however, that, even should the "fair young lady with spectacles" make a sign of life and yield up her treasure, it would be impossible, rightfully, to "introduce the work to any concert-room" without making arrangements with Richard Wagner's heirs.

Mr. de Ternant's fleeting discovery most certainly suggests the idea that Adolphe Jullien was wrong when he connected the "Columbus" Overture with, practically speaking, a dead-letter office. Curiously enough, we have had two legends of this kind, the one cited by Jullien and the other by Ferdinand Praeger, but dealing with Sir George Smart and the "Rule, Britannia" Overture. Is it not possible that the two stories are really variations of one original fact; or are we to reject both? This is another of those minor mysteries which enshroud the fate of Wagner's earlier works. For, much as Wagner has been decried as an egoist, it is remarkable how little importance he attached to the hoarding of his own relics. If we go right back to his youth we find that his little poem on the death of a schoolfellow, his first proud incarnation in printer's ink and paper, slid away into the bottomless abyss of things forgotten; his Symphony shared the same fate for half-a-century; of his "Autobiographic Sketch" (1842) he "did not possess a copy, or know where to get one," in 1851; in 1860 he had not a single example of the poem of the "Ring des Nibelungen," privately printed in 1853; and in 1864, or 1865, he was without a specimen of his 1852 "Instructions for the performance of 'Tannhäuser.'"

Another point that strikes one in Mr. de Ternant's valuable contribution, is the wondrous difference between the price at which a manuscript is offered to a stranger and that demanded from its author. Only a year after your correspondent was asked fourpence for a score by Richard Wagner, the composer himself was endeavouring to recover the only existing musical fragment of his destroyed and discarded opera "Die Hochzeit." It consisted of thirty-six folio pages, which would certainly be considerably less than the score and parts of the "Columbus" Overture; but mark the disparity in estimates of value! The musicseller who had, somehow or other, come into possession of this curio, demanded no less a sum than 5,000 marks (£250)—in other words, fifteen thousand times the price required by the poor old Paris bookstall-keeper. Wagner declined to submit to such extortion, and brought an action to recover possession of his property; the result of which was that he had to pay thirty pounds in costs, and go without his manuscript! These facts I borrow from an advance copy of a portion of Herr C. F. Glasenapp's forthcoming new and much enlarged edition of his "Life of Richard Wagner." From the same source I may add another to the contemporary criticisms of the "Columbus" Overture. After its performance at Riga (*circa* 1838), H. Dorn reported: "One cannot call the conception and working-out of this Overture anything other than truly Beethovenian. Grand and beautiful thoughts, daring rhythmic figures, the melody less prominent, the working-out broad and purposely arranged in massive phrases; on the other hand, the externals modern in the extreme, well-nigh Bellinian, as will be seen at once when I merely mention the naked fact that in the 'Columbus' two valve-trumpets are employed, and their united parts fill fourteen and a half closely written pages."

I may conclude by informing your readers that the "Bayreuther Taschen-Kalender" for 1894 gives particulars of Wagner's Opus 5. This consists of "seven compositions for Goethe's 'Faust,'" written at Leipzig, 1832. These compositions rest among the "Wahnfried" archives, and there is no present intention of publishing them.

Yours truly,

Wm. Ashton Ellis.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. L.—*The criticisms on Bishop's Glees, by G. A. Macfarren, appeared in* The Musical Times *between April, 1864, and April, 1865, and were contained in the following numbers: 254, 255, 256, 257, 258, 261, 262, 263, 265, 266. There was also an article on Bishop in December, 1886 (No. 526).*

G. A. (Liverpool).—*Palestrina died in 1594. The exact date of his birth is not yet known; it is conjecturally given as 1515.*

Lednah.—*"The Four Georges" is the title of the work by Thackeray to which your question refers. It has been published separately. The Lord Chesterfield mentioned in the lecture on George II. is he who advised his son not to consort with "fiddlers."*

M. Wartle.—*Prout's "Harmony" has many exercises, and his "Additional Exercises" still more.*

T. M. F.—*Hueffer's book "The Music of the Future" deals with Schubert, Schumann, Liszt, and Franz as song writers, and A. Bach's "The Art Ballad" (published by Blackwood) treats of Loewe and Schubert. Parry's "Studies of the Great Composers" refers at length to Brahms.* The Musical Times *for 1884-5-6 contains articles, entitled "Modern Song Writers," on Brahms, Rubinstein, and others.*

Emilie Capt.—*See notice of Bach Choir (p. 96) for reply to your enquiry.*

T.—*The exact date of the introduction of the Crotchet is not known; but it appears in the "Practica Musicæ" of Gafurius, printed in 1496, where it is called the "greater semi-minim." The Long is still used in Plain Song.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Almondsbury. — The newly-formed Choral Society, established last autumn, and which now consists of forty members, gave evidence of its satisfactory progress by a Concert on the 3rd ult., when a good selection of glees and part-songs was sung, under the conductorship of Mr. J. Watson. The programme also included vocal solos by Miss F. Gregory, Miss Lower, Miss May, and Mr. F. Olive; violin pieces by Mr. F. Watts, and performances on the mandoline and zither by Mr. Otto Schondwaldt.

Biggleswade.—The first Musical Service in the Parish Church was given on the 3rd ult., when a selection from "The Messiah" was rendered by a band and chorus of about eighty executants. The soloists were Master Gough, Mr. Warwick, and Mr. Kingston. Mr. J. G. Cooper presided at the organ, and Mr. Cooper, sen., conducted. The large congregation on this occasion justifies the hope that similar services will be often given.

Birkenhead.—The Recitals upon the Hope-Jones electric organ in St. John's Church, on the first three Saturdays of last month, were respectively given by Dr. Haydn Keeton, Mr. R. V. S. Stanley, and Mr. A. Mitchell. The programmes included pieces by all the best known writers and were of an interesting character. The vocalist at the first two Recitals was Mr. Robert Hope-Jones, and at the third, Mr. Alfred Foxworthy.

Blaina.—Mr. E. Prout's cantata "The Red Cross Knight" was performed in costume and from memory on December 25, 26, and 27, in the Public Hall, under the conductorship of Mr. S. J. Brynmawr. The soloists were Miss J. Lewis, Miss A. L. Dowlais, Mr. Sinclair Dunn, Mr. C. Siebert, and Mr. J. B. Mellis, the choruses being sung by the Excelsior United Choir. The performances were repeated on December 28 at the New Town Hall, Abertillery, and on the following night at the Victoria Hall, Abercarn.

Bournemouth.— Mr. William Lee opened, on the 10th ult., the new organ erected by Messrs. Monk in St. John the Evangelist's. Mr. Lee played an effective selection, which was agreeably varied by vocal solos contributed by Miss E. A. Oakley and Mr. T. Bason.

Chigwell.—A special Service was held in the Parish Church on December 31, when the Christmas music from Handel's "Messiah" was impressively rendered by an augmented choir numbering over sixty voices. Master W. A. Gough, Messrs. Herbert Clinch and H. F. Chamen were the soloists. Mr. H. Norton accompanied, and Mr. Henry Riding conducted.

Cleckheaton.—Sir Joseph Barnby's Oratorio "Rebekah" was performed, on the 2nd ult., by the Philharmonic Society, under the personal direction of the composer, who subsequently expressed himself greatly pleased by the manner in which the work was rendered. The soloists were Madame Conway, Mr. Henry Piercy, and Mr. Robert Grice, who also assisted in the miscellaneous second part of the programme, which was conducted by Mr. W. H. Wright.

Dudley.—The third of a series of six Sunday Afternoon Musical Services was given on the 21st ult., when Mr. W. Stansfield was the organist; Mr. M. Leidy, the violinist, and Mr. Pardoe the vocalist.

Eastbourne.—Mr. George Langley, an excellent resident pianist, has made an interesting experiment. On the 9th and 16th ult. he gave Recitals, assisted on the violin by Herr Cramer and the Rev. C. J. Langley, *at* 11.30 *in the forenoon*. The attendance encouraged a belief that the experiment was successful. Mr. Langley believes that audiences are more fit to hear the great masters before, than after, lunch.

Halifax, Nova Scotia.—During December, Mr. F. Gateward, Organist and Director of the Cathedral Choir, gave two Organ Recitals at St. George's Church; and on the 3rd ult. lectured on "The voice and singing," at the Church of England Institute.

Harrogate.—The annual New Year's gathering in connection with the Methodist Free Church was held on the 1st ult., when a selection from "The Messiah" was effectively sung by the choir, which was augmented for the occasion. The soloists were Mrs. F. W. Shaw, the Misses Parker, Thompson, and Barraclough, and Messrs. Land and Brown. Mr. T. J. Paley presided at the organ, and the Conductor was Mr. J. Allanson Benson.

Hawarden.—Sterndale Bennett's cantata "The May Queen" was successfully performed on the 15th ult., by the Choral Society, conducted by Mr. A. G. Iggulden. The solos were admirably sung by Miss Louise Cestria, Mrs. Leigh Hancock, and Messrs. Thornborough and Ditchburn, of the Cathedral Choir, Chester.

Hong Kong.—Spohr's "Last Judgment" was successfully performed before a crowded congregation in the Cathedral on November 9 last. The work was accompanied by a full orchestra, which included the band of the Shropshire Light Infantry, and the fine Cathedral organ. Mr. Conrad Schwencke conducted, and Mr. C. F. A. Sangster, the Cathedral Organist, presided at the organ.

Horsforth.— Mr. F. Whatmoor gave a historical Pianoforte Recital on the 10th ult., when he played an admirable selection of pieces by ancient and modern composers from Bach to Liszt.

Hull.—Mr. H. W. Richards gave an Organ Recital, on the 13th ult., in the Assembly Rooms. Miss Jennie Langford and Mr. J. R. Henson were the vocalists.

Ipswich.—Mr. A. R. Gaul's cantata "Una," written for the recent Norwich Festival, was produced, under the conductorship of the composer, by Mr. Frederic W. Dalby's Choral Society, on the 16th ult., at the Public Hall. The soloists were Miss Rose Long, Miss Ceinwen Jones, Mr. Henry Piercy, and Mr. Daniel Price. The choruses were effectively sung, and the accompaniments played by an efficient orchestra, led by Mr. H. W. Panrücker, with Mrs. Dalby at the pianoforte. The work seems to have greatly pleased the audience, since repetitions were demanded from all the soloists, the chorus "Let's hasten on" being also encored.

Kingston-on-Thames.—The fourth of the series of Organ Recitals now being given on Thursdays at All Saints' Church was distinguished by an unhackneyed programme, the music being by Schumann, Wagner, Liszt, Salomé, and Saint-Saëns. Mr. A. Percy Alderson was the recitalist.

Leytonstone.—The new organ in the Parish Church, recently built by Messrs. Brindley and Forster, was dedicated on the 4th ult., when a Recital was given by Mr. E. C. Nunn. On the 11th ult. another Recital was given by Mr. Henry Riding, with a programme drawn from the works of Morandi, Lemare, Handel, Jackson, Rheinberger, Riding, Mailly, W. G. Wood, and Wareing. Two vocal solos were tastefully sung by Mr. H. F. Chamen.—— "Prince Kamar-al-Zaman," an operetta by Mr. Cuthbert Nunn, was produced here on the 17th ult. Mr. Nunn has already written several cantatas and operettas, but this one was an exceptional success.

Lowestoft.—Miss Penly gave a successful Ballad Concert in the Public Hall, on the 19th ult., when she was ably assisted by Miss Chatten, Miss Serruys, Miss Skeen, and Messrs. Charles Chilley, Skeen, Tuddenham, Burton, and R. J Pitcher.

Melbourne, Australia.—An impressive performance of Spohr's "Last Judgment" was given on December 14, in St. Paul's Cathedral, by the choir, which was augmented for the occasion. The soloists were Master M'Causland, Mr. J. Wood, and Mr. G. Wright. There was no orchestra, but the overture, as arranged by Mr. W. T. Best, and the Symphony at the beginning of the second part, as laid out for the organ by Sir John Stainer, were most effectively played by Mr. Ernest Wood, who also gave a fine rendering of Bach's Toccata and Fugue in D minor as an out-going voluntary.——Mr. Ernest Wood, from October 18 to November 22 last, gave a series of weekly Organ Recitals in St. Paul's Cathedral. The programmes were admirably chosen, and presented specimens of the finest works of all schools which have been written for the "king of instruments." The local press speak in the highest terms of Mr. Wood's performances, which can scarcely have failed to exert a beneficial influence.

Newark.—The first Subscription Concert of the Instrumental Society, formed last year by Mr. W. H. Norledge, was given on the 2nd ult., in the Town Hall. The programme included the Overture to Weber's "Oberon" and Mr. Edward German's dances from his music to "Henry VIII." Mr. Alexander Tucker was the vocalist, and made a most favourable impression on a large audience. Owing to the illness of Mr. Norledge, the *bâton* was entrusted to Mr. R. W. Liddle, whose conducting fully justified the confidence reposed in him.

Newcastle.—The Chamber Music Society, which for thirteen years past has been doing such good work, gave its fifty-seventh Concert on the 9th ult., when the programme included Brahms's Sextet in G (Op. 36), Dvorák's Terzetto in C (Op. 74), and Spohr's Double Quartet in E minor (Op. 87). The instrumentalists were Messrs. Bent, Sutcliffe, Stephenson, Hopkinson, Hobday, Kearne, Ludwig, Blagrove, and Preston. Several songs were contributed by Mr. Magrath.

Newmains, Lanarkshire.—A *Kinderspiel*, especially written for the occasion, was successfully produced, with effective stage accessories, on the 2nd ult., by the children of the Coltness Ironworks' School, under the direction of Mr. Robert Booth. The work, entitled "Sisters Three; or, Britannia's Heroes," may be recommended to those in search of operettas for young people. The libretto, by Mr. A. M. Wright, is bright and interesting; and the music, by Mr. R. Booth and Mr. J. K. Cross, simple and effective. Upwards of 170 children took part in the production, which reflected the greatest credit on all concerned.

Northampton.—The Choral Society's rendering of "The Messiah," on the 4th ult., was as excellent as that of "Elijah" in November last. A fully capable vocal quartet was provided in Miss Honeybone, Miss Frances Turner, Mr. Francis Lloyd, and Mr. Bantock Pierpoint, and the choristers have seldom sung more effectively. Mr. A. W. Warren led an admirable orchestra, Mr. R. W. Strickland was the Organist, and Mr. Brook Sampson conducted.

Northwood, Isle of Wight.—The Musical Society, conducted by Mr. Frederick Rutland, presented its numerous patrons, on the 11th ult., with Handel's "Acis and Galatea" and Mozart's Twelfth Mass, which were admirably rendered. The vocal quartet consisted of Miss Amy Sergeant, Mrs. Thorpe, Mr. A. Pennington, and Mr. B. Groves, and the accompaniments were played by an efficient orchestra.

Norwich.—With the commendable purposes of reviving interest in an unjustly neglected work and increasing the fund now being raised to provide a new organ for the Cathedral, the Orchestral Union gave, on the 18th ult., in St. Andrew's Hall, a very creditable performance of Handel's Oratorio "Jephtha," which, it is said, has not been heard in this city since the Festival of 1827. The chorus almost entirely consisted of members of the Cathedral choir. Miss Ellen Chambers made a favourable impression by the facility with which she sang the florid passages in the part of *Iphis*, and the other soloists displayed artistic earnestness; they were Miss Marion Tilney, Mrs. R. V. Reyner, Mr. S. Hemmings, and Mr. J. B. Smith. Mr. C. H. Duffield presided at the organ, and Mr. Ernest Harcourt conducted.

Perth.—The Perth Musical Society gave a performance of "The Messiah" at its first Concert for this season, on December 29. The members are by this time familiar with the choruses, and a satisfactory rendering was therefore secured. The four soloists were Misses Maggie Davies and Jeanie Rankin, Messrs. James Langland and David Hughes, all of whom sang in Perth for the first time. Miss Rankin and Mr. Hughes did excellent work in the alto and bass parts respectively. The accompaniments were creditably played. Mr. F. S. Graves conducted, as usual.

Slough.—Mr. Walter T. Blanchett, Organist of St. Mary's, was presented, on the 17th ult., with an illuminated address and a purse containing £42, by the Rector and Assistant-Clergy and choirs and congregations of St. Mary's and St. Lawrence's Churches, who "wished to testify their appreciation of the ability, tact, and thoroughness with which Mr. Blanchett has fulfilled his duties as Organist for over a quarter of a century."

Swansea.—The Misses Florence and Minnie Fricker, to whom this town is much indebted for musical enjoyment, gave a most successful miscellaneous Concert on the 18th ult., in the Albert Hall. The Concert-givers, whose tasteful pianoforte and harp playing was fully appreciated, were ably assisted by Madame Alice Gomez, Miss Winifred Ludlam, Mr. William Evans, and Mr. David Hughes.

Taunton.—Miss Alice M. Smith, a promising young harpist, gave an interesting Concert, on the 11th ult., at the Assembly Rooms. In solos, and duets with Miss Catherine Lytton, Miss Smith displayed admirable command of her instrument, and the programme was pleasantly varied by songs contributed by Miss Lytton and Mr. Fletcher.

Tenby.—Effective performances were given, on December 28, by the Choral Society conducted by Mrs. Cattley, of Mendelssohn's setting of the 95th Psalm and Professor Bridge's "Inchcape Rock." The programme also included Berthold Tours's glee "The New Year's Song" and several vocal solos. The principal soloists were Mrs. Parcell, Miss Ethel Spark, Miss Roberts, Miss Williams, and Mr. F. Whishaw.

Tredegar.—The eighth performance of the Choral Union was given, in the Temperance Hall, on New Year's Day, when Mendelssohn's "St. Paul" was excellently rendered, under the conductorship of Mr. Illtyd J. David. Miss Gertrude Hughes, Miss Catherine Morgan, Mr. Maldwyn Humphreys, and Mr. D. Hughes sang the solos with their customary ability, Mr. Dan Pearce presided at the pianoforte, and Mr. E. T. Roberts's Cardiff Orchestra rendered efficient aid in the accompaniments.

Vancouver, North America.—Six of Mr. F. Victor Austin's pupils—viz., Mrs. Buntzen, Mrs. Painton, Miss F. Vaughan, Miss E. de Wolf, Mr. F. W. Rounsefell, and Mr. J. Errington—gave an interesting Chamber Concert on December 28 in the Philharmonic Hall. Valuable assistance was contributed by Miss Vaughan and Miss E. de W. Vaughan.

Wembley.—The annual free performance of "The Messiah" was given in Wembley Church on December 30, at 3 p.m., to a crowded congregation. The solos were sung by Mrs. MacCarthy, Miss Mary Clarke, Mr. Stirling Wells, and Mr. Martin Morris, and Madame Emily Lawrence conducted.——A very effective performance of Barnett's "Ancient Mariner" was given on the 19th ult., by the Choral Society, under the Conductorship of Madame Emily Lawrence. The solos were well sung by Mrs. Mary Owen, Miss Mary Clarke, Mr. Gilbert Denis, and Mr. Charles Loder; Mr. Swallow assisting in the quartets. In the miscellaneous second part Mr. H. Mole gave an effective rendering of Mrs. Lawrence's "Sarchedon's Love Song," and Miss May Wade and Master Harold King exhibited promising skill in a violin duet. The accompaniments were played by Mrs. Avila and Mr. Erskine Allon.

Workington.—The annual Eisteddfod, originally promoted by Mr. W. Griffiths, was held on New Year's Day, and excited the usual interest. The chief events were the choral competitions, in the first of which the Seaton Male-voice Choir, conducted by Mr. T. Dixon, were the victors. For anthem singing the first prize was won by the choir of the Wesleyan Church, conducted by Mr. Macaulay.

Organ Appointments.—Mr. Frank S. Marsh, Organist and Choirmaster to St. Luke's, Hackney.—Mr. William A. Montgomery, Organist and Choirmaster to Parish Church, Strangford, Co. Down.—Mr. Arthur Reynolds to St. Andrew's Free Church, Edinburgh.—Mr. Frederick Jennings, Organist and Choirmaster to St. George's, Darlington.—Mr. W. Sutcliffe, Organist and Choirmaster to Wesley Chapel, Lancaster.—Mr. J. H. Bridger to the Parish Church, Farnborough, Hants.—Mr. W. E. Stevenson to St. Paul's, Lisson Grove.—Mr. Fred. Monk, Organist and Choirmaster to Parish Church, Chertsey.—Mr. F. Deacon Blackbee, Organist and Choirmaster to Christ Church, Bournemouth.—Mr. R. Felix Blackbee, Organist and Choirmaster to St. Andrew's, Boscombe.—Mr. Edward Nicol, Organist and Choirmaster to the North U.P. Church, Perth.—Mr. Archibald Hollier, Assistant-Organist and Music Master to Harrow School.

Choir Appointments.—Mr. Dan Jones (Principal Solo Tenor) to Christ Church Cathedral, Dublin.—Mr. Fred. Habbijam (Bass) to St. Anne's, Soho.—Mr. James Victor Bentley (Alto) to St. German's, Blackheath.

DEATH.

On the 7th ult., at Fallowfield, Manchester, Elizabeth Annie Nunn, L.R.A.M., aged thirty-three.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

WILLIAMS, C. F. ABDY.—"A Short Historical Account of the Degrees in Music at Oxford and Cambridge, with a Chronological List of Graduates in that Faculty from the year 1463." Cloth, gilt, 6s.

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BROWN, ARTHUR HENRY.—(in A.) Te Deum laudamus. (No. 145. Novello's Parish Choir Book.) 3d.

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DEWBERRY, WM. CHAS.—(in E flat). Magnificat and Nunc dimittis. 6d.

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" 9. Know'st thou the land?
" 10. Canary bird.
" 11. The Czar's drinking house.
" 12. Invocation to sleep.
" 13. O never leave me, sweet friend.
" 14. Mother dear, oh, was I born?
" 15. No, whom I love I will not name.
" 16. Why?
" 17. No, I have never loved.
" 18. No tidings came from thee.
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Professor Bridge, organist of Westminster Abbey, has just written for Novello's "Music Primers" an interesting account of how the Abbey choirboys are taught in class by means of "Musical Gestures." The shapes of notes and the rests are shown by various positions of the fingers and arms, the tones and semitones by steps and half steps, and so forth, there being twenty-three "Gestures," each illustrated by the picture of an Abbey boy in the act of performing it. At Westminster Abbey the juniors have long practised the rudiments by means of this ingenious device, and Professor Bridge enthusiastically declares the boys prefer the music game to cricket. He is now publishing the book mainly for use in the nursery, for school classes, and for country choirs.

MORNING POST.

With the aid of the Westminster Choristers, who were in attendance, Dr. Bridge ran through the whole set of lessons, and the proficiency of the boys and the ingenious and amusing gestures and rhymes employed occasioned hearty applause and laughter. The whole time occupied by the lecture and the practical exposition of the method was only just over an hour.

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PRODUCED AT THE NORWICH MUSICAL FESTIVAL, OCTOBER 4, 1893.

UNA

CANTATA

FOR SOLO VOICES, CHORUS, AND ORCHESTRA

VERSE BY

FREDERICK ENOCH

MUSIC BY

ALFRED R. GAUL.

PERFORMANCE IN THE PUBLIC HALL, IPSWICH, JANUARY 16, 1894.

"'Una' has been so recently described and criticised that there is no necessity for detailed reference to the composition. Roughly speaking, it is founded upon the story of 'Una and the Lion' as told in the 'Faërie Queene,' amplified in verse of unusual excellence by Mr. Frederick Enoch, and full of romantic incident which commends itself to picturesque musical expression. . . . possesses in a marked degree the great charms of tunefulness and vivacity. It is above all things an understandable Cantata—not one of those crabbed and crooked things which no ordinary person can understand. The most striking and romantic number is undoubtedly the chorus 'Hark! the Angelus is calling,' in which the campanels used at Norwich (manufactured by Messrs. Martineau and Smith, of Birmingham) were introduced. It is free and comparatively simple in style, but full of poetic melody, recalling by a flash of association that famous and familiar picture of 'The Angelus.' This was admirably given, and the choruses throughout, indeed, 'went' with great spirit and precision, reflecting much credit upon those engaged, and upon Mr. Dalby's efforts as leader in preparing for the Concert. The swinging chorus, 'Let's hasten on,' was loudly encored. A similar compliment was paid to all four soloists for their best efforts—to Mr. Henry Piercy for the song, 'Shine, vestal star'; to Miss Croft for the taking solo, 'The enchanter's wand,' which should become a popular excerpt; to Miss Rose Long, who did full and sympathetic justice to the charming song, 'O love will love,' and to Mr. Daniel Price for his rendering of 'A Palmer, met upon my way.' At the close, the performance as a whole was loudly applauded by the well-pleased audience. The composer himself conducted, and was most heartily welcomed as he came to the front of the platform."—*East Anglian Daily Times.*

"To the list of works which have proved widely acceptable, 'Una' should be added, for the flow of pleasant unaffected tune and the simple and sauve part-writing are just as noteworthy as in 'The Holy City' and 'Joan of Arc.'"—*Athenæum.*

"Has made its way wherever heard. . . . Full of the melodious tuneful spirit which breathes in all Mr. Gaul's work, and will add yet another leaf to the wreath which has crowned the efforts of the masterly composer of the 'Holy City' and other works."—*Putney Borough News.*

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MARCH 1, 1894.

"BETHLEHEM."

Dr. Mackenzie's work is described as "a Mystery." In the highest sense, the story of Christ's birth and its related incidents might be so called, but the term has here a more specific meaning. Mr. Bennett's book is a modification in point of form and style of the sacred dramas which, under the name of Mysteries, were a rough and often rather irreverent means of conveying Biblical instruction in long past times. As a rule, those early plays were purely dramatic, but they existed in various forms, and occasionally a kind of "chorus" was employed, to point the moral of the scenes represented, or to fill up blanks by narration. Such a device is used in the present case for descriptive purposes. Otherwise, action is represented in the ordinary form of dramatic oratorio, and a certain homeliness of expression in some instances serves to connect the modern "Mystery" with its ancient predecessors.

The book is divided into two Acts, or Parts, each being, for performing purposes, complete in itself, and adapted for separate representation. Of these the first deals with the appearance of the Angels to the Shepherds; the second with the homage paid by the Shepherds and the Eastern Kings to the Divine Babe.

Act I. opens with a description of the scene in the fields before the supernatural phenomena begin:

Darkness o'er the earth is brooding,
Silence reigns, no voice intruding
On the solemn midnight peace;
Wrapped are all the sheep in slumber,
'Neath the stars—a countless number,
Eyes that watch, and never cease.

An Angel appears in the sky, and the affrighted Shepherds call to one another:

O brothers, quick arise!
Above us, in the skies,
What flame of dreadful import blazes?

Soon they recognise—

One of those
Whose place, in glittering rows,
Is near the throne of God eternal.

The celestial visitor bids them have no fear, and delivers his message in terms which are a free paraphrase of the Biblical text, with certain additions. Following comes the apparition of the Heavenly Host, described by the Shepherds as it develops:

O wondrous sight! with waving wings
The air is filled, and beauteous forms
Of lustrous sheen each moment brings
To view, as when, in time of storms,
Clouds upon clouds embattled rise,
And take their ordered place ere lightnings pierce the skies!

The Heavenly Host is also the Heavenly Choir:

See how the silver trumpets flash like fire!
How golden harps gleam soft in seraph hands!
While to their leader the celestial quire
Converge, and marshal all their vocal bands.

The anthem of the Angels follows, and at its close the celestial singers prepare to return to Heaven, while the enraptured Shepherds implore them to remain:

O leave us not, ye Shining Ones!
The heavenly light fast fades,
And shadows 'mong the glades
Resume their midnight reign.
Whence it hath trembling lain,
In deepest caverns, Darkness runs.

But the prayer is useless, and the Shepherds watch the Host pass through the gate of Heaven:

See how, like points of lessening light,
Through Heaven's gate they go,
In order, row on row;
While from eclipse of fear
The stars once more appear,
And o'er the world again broods night.

The Shepherds now discuss what they have seen. One recalls Jacob's vision of angels; another the horses and chariots of fire beheld by Elisha:

But we have seen the angels in array,
Like silver clouds, the midnight heavens emblaze!

It is proposed to go to Bethlehem, yet some lack faith:

Can helpless childhood Zion's strength restore?
And into fragments Rome's world-empire break?

In reply the prophecies are cited. This is decisive. The men prepare to return to the city, and, with some folk out of Bethlehem, sing a Carol:

Uplift a song of praise!
As in the ancient days,
A Prince sits high on Israel's throne.

With this elaborate number the first Act ends.

The second Act opens in Bethlehem, beginning with a chorus descriptive of the appearance of an Angel guard, headed by Gabriel, who directs the placing of his sentries round the Divine abode:

Comrades, a stable poor and mean
The palace is of our great King;
Around it some stand sentinel,
Thither let pass no evil thing;
Some circle in the air above
Lest our old foes be on the wing.

The scene changes to the interior of the stable, where the Mother sings to her Child. Here Coleridge's translation of a Latin verse copied by him from a German print is used, with the addition of a second stanza.

In the streets of Bethlehem, the Shepherds and some of the townsfolk seek the Babe. The latter are incredulous and when the story of the Heavenly Host is repeated they can only say—

But where is He, and where His throne?
Here is no palace for a King!
No royal Babe to us is known!

A woman of the city answers by telling of an infant just born to a daughter of the House of David:

While, at the birthing of her Child,
Strange sights and sounds observèd were,
As of some angels watching there,
And warding off all things defiled.

On this they set out for the place of portentous nativity.

Again the scene changes to the interior of the stable, where the adoring Mother worships the Divine Infant as the Shepherds and People enter. To her they tell the story of the Angels, and all join in an act of homage to the new-born Saviour. The Three Kings now appear:

Tell us where the King abideth,
He of majesty eternal;
He who, armed with might supernal,
O'er His foes to victory rideth.

They lay down their gifts:

Kingly tribute now we offer,
Child of the Star!
Gold and spices here we proffer,
Brought from afar.

The Trio ended, a second elaborate *Finale* closes the work, dwelling upon the happy change that shall transform the world:

And this is He shall tread in dust the crest
Of Hell's fierce lord;
Sheathing the flaming sword
That long hath barred return to Eden's rest.

The music of this work is, for the most part, modern, both as regards form and spirit. In the matter of its form there are two features necessarily to be indicated here. One is the continuance of the treatment, which never comes to rest because of purely musical reasons, but goes on until, as in a few instances, cessation is demanded by the nature of the incident, description, or reflection immediately concerned. This method is now almost universal in works of the kind, but here it does not stand in the way—and never need stand in the way—of fully and regularly developed pieces equivalent to the old-fashioned "numbers."

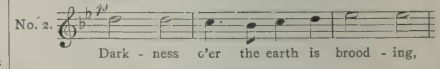
The second of the two features is more than commonly free, though by no means intricate and puzzling, employment of recurring or representative themes. Upon a certain number of motives having an applied significance relative to the story the entire composition rests, in so far as concerns its melodic structure. The chief of these motives will be indicated in the course of the following remarks.

The orchestral introduction seems intended chiefly to suggest the tranquillity of night. But it does more than this—anticipating, by use of a certain theme, the opening of the heavens for the passage of the angelic visitants. The motive in question consists of eight notes, repeated so as to have the 'effect of a chime:—

No. 1.

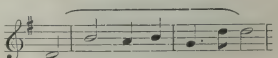
A solo tenor delivers the descriptive opening lines, his first phrase, on the words "Darkness o'er the earth is brooding"—

No. 2.

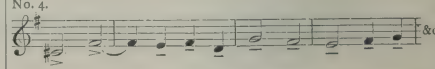


being adopted as representative of nocturnal gloom. Undeterred by possible charges of conventionality, the composer varies the description by use of the typical pastoral style so obviously suggested when reference is made to the sheep. But he employs his orchestra, noble and eloquent throughout, to a higher purpose when preluding the lines descriptive of the Angel's appearance. Here we find a new representative motive, brief but stately—

No. 3.



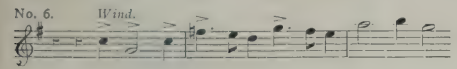
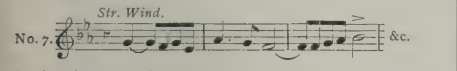
which, with that of the opening heavens, forms the warp and woof of the instrumental texture as the voice describes the unfolding of celestial gates and the splendour flashing forth. Yet another theme presents itself, employed here in anticipation of the angelic "Gloria" presently to be sung—

No. 4.

The fright of the Shepherds is musically embodied in a subject (*Allegro*) not altogether free from suggestion of the grotesque—

No. 5.

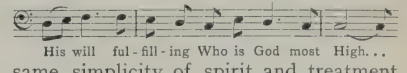
This motive runs, in the orchestra, through the chorus of Shepherds, "O brothers, quick arise," sometimes in unison, at other times in canon. The vocal music, in two or four parts, takes an independent course, quasi-declamatory, but always with effective harmonies.

The Angel speaks comforting words in a soprano solo, opening with a natural reference to the Message theme, while the motive of Terror suggests the still present fright of the

rustic hearers. A new subject is announced in the course of the solo, occurring on the words, "The world shall ring with loud acclaiming shout"—

It recurs later, and now constitutes a leading feature of the number. Dr. Mackenzie seems to us at his best in treating the lines beginning "Though King of all, nor pomp nor show." We have here one of his long-drawn melodies for violins in octaves, richly accompanied by strings, wind, and harp. Into this tune the voice sometimes merges itself, sometimes passing away from it, but in all cases leaving it the supreme expression. The short instrumental passage which ends the number presents a subject already heard in another form—

It is that of the "Gloria" presently sung by the Heavenly Host.

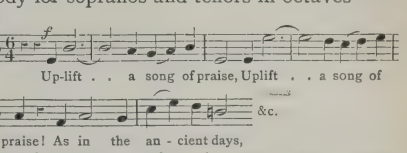
A second chorus of Shepherds, in which they describe the coming of the multitude of Angels, generally corresponds, as to its vocal music, with the first. The orchestra is kept busy throughout among the representative themes above indicated. We now reach the "Gloria"—one of the most scholarly and beautiful numbers in the work. It is written for two sopranos and an alto, with incidental soli for soprano and tenor, and has for central musical thought the motive shown in the last example above. This is always associated with the words "Glory to God," which frequently recur. The general style of the music here is imitative, approximating to that established by the older Church composers, while the orchestral accompaniment (wind), not compelled to deal with representative themes, is laid out for purely musical effect. It begins with the brass chiefly (three cornets, four horns and trombones), other instruments being added till, at the climax, the entire wind band is engaged. A harp and triangle lend their special colouring to the *ensemble*.

The Shepherds now describe the return of the Angels to Heaven, and, with this chorus, the orchestra resumes—shall we say?—its dramatic significance; presenting, as the words give occasion, the theme of Darkness and of the Message, together with reminiscences of the "Gloria" just heard. In the increased vivacity of the instruments we have, perhaps, a suggestion of the Shepherds' excitement as the supernatural manifestation comes to an end. The Shepherds next proceed to discuss what they have seen. First of all, a pastoral melody for English horn, on a pedal bass but otherwise unaccompanied, arrests attention. Its effect seems to be the limitation of the scene to the ordinary horizon of the humble actors, who judge of what has passed from that restricted outlook. The *point d'orgue* continuing, the First Shepherd opens conversation in homely strains, ending with a phrase more or less prominent throughout the number—

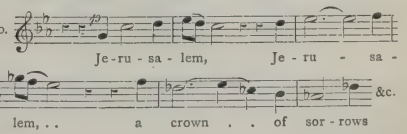


The same simplicity of spirit and treatment pervades the debate. Strings are chiefly used in accompaniment, with a continuous movement of parts, so carried on as to secure musical interest without injury to the prevailing dramatic idea. The number ends with a chorale, "The Word that now we see fulfilled, is ever sure," the full wind band accompanying.

The *Finale* of Act I. is a full chorus with incidental soli for soprano and tenor, "Uplift a song of praise." It opens with an extended melody for sopranos and tenors in octaves—

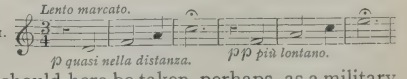


Other themes enter into its structure, among them that (Ex. 6) first heard in connection with the words, "The world shall ring with loud acclaiming shout," but now sung to "The expected Christ is here!" There is, also, a melody connected with the thought of Jerusalem as about to put on her beautiful garments—



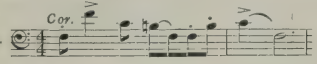
These themes, and some episodical matter, serve for an *ensemble* of commanding effect. At the climax the leading subject is repeated in full choral unison, the entire orchestra accompanying, and, after the voices end, making jubilant reference to the Shepherds' Chorale and the motive of the Rejoicing World (Ex. 6).

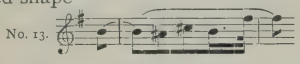
The opening number of Act II. deals with the appearance of a heavenly legion to guard the birthplace of the Holy Child. It has an orchestral introduction in which the subjoined passage for solo cornet (unaccompanied) is played as directed—



and should here be taken, perhaps, as a military "call." Later on, however, it is sung to the words "Shine forth, thou Sun," and thus has another, though, under the circumstances, not unrelated significance. Taking the chorus as a whole, its most prominent feature is a March, with which the orchestra accompanies the voices and suggests the presence and work of

the angelic warriors. The motive of the Shepherds' Chorale occurs here and there with an obvious significance. From this scene of martial pomp to the interior of the Stable is a long step. Not only do we get an effective contrast, but also a delightful piece of music—the Mother's Cradle Song. The connected situation has often engaged the active sympathies of composers, rarely, however, with such felicitous results as in the present case. The melody, sung *sotto voce* and accompanied by muted strings, is exquisite in its tenderness, and set off by masterly orchestration, none the less effective because quiet and restrained. We next pass into the streets of Bethlehem, where the Shepherds and certain people of the place are enquiring for the Holy Babe. At once a recurring theme strikes the ear. It is announced by a horn, and has a kind of open-air effect, fitting it for close attendance upon the Shepherds throughout the scene :—

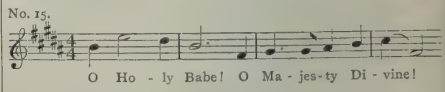
No. 12.

Here, too, the motive of the discussion in the field comes up for further use. The people, more than a little incredulous, ask for the story of the Angels, and the First Shepherd replies in a solo, mainly pastoral in character, but animated withal, and culminating, as the heat of conviction waxes high, in an outburst of rejoicing and thankfulness. During this solo, by the way, the Message theme recurs in an ingeniously varied shape—

No. 13.

The people ask, "But where is He, and where His throne?" A woman speaks of a child born to a daughter of the House of David, and the scene ends with a brief but enthusiastic full chorus, founded on the subject with which the Shepherd closed his solo.

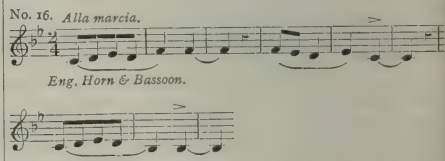
Once more in the Stable, we hear the melody of the Cradle Song breathed softly from the flutes. The Mother again sings—but now of vanishing darkness and returning day, of her love and gratitude, and her sense of awe and mystery. In this solo the music is intensely earnest and expressive, and, if not so immediately attractive as the lyrical beauty of the Cradle Song, has a charm of its own. The theme of the solo and chorus in the previous scene heralds the arrival of Shepherds and People, and attends upon the first question and answer of the visitors and the Mother. Once more the First Shepherd describes the celestial apparition in the fields, his music being chiefly built upon the motive connected with the Opening Heavens (Ex. 1). Coming to the quoted words of the Angel, "Good news to you," &c., the violas have that subject—

No. 14.

which forms, so to speak, the basis of the whole musical structure. The workmanship will be recognised as exceedingly clever and ingenious. When the Mother, having heard the story, invokes with grateful heart the God of Israel, anticipating, like a pious Jewess, the emancipation and final triumph of her people, various themes, now familiar, are recalled, among them that of the Opening Heavens, that heard on the words "Shine forth, thou Sun" (Ex. 11), and that of Jerusalem (Ex. 10). From the exultant solo we pass to an *ensemble*, "O Holy Babe! O Majesty Divine!" full of rich harmonic effects and glowing colour. But it is not upon vocal music that the composer depends for a climax to this scene. The Mother, Shepherds, and People are supposed to kneel in silent adoration around the Manger, while an eloquent orchestra gives expression to feelings which might well be too deep for words, employing the melody just sung—

No. 15. 

A complete musical change now takes place. The Three Kings are approaching with their gifts and homage, heralded by an Eastern March in which Dr. Mackenzie has used Indian scales and rhythms, limiting his orchestra at the outset to English horn, bassoon, strings, and a side drum with loose snares. An idea of the melody may be gathered from the extract subjoined—

No. 16. *Alla marcia.* 

Other instruments join till, finally, the entire band is at work. An Eastern character is preserved throughout the scene ensuing—scales with "augmented seconds" being used, for example—and the whole of this music, coming just when it does, appeals to us with freshness of interest and variety of effect. The final number now appears. It is a quartet and chorus worthy—alike in character and dimensions—to sum up the "wondrous story" All available force is put into it, but not to the end of mere sonority. A note of genuine gladness and even of prophetic enthusiasm rings loud and true throughout the piece. A large and lofty spirit prevails.

By means of the foregoing sketch we have sought to convey a general idea of the scope and structure of "Bethlehem." There will be much more to say after the first performance of the work by the Royal Choral Society on April 12.

FROM MY STUDY.

I have much pleasure in presenting this month, a portrait of George Aspull. The average reader—of course not you, Sir or Madam—exclaims: "And who was George Aspull?" I will answer the question.

In the early years of the present century, George Aspull's father carried some business or other up to the point of failure, and then took to the violin for a living, becoming by dint of perseverance a respectable performer and, it is said, an intelligent teacher of his art. To this man, in 1814, was born a son, the inheritor of his taste and skill, and something more which came direct from the Dispenser of gifts. Manchester had the honour of being the child's birthplace. It may seem strange conduct in a prodigy, but we find it on record that, during the first five years of his life, little George showed no predilection for music. Afterwards, the fire of genius began to burn; making known to the watchful and exulting father that a treasure had been confided to his care. Mr. Aspull at once abandoned the public exercise of his profession, devoting the whole of his time and energy to the training of the wonder-child. The results were astonishing enough to warrant a public exhibition of the boy on his reaching the age of eight, and soon, as a matter of course, he was brought to London, where, in 1823, he played upon the pianoforte to Clementi, and a year later performed before the King and Royal Family at Windsor Castle. The following account of young Aspull's doings in the Court circle appeared in 1825:—

I am your
affectionate Son
George Aspull

"In February, Master Aspull was introduced to his Majesty and a party of distinguished personages at Windsor, when he delighted the company for two hours with his performances. He played many of the most difficult compositions on the pianoforte, with a power of execution scarcely exceeded by the most experienced professors, and with a taste and feeling which no practice alone can give. The King, during the whole performance, expressed his most unqualified delight and bestowed upon this interesting boy that encouragement and commendation which, to the friends of this phenomenon, are doubly valuable from his Majesty's exalted rank and scientific knowledge; and, as the greatest proof of his Majesty's opinion of him, he commanded his attendance at the Castle the following evening, to have another opportunity of witnessing his powers. The Princess Augusta was equally astonished and delighted by the genius of this child and condescendingly turned over the leaves of his books during the whole performance. In addition to his display on the pianoforte, Master Aspull sang four songs in a style which called forth the most enthusiastic plaudits."

From the same writer I gather that the boy used to stand, not sit, at the instrument, that being the position in which he had the most perfect command. He could not span an octave without depressing the wrist, but this did not prevent him from "conquering the most complex and rapid passages that have ever appeared in the form of musical composition." It is also asserted that "with some slight allowance only for those passages requiring greater strength than that to which his little frame is adequate, or combining more distant intervals than his fingers can possibly command, there is no difficulty of execution that

can stop him for a moment." An example is given: "He has made himself master of a piece of most singular difficulty, by a foreign composer whose name is Czerny, who wrote it as a trial of skill for all the eminent professors of Europe, and in order to combine all the mechanical niceties of execution of which the instrument is susceptible." Nothing came amiss to this "marvellous boy." But he could

do more than reproduce the thoughts of others. He was fond of extempore playing, "at which, if permitted to do so, he will pass hours, and with a fluency that would indicate musical notes to be the vehicle by which he could best express his ideas." Of his singing, already mentioned, it is said that, while his voice was thin and weak, he used it with peculiar taste and delicacy of expression. Finally, the contemporary writer says: "His appearance and behaviour do not differ from those of other children at the same age; but his manner, when performing at the pianoforte, is that of a person deeply attentive. The most rapid and involved passages do not produce a change of countenance or any sign of effort. Little study is requisite even for the most elaborate pieces, and those of ordinary difficulty he can execute at once, on being permitted to cast his eye over them before taking his station at the pianoforte.

There is hardly need to say that the gifted and, because of his endowments, unfortunate, lad was made a public show for the sake of the money paid to see and hear him. In 1825 he was taken to Paris and, afterwards, through the British Islands; the premature exertion and excitement having their natural effect upon a sensitive frame in which, from the first, seeds of disease probably existed. Be this as it may, George Aspull, having caught cold at the funeral of Clementi, fell into a decline, and died at Leamington on August 20, 1832, in his nineteenth year. A volume of pianoforte music and songs composed by him was published after his death.

Alfred Crowquill's drawing of Mr. Sims Reeves as he was in 1849 will recall to elderly amateurs a once familiar apparition. The portrait was published when the famous tenor made a figure upon the lyric stage. It will be remembered by the amateurs aforesaid that Mr. Reeves entered upon his operatic career as leading tenor at Drury Lane in December, 1847; that he appeared at Her Majesty's in 1848, and at Covent Garden in 1849.

There are many portraits of "Kitty" Stephens, who charmed the amateurs of these islands in opera-house or concert-room from 1813 till 1835. Some of these are much more often met with than others, and I have selected for reproduction an example which is, perhaps, as little familiar as any. The piquant features and animated expression are well caught by the artist. Catherine Stephens, the daughter of a carver and gilder resident in Park Street, Grosvenor Square, was born September 18, 1794, and began studying singing, under Lanza, at the age of thirteen. Five years later she was popular as a concert artist at various watering-places to which she was taken by her master. Not long afterwards Lanza received his dismissal and was replaced by Welch, who so used his influence that an opening was given her at Covent Garden, where she first appeared (September 23, 1813) as *Mandane* in "Artaxerxes." "She was now nineteen," says a biographer, "her figure, of medium height, was pretty, but inclined to embonpoint; her hair and eyes were dark, and, though not, strictly speaking, handsome, her countenance had an indescribable fascination, owing to the ingenuous simplicity and unaffected sweetness of her nature. Her manner in private life was artless and she was blithe and joyous as a

child. . . . The tones of her voice were rich and dulcet and captivated the ear; its quality was full and liquid beyond that of any other singer in England; its volume was such that it could be distinctly heard above the band and chorus, and its compass reached to the high D." According to Mr. Husk (in Grove's Dictionary) her execution was not very remarkable for brilliancy; she rather lacked dramatic instinct and power, and her enunciation was very bad, but she excelled in the expression of quiet devotional feeling and simple pathos. This means that "Kitty" was before all a lyric singer, and accounts for the special success that attended her in ballads. I cannot here give the details of Miss Stephens' professional career; let it be noted, however, that in 1830 she was earning £5,000 per annum—a large sum when salaries were not as they are now. This money she prudently dealt with. In point of fact, Miss Stephens possessed what may be called wealth before the Earl of Essex, a would-be gallant bridegroom of eighty-two, sought and won her hand. The venerable lord did not long enjoy the society of his wife. Married in March, 1838, he died in April, 1839, leaving the Countess with a splendid jointure and a house in Belgrave Square, which she inhabited till her death on February 22, 1882. Till within a short time of her decease, the Countess of Essex was frequently seen at the Opera. Few, however, out of her own "set," knew her, or associated the unobtrusive old lady with, perhaps, the most brilliant period of vocal art in England.

Seeing, the other day, a reference to Saint-Saëns's "Danse Macabre," I was led to consult such authorities as stood immediately at hand upon the history and artistic exemplification of the grim idea which associates the King of Terrors with instruments of revelry. The task, if not cheerful, proved interesting enough to warrant me in touching upon its subject here.

The preface-writer to an undated edition of "The Dance of Death; Painted by H. Holbein and engraved by W. Hollar," observes with regard to the origin of such lugubrious designs: "The origin of all these is, perhaps, to be sought for in an antient pageant, or religious farce, invented by the clergy for the purpose of at once amusing and keeping the people in ignorance. In this all ranks and conditions of life were personated and mixed together in a general dance, in the course of which everyone in his turn vanished from the scene, to show that none were exempted from the stroke of death. This dance was performed in the churches, and can be traced back as far as the year 1424; it was called the Dance of Macaber, from a German poet of that name who first composed some verses under the same title. Of this person very little is known, but Fabricius thinks the poem more ancient than the paintings." Accepting this statement—

Taylor Pinx.t Hopwood sculp.t

and none carries with it greater authority or seems more probable—it is interesting to make acquaintance with Macaber's verses, an English translation* of which is now before me. The translation was made by John Lydgate, at the expense of Jenken Carpenter, Town Clerk of London (1430), executor of Richard Whittington; and the verses accompanied a representation of the Dance of Death on the walls of a cloister attached to the metropolitan

* The Daunce of Machabree: wherein is lively expressed and shewed The State of Manne, and how he is called at uncertain tymes by Death, and when he thinketh least thereon: Made by Dan John Lydgate, Monke of S. Edmunds Bury.

cathedral. The cloister, paintings, verses and all were demolished and swept away by order of the Protector Somerset, in 1549.

Lydgate wrote a metrical introduction, from which I take a single stanza:

O Creatures, ye that been reasonable,
The life desiring which is eternal,
Ye may seen here doctrine full notable
Your life to lead, which that is mortal,
Thereby to learn in special,
How ye shall trace the Daunce of Machabree
To man and woman ylike natural,
For Death nee spareth high nor low degree.

The form of Macaber's work is this: Death visits a representative of each class of society and, in an eight-line stanza, summons him to the tomb; the victim replying in a similar stanza. A single example will suffice. The grisly figure calls upon a Princess:

Death Speaketh to the Princess.

Come forth anon, my lady good Princess,
Ye must also gone upon this daunce,
Nought may avail your great strangeness,
Neither your beauty nor your gret pleasaunce,
Your rich aray, neither your dalliance,
That whilom couth so many hold in bond.
In love for all your double variance
Yet mot as now this footing understond.

The Princess maketh Answer.

Alas, I see there is none other boot,
Death hath in earth no Lady nor Mastres,
And on this daunce yet mot I nedes fate,
For there nis Queen, Countess ne Dutchess
Flouring in bounty, nor in her fayrness
That shode of Death mot pass the passage,
When our beauty and counterfeit fairness
Dieth, adue then our rimpled age.

Apart from use of the word "dance," there is no suggestion of music, but the various artists who, at different times and in various places, undertook to paint the scenes, eagerly seized upon the grim notion of a fiddling, piping Death, as I shall now show.

Among the most ancient pictorial representations of the Dance of Macaber is that in the Dominican Convent at Basle, a full description of which I have in a work entitled "La Danse des Morts, come elle est depeinte dans la louable Ville de Basle, pour servir d'un Miroir de la Nature humaine, dessinée et gravée sur l'Original de feu Mr. Matthieu Merian. A Basle, chez Jean Rodolphe Im-Hof, 1756." It is a volume almost grotesque in Gothic horrors. On the title-page Death is seen cutting down men and women with a sword, or, with a hideous grin on his fleshless countenance, trampling human beings beneath his feet, or pursuing on a white horse, equipped with lance, helmet, and shield. But with these representations I have nothing to do, being concerned to note that the mediæval painter of Basle (a nameless artist) over and over again depicts Death as escorting victims to the sound of his own music. In the introductory *tableau*, two Deaths, standing on coffins, are blowing pipe and beating drum before a little wayside chapel full of skulls. The monster leads a Pope to the sound of a march played upon a skull with a thigh bone. He pipes merrily to a melancholy Emperor; uses for a King a kind of herald's trumpet, to which is appended a small banner, bearing the "strange device" of a skull; and he hands along a Duchess while twanging a species of lute. A physician marches graveward to the sound of a slender pipe; a Hermit steps to the noise made by two thigh bones upon a lantern, and a musician, carrying a broken wind instrument, is escorted by a very lively Death, having a salt-box and stick in front of him and playing on a fiddle. "Our dance of death is still imperfect," says he, "we want a performer on the clairon. Come along." A Fool is summoned by a Death in cap and bells; and a Pagan woman marches in rear of another to the noise of a bagpipe. Thus does the weird fancy of the artist associate comedy and tragedy, with a true Middle Age relish for making extremes in life touch each other.

The designs of Holbein, engraved by Hollar, are on much the same lines. A dancing Death plays a fiddle before Adam and Eve as they are expelled from Eden; another beats a tambourine in advance of bride and bridegroom; and one plays a trumpet-marine while a companion places bony hands upon a poor pedlar. An old man follows, like a little child, the sound of a dulcimer, and an aged woman is equally attracted by the music of a xylophone.

In Part IV. of "Engravings and Woodcuts by Old Masters, reproduced in Fac-simile by the Imperial Press at Berlin, and published under the direction of Dr. Friedrich Lippmann," there is an "Alphabet of Death" attributed to Hans Holbein the Younger (designer) and Lützelburger, by whom the letters were cut. These little gems are not much bigger than a postage stamp, but each contains a capital letter, backed by a more or less elaborate representation of an incident in the Danse des Morts. One of the designs, besides being terribly suggestive, is grossly indecent according to modern notions; I am, however, not concerned to go beyond the relationship of music to the dance. In A there are two Deaths and no victim. The skeleton figures are opening the ball with sound of pipe and tambourine. G shows a Death playing his pipe over a struggling woman whom his associate appears to be strangling. In I we have a musician writhing on the ground, holding a flageolet in his right hand, while Death, with a mocking smile, blows air into his mouth through a bellows. Nothing can exceed the terrible force of these tiny cuts, and nowhere else, to my knowledge, is the "last enemy" shown at work in such furious fashion. The victims, in nearly all cases, appear as struggling against an irresistible fate.

One other series remains for notice here. I refer to the "English Dance of Death," by Rowlandson, published by Ackerman in 1816, and styled English for the reason that the artist deals with phases of life in his native country. These pictures have the advantage of colour and also of the grotesque fancy of a humorist who could at the same time be very horrible indeed. The frontispiece, showing a

crowned Death seated on a terrestrial globe, dart in hand, a tambourine and pipe hanging close to his head, while lethal weapons, combustibles and poisons litter the ground all about, is one of the most impressive compositions of the kind known to me. Like in character and power is the vignette on the title-page. There skeletons are dancing wildly under the shadow of a ruined church; one capering apart as he plays a flageolet, the others being in groups of four, three of them beating tambourines. Having made this concession to ancient treatment of the subject, Rowlandson takes his own course. His Deaths are represented as doing many strange things suggested by a powerful fancy and depicted with a graphic pencil, but he avoids connecting his ghastly hero with music, save in one plate, where a young lady, taking a dancing lesson, is joined by Death as a partner, to the horror of the professor, who is making off, kit and all. A guitar is supported by a couch close at hand. In Coombe's attendant verse we read:—

One vernal morn, with great delight
She practised for the approaching night.
Some new invented step she paces,—
The teacher played off his grimaces,
And while he boasted to impart
Some added beauties of his art,
She sinks, she faints, she pants for breath:
Alas! it was the Waltz of Death.

The application of music to the grotesquely horrible is a device of the dark ages. Debased in origin, unpleasant in effect, why revive it? X.

"MUSICAL TIMES" INTERVIEWS.

No. II.—MR. F. H. COWEN ON OPERA.

Public appreciation of the first "Musical Times Interview," has exceeded even the sanguine anticipations we had allowed ourselves to form. Dr. Mackenzie's views on opera, besides bringing us a number of letters, in which we are thanked for having been the means of making them known, have been quoted and commented on by the daily and weekly press in all parts of the kingdom. An investigation of the principles which regulate the union of music and drama being at the present day of great importance, we have thought it well to elicit the opinions of other eminent specialists on this subject before proceeding to another. Accordingly we have to-day the pleasure of placing before our readers those of Mr. F. H. Cowen, whose "Signa," produced so recently at Milan, is soon to be submitted to the judgment of a London audience.

Composers as a rule are not fond of theorising. They produce, and leave to others the task of explaining. Mr. Cowen is no exception to this—has, indeed, even less liking for theories than the rest of his kind. It will, nevertheless, be found that his replies yield plenty of material for the serious consideration of thoughtful minds: the lightness of touch apparent here and there will be recognised by all who know the speaker, as thoroughly characteristic.

"*Which is the more important in an opera—the music or the drama?*"

"If I am not to be misunderstood, I shall have to answer this question from two points of view—actual and ideal. I am not altogether in sympathy with the taste of the present day. No doubt the success of an opera depends, now, more on the merits of its drama than of its music. But is this altogether logical? Is it an ideal condition of things? Does it not seem rather absurd that one of the most important of musical forms—for opera is this, most certainly—should depend rather on another art than on music for its success? Yet such undoubtedly *is* the case, and I cannot help thinking this state of things is due to the insufficient musical training of our public. If operatic audiences were more musical they would not allow so much of their attention to be absorbed by the drama. At present, given a strong subject, and the music may be comparatively trivial; whereas, let opposite conditions obtain and failure is certain. Is this fair? Surely, if a weak libretto have power to nullify the success of good music, comparatively mediocre music ought equally to have the effect of nullifying a good libretto. But it hasn't—and music suffers in consequence. Some of the most beautiful music is practically dead, and a good deal that might be better flourishes—not by reason of its own merits, but because it has got itself luckily married! From sacrificing the drama to the music (or, rather, to the singers) we have gone to the other extreme and sacrificed the music to the drama. At least, we might consent to their being placed on an equality! My *ideal* opera, however, I confess, is one of which the prominent feature would be music."

"*What would be the essential features of your ideal libretto?*"

"Well, for one thing, the story should be intelligible without the aid of words—as, for instance, in a good *ballet d'action*. The subject should appeal strongly to the feelings, and should yield, quite naturally, a succession of scenes or situations calling for reasonably extended musical expression. It has already been pointed out by Dr. Mackenzie that the action of a play that is to be sung—*i.e.*, an opera—will necessarily be slower than that of one that is to be spoken, and so it should be; but it seems to me that the tendency of ultra-modern opera is to move more quickly than a play, and that is precisely one of the things I do not like. But everybody now-a-days is in a hurry. The scenes, incidents, and motives of my ideal opera libretto would be broadly outlined—conceived with a view to their easy comprehension even without verbal aid. The libretto of a good dramatic cantata, as now understood, is not a bad illustration of what I mean; but of course scenic requirements would have to be far more carefully provided for in a work intended for the theatre."

"*What kind of subjects do you consider best suited for opera—mythical, legendary, historical, or domestic?*"

"Those which I would like to call the Romantic-domestic kind seem to me to be best suited for modern opera. Subjects, for instance, in which the supernatural is blended with strong human interest. We have examples in 'Der Freischütz,' 'Faust,' 'Lohengrin,' the 'Flying Dutchman.' Tragic operas are generally more effective than those with happy endings; but of course there are many excellent *libretti* the plots of which end happily—'Fidelio,' for instance, and 'Sonnambula.' I believe that subjects like these—treated on modern lines *as regards form*—would be successful. The present rage for subjects of a tempestuous kind will, I fancy, not last long. Violent paroxysms must, in the very nature of things, exhaust themselves quickly. Historical events may, with perfect propriety, play a secondary part in a libretto—may form a background, as it were, or help to give local colour; and no doubt a *really great* historical character might be made the chief subject of a libretto, with good results, provided the period were sufficiently remote and the individuality of the character not too well known. Queen Elizabeth, for instance, would not do—nor Henry VIII. But perhaps it will be said that great remoteness turns the historical into the legendary. I have a great liking for subjects of the kind known as the 'Poetical Idyll,' with or without supernatural interest. A love interest, however, is *de rigueur*. An opera without strong love interest is, I consider, a decided mistake. It by no means follows that a strong subject means a strong libretto—and this is often forgotten. A strong subject may be weakly handled by the librettist, and, on the other hand, a gifted writer may make a strong drama out of the most unpromising subject-matter."

"*How far should the musical treatment of an opera depend upon the class of subject?*"

"Well, in the works of composers of the past, there is not much difference between their treatment of one libretto and another. In this respect modern composers are more particular. Melody, harmony, rhythm, orchestration should, of course, be appropriate to the emotions expressed in the libretto; but as the same emotions might appear in subjects otherwise very different, I do not see how any music can so belong to a subject that it would not fit another. The expression of music is not definite enough for that. By *association*, of course, certain music may identify itself with a subject—for instance, we cannot *now* imagine the music of 'Lohengrin' in connection with any other subject."

"*What number of acts do you think best for an opera?*"

"Oh! seeing the present tendency, I am seriously thinking of writing an opera in less than one act. Brevity has long been recognised as the soul of wit, but in the present day people want it to be the soul of everything else too. All through life it is the same. We are jaded—we want continual stimulation—we want all our emotions at once. Is this high pressure to last? I, for one, devoutly hope not. If the requirements of art, rather than those of the public are considered, the number of acts in an opera should depend entirely on the subject. If it be strong enough and seems naturally to require six acts for its proper development and completion, it ought to have them. If one act is too much, then don't write the opera at all! I see no reason why, under proper conditions, two acts should not be made as effective as any other number. In a three-act opera the public is almost sure to pick out one act as being the weakest. With two, this risk is minimised. A two-act libretto cannot develop much in the first act and the second is therefore almost bound to be the stronger. I do not regard any particular number of acts as an ideal form, however—the subject must decide."

"*Do you believe in the 'Leitmotif' system?*"

"Yes, but not when carried so far as we see it in Wagner's later works. I like it to be suggestive and reminiscent. It is also, I may tell you in confidence, very useful—to the composer. When in doubt, play *Leitmotif*—but I am revealing secrets of the trade!"

"*Should the music of an opera be continuous (as, for instance, in Wagner) or divided into separate numbers?*"

"More or less continuous; not to the extent it is carried by Wagner, but with occasional pauses to give relief to the ear. The division of an opera into numbers, however, does not necessarily imply that these are detached; it may be made for the sake of convenience (in rehearsing, &c.). At the same time, it is only fair to remember that some of the most successful modern operas—such as 'Faust' and 'Carmen'—have been written in absolutely detached numbers. Personally, I advocate the continuous system, with, as I have said occasional places for the ear to rest on."

"*Which should predominate—voice or orchestra?*"

"The voice. Let the orchestration be as modern in treatment and style and as full of good workmanship as you like; but it should never obtrude on the ear while the character on the stage is singing anything important."

"*What distinguishes 'Dramatic' from other music?*"

"One important characteristic of Dramatic music is that everything is laid on with a much coarser brush, so to speak—the effects are broader, cruder, stronger. Much as scene-painting differs from work exhibited in a picture gallery, so music for the theatre differs from that intended for the concert-room. In an opera you do not want the polyphonic detail

of a symphony, for instance. The rapid transitions which break up symmetry are naturally often required, but I do not think this constitutes, or is indeed essential to, dramatic music. Music can surely be dramatic in expression while, at the same time, symmetrical in form!"

"*Do you approve the use of 'local colour' in operatic music?*"

"If the locality be an important feature of the subject—yes!—not otherwise. There are only a few such 'colours' that can be safely used, and these are obtained mainly by imitating peculiarities of folk-song. If used discreetly, however, they are decidedly effective."

"*Which, in your opinion, is the greatest opera?*"

"On the principle that there are only two kinds of music, good and bad, a great opera is a great opera, and there is no greatest—comparisons are 'odorous.' As well ask who is the greatest composer—though in that case I should certainly be tempted to say F. H. Cowen!!"

"*As to spoken dialogue in opera—do you approve it? And do you like it when accompanied by the orchestra?*"

"I do not like spoken dialogue in opera at all. The transition from music to speech and from speech to music is so abrupt that, to me, it is always like a slap in the face. It is true that in a juvenile indiscretion I once committed—an opera named 'Pauline'—spoken dialogue occurs, but we won't speak of that. In comic opera of course spoken dialogue may pass. I mean 'comic opera' in our sense, not French *opéra comique*—that, I must confess, I always think improved when the dialogue has been set to music. Just one occasional word or phrase spoken instead of sung, to give special emphasis, may be effective, but that is all."

"*What special gifts are required in a composer of opera?*"

"The most important gifts—taking for granted the power, natural or acquired, of writing an opera at all, of using an orchestra skilfully, and so on—are:

"1. The gift of melody.

"2. The power of expressing the various emotions of human life by means of music—so far, at least, as the art permits.

"3. The gift of interesting the public without lowering himself.

"4. The gift of knowing a good libretto when he sees one, and even being able to plan one, though not able to write it.

"5. The gift of finding an *impresario* willing to produce his operas and a publisher willing to bring them out—and pay for them!"

The "History of the Handel and Haydn Society of Boston, Massachusetts," of which Vol. I.—prepared by Messrs. C. C. Perkins and J. S. Dwight, and recording the Society's doings from its origin in 1815 to the close of its seventy-fifth season in 1890—has just been issued, contains much curious reading. The book opens with an interesting sketch of the progress of choral music in New England during the seventeenth and eighteenth centuries, from which it appears that during the second and third decades of the latter much opposition was made by the unco' guid to the introduction of singing "by note" instead of "by ear." Among the objections urged were "that the next thing will be to pray by rule and preach by rule, and then comes popery; that it savours of witchcraft to sing a tune by following printed characters with the eye without having first learned it by ear (!); that singing by note will bring about the use of instruments; that the names of the notes are blasphemous (!)" and so on. The contest raged for twenty years, but Boston having, in 1820, set the example, the practice of singing by note was gradually adopted even in the country towns. That entire absence of a sense of humour revealed in the objections just given is further shown by the text of some of the hymns sung—with perfect gravity—at that time. Here is a specimen:

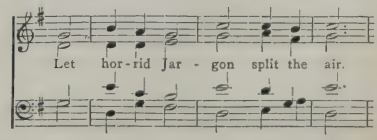
Ye monsters of the bubbling deep,
Your Maker's praises shout;
Up from the sands, ye codlings peep,
And wag your tails about.

An extraordinary influence was obtained, at the end of the eighteenth century, by William Billings, a tanner, on whom falls the distinction of being "the first native self-taught American Composer." He is thus described by one who knew him intimately: "He was somewhat deformed in person, blind of one eye, with one leg shorter than the other, and with a withered arm. His voice was stentorian and his habits repulsive. He used to carry snuff in his waistcoat pocket and take it by the handful." This eccentric worthy composed the tune "Chester," called "the Battle Hymn of the Revolution," the only one the Continental pipers were allowed to play when on the march.

The aim of Billings was, to quote his own words, "to tickle the ear, to rouse the attention dulled by the drawling tunes of past times. My music has more than twenty times the power of the old slow tunes; each part straining for mastery and victory, the audience entertained and delighted, their minds surprisingly agitated and fluctuated, sometimes declaring for one part, sometimes for another. . . . Oh, ecstatic! Rush on, ye sons of Harmony." "And rush on they did!" adds Mr. Perkins. "The chorus," says Channing, "chewed the tune and swallowed the words," and a practical illustration of the effect was furnished one evening when a couple of cats were hung by their hind legs over the shop sign at the composer's door, on which "Billings's Music" was conspicuously inscribed. Censured for his use of discords, Billings published a tune called "Jargon" set to these words:

Let horrid Jargon split { the / my } air / ear
And rive { the / my } nerves asunder;
Let baleful discord split the ear,
As terrible as thunder.

Here are the first four bars of this (de)composition:—



(the rest is to match); and here are the directions for its adequate performance: "Let an Ass bray the

Bass, let the filing of a Saw carry the Tenor, let a Hog who is extremely hungry squeal the Counter, and let a Cartwheel which is heavy loaded, and that has been long without grease, squeak the Treble."

Billings published six collections of hymn-tunes, mostly of his own making, and "through sheer impudence kept the New Englanders under his yoke for more than a quarter of a century," a period known as the Dark Age of music in New England. In 1786 was founded the Stoughton Musical Society, notable as the first organisation of the kind in America. At least a dozen others—among which the Massachusetts Musical Society deserves special mention on account of the elevation of its aims—came into existence within the next twenty years, and prepared the way for the now famous "Handel and Haydn," which gave its first Concert, consisting of the first part of the "Creation" and a number of airs and choruses from "The Messiah," "Judas," and "Israel," on Christmas night, 1815. From that time to the end of 1890 the Society had given 675 Concerts; never less than one, and as many as twenty-two in one year; had held nine Festivals in Boston, and taken part in three in New York, besides assisting at various public ceremonials of national importance. Appended is the number of performances given during this period of a few of the most important works:—"The Messiah," 82; "Samson," 33; "Judas," 17; "Israel," 8; "Creation," 63; "Elijah," 47; "St. Paul," 14; "Hymn of Praise," 19; Bach's "Passion," 8; Beethoven's "Mount of Olives," 13; "Choral Symphony," 7; Spohr's "Last Judgment," 9; Gounod's "Redemption," 5; Rossini's "Moses," 45; "Stabat Mater," 27. In the annual address for 1890 the President, Mr. A. Parker Browne, expressed his belief "that our fund will increase to such figures that we need never have to think of a work proposed for performance, 'Will it pay expenses?" but only 'Is it the right thing to do?" Admirable; but a consummation even more devoutly to be wished is that the two considerations should become identical.

Among the literary curiosities enshrined in the volume is the following letter, which Mr. Perkins solemnly avers he received during his last year of office:—

Clarksburg (Va.),
July 27, 1850.

Messrs. Handell and Hayden.

Gentlemen,—Hearing from a gentleman lately from Boston that you were the instructors of a musical society in that place I take the liberty of addressing you a few lines for the purpose of obtaining some information regarding your Society, and you will please excuse the liberty I have taken, as I am an entire stranger to you. I wish to know the terms upon which you take scholars for instruction, and whether you take any for their services who have not the means to pay for their tuition. I have thought lately of cultivating my taste for music, which I think is very good, or at least tolerably good. The first time I attempted, I could play a tune on the violin, and in three or four days I could play most any tune I knew except some difficult waltzes or reels. I can play on the flute as well, or very nearly as well, as our best performers, and some of them have been to our fashionable watering-places playing. Besides playing on several bass instruments, on the accordion and the piano, but I never tried the piano but once, and I played a tune on it then. I can play some ten or twelve instruments altogether. Please let me hear from you soon, and if your terms suit, I can give you most any number of certificates of my musical talents. Awaiting your answer.—I remain, yours faithfully, ———.

For the suppression of his name this genius has to thank the charity of Mr. Perkins. His friends also have reason to be grateful.

A long and interesting interview with Mr. Edward Lloyd appears in the current number of the *Strand Magazine*. The article contains a number of illustrations, among them being portraits of Mr. Lloyd's father and mother. The former, Richard Lloyd, also a tenor, held a vicar choralship in Westminster Abbey; his wife was a daughter of J. L. Hopkins, a professor of music in the Royal household of George IV. She gained a King's scholarship at the Royal Academy of Music for pianoforte playing when only seventeen. At seven years of age little Edward became a Westminster choirboy under James Turle, who took him under his special care, and procured him his first engagements. It is amusing to read that at twenty years of age Mr. Lloyd sang at a church in Belsize Park for thirty pounds a year. Then his uncle, Dr. J. L. Hopkins, Organist of Trinity College, Cambridge, gave him a post in the choir there at £120 per annum. There was a trial for the post, however, and at this Mr. Lloyd sang "If with all your hearts." Here is a confession from his own lips: "I felt on that morning just the same as I do now, when about to fulfil any engagement I may have on hand: anxious, fearfully anxious." Of his first important engagement, when he sang in Bach's "Passion" Music at a Gloucester Festival, Mr. Lloyd says: "There were 2,000 people present. It did me a lot of good. I was very nervous, and my nervousness gave birth to *feeling*. A cold singer is no good!" Mr. Lloyd has, of course, exceptional opportunities for studying the bent of public taste. "Oratorios," he remarks, "still hold their old power over the public; . . . In Chicago, where we sang "The Messiah" twice, there were over 5,000 people at each performance; but if you want to really understand how these glorious works are loved and revered, go into the Black Country on the occasion of a big musical gathering, and watch the masses come in with their music-scores under their arms. I have seen the galleries crowded with miners, who drink in every note, and applaud in the right places too." Mr. Lloyd has often been asked to sing in opera, but has always declined, and tells us that he has never regretted his decision. He has made but one appearance in costume in his life, when he took part in a performance of Mendelssohn's "Son and Stranger" at the late Mr. Henry Littleton's house in Belsize Park, on July 7, 1871. It may interest our readers if we supplement the information given in the interview by saying that the cast on that occasion included Miss Emily Spiller (*Lisbeth*), Miss Sabilla Novello (*Ursula*), Mr. Thurley Beale (*Kauz*), Mr. Alfred Bell (*The Mayor*), and Mr. Charles Fry (*Martin*). Mr. (now Sir) Joseph Barnby and Mr. Willem Coenen were at the pianoforte. Mr. Barnby conducted, and the stage manager was Mr. Alfred Littleton.

It is on record that Mr. Paderewski spoke or wrote a certain sentence in praise of the instruments to which he accords his preference. Now, this important utterance is already extant in two versions. In certain programmes both readings appear on different pages. The question is, did Mr. Paderewski say "Play only upon an Erard whenever obtainable," or "I play only upon an Erard wherever obtainable"? Passing over the different readings in regard to the penultimate word (though

nothing can be unimportant in dealing with such a subject as this), it remains to be decided whether the mood of the original sentence was indicative or imperative. If the pianist merely stated that he plays always upon an Erard, the fact is so patent to mankind that the dictum seems hardly necessary, and therefore we are compelled to suspect a hidden meaning. On this assumption, it is not impossible that "wherever obtainable" contains the gist of the remark, and we are to believe that if he sees an Erard pianoforte anywhere—in a shop, or being carried through the streets in a van—he is immediately seized with the desire of performing upon it. What traps might be set by clever persons in society who grudge their guineas for stalls if they were to have their Erards brought into the hall and the door artfully left ajar! No sooner does Mr. Paderewski appear in the street than they are sure of hearing him for nothing. The pianoforte is "obtainable," and they are bound to have a recital in their own home. If, on the other hand, the mood be imperative, and the artist has really issued a command to the world to play on nothing but Erards, what a noble vision rises upon the imagination—of the British public hewing their Broadkinsons and Kirkcollwoods into firewood, despatching their Bechsteinways and Blüthmayers to their various countries, and then trooping to Marlborough Street to obey the mandate. Which of these dreams is to be realised? None but Mr. Paderewski, or the fortunate person to whom the remark was addressed, can tell us. We await with impatience the issue of a really authorised version of the text.

We remember reading in a book by Max Adeler about a man who invented a scheme for making Patent Office reports interesting. This scheme (which was accomplished by working the various inventions into an interminable penny romance) has been paralleled in sober earnest by another American gentleman, who has actually succeeded in making a music publisher's catalogue entertaining. This triumph of humour is effected by giving a picturesque description of every single item in the list—sacred, secular, and dance music alike. How the worthy man's command of language could last out is a marvel, but he finishes up even more brightly than he begins, and his remarks are fraught with gems of expression such as none but the American writer can light upon. English reviewers in search of something new to say about ordinary anthems and part-songs would do well to learn variety of utterance from this brilliant creature—though heaven forbid that they should deliberately imitate him! Dr. Mackenzie would perhaps not like to have his "Bethlehem" noticed in the style of language our author adopts over an anthem bearing the same title:—

A soprano and alto duet coming in after a brief prelude is always very beautiful. This is one that will make even plain voices sound lovely. The chorus gives each voice a splendid leading, so that it does its best and fetches up at the end "in the city of gold." What more?

Of another he says:

The congregation would like to sing this anthem if they could. It is their sentiments, both words and music. Seeing they can't sing, they will love the singers who can and will sing it. It has full, rich chords, good contrasts of loud and soft, and is in every way beautiful. The closing passage is a shouter.

Of another:

Good variety. A polite bass beginning and a sweet tenor coming in, then a pure soprano and a nice alto coming in. These are lovely.

Or, again:

"What fine music!" they said the Sunday the choir sang this anthem. It is a strong chorus of unusual variety and effect. Will awaken admiration on first hearing. Organist has a good part. Singers need to practise. Not difficult, but a little fragmentary. Good for any joyful occasion.

But it is over the more difficult, because extensive, field of dance music that our cataloguer careers with most unbridled tongue. One piece he tells us is "beautiful through the open window"; another "might be played at meal-time if provision is plenty, as it makes the table very alluring"; and yet another "good for church voluntary if played without the preacher's knowing the title." But perhaps his greatest triumph is achieved over a Waltz with the odd title of "Thus and So":—

This beautiful Waltz is in every respect thus and so. To an audience made up thus and so (as most audiences are) the effect of this piece when played thus and so is most extremely thus and so. The fingers must be trained thus and so, in order to bring out the expression thus and so, but practice thus and so will accomplish it, and is of the very best kind. Good for all occasions when music, thus and so, is wanted.

We unfeignedly wish that this gentleman could be engaged to brighten up the pages of the London Post Office Directory or Bradshaw's Railway Guide. These would be fields more worthy of his great talents.

Herr Siegfried Wagner's appearance at Berlin, where he recently conducted a number of his father's compositions at a Concert of the Berlin-Potsdam Wagnerverein, has elicited a remark from a French contemporary which will find a responsive echo in many hearts. "Let us hope," says the writer, "that he will bear the burden of his illustrious name more lightly than the son of Mozart, whose gifts as a musician would have been far more generally appreciated if the shade of the composer of 'Don Giovanni' had not always been hovering over him." Herr Siegfried Wagner's *dëbuts* at Leipzig and Berlin are interesting in that they bring up the whole question of hereditary talent in music. Without venturing to dogmatise on this thorny topic, we think it will be conceded that in music, as elsewhere, there is not a single instance of pre-eminent genius manifesting itself in two successive generations. The case of Bach and his sons comes nearest to the exception that proves the rule, but the other really great composers either left no children—like Beethoven, Handel, Schubert, and Chopin—or else their sons and daughters never attained to more than mediocrity. In some instances, perhaps the most fortunate for the children, the latter have embraced some entirely different calling. It is much the same with the really great *virtuosi* and singers. Amongst vocalists many instances will be readily recalled of sons and daughters following in the footsteps of their parents, but even here it is difficult to point to a case where it has not been *longo intervallo*, unless we make an exception in favour of the old Garcia, father of Malibran and Pauline Viardot-Garcia. In the case of orchestral players excellence is often maintained from generation to generation. In short, genius rarely if ever repeats itself; talent, on the other hand, frequently passes in an almost equal measure from father to son and son to grandson.

The announcement that Mr. W. T. Best has been compelled to resign his position as Organist of St. George's Hall, Liverpool, owing to continued ill-health, will be received with universal regret. For

over fifty years Mr. Best has held appointments as organist in Liverpool; he was also for some time organist at the Panopticon in Leicester Square, and subsequently at the Royal Albert Hall. Mr. Best is admittedly one of the finest executants this country has known, and he brought pedal playing to a perfection not hitherto attained. It may not be so well known that Mr. Best is also an accomplished pianist, and possesses the rare faculty of "drawing" the tones from the pianoforte. Those who have been fortunate enough to hear him on this instrument in private have realised that Mr. Best disproves the adage that "a good organist cannot be a good pianist." Since 1880 Mr. Best has been the recipient of a pension of £100 from the Civil List, conferred on him in recognition of his services to musical art. Mr. Best is not widely known as a composer, but his organ arrangements have met with universal acceptance.

FACTS, RUMOURS, AND REMARKS.

So Hans von Bülow has entered into rest, and those with whom he was in the habit of associating are, perhaps, assuring themselves of a quieter time henceforth. He was a strange character, not quite to be understood, perhaps, without reference to the abnormal conditions which developed themselves late in life. I had extremely little personal intercourse with him during his English engagements, for the reason, no doubt, that it became my duty to criticise certain features in his pianoforte playing with considerable sharpness, and Bülow was not the man to be cordial under such conditions. Of his sensitiveness and his command of epistolary vituperation I once had striking proof. Taking offence at a remark in a journal then under my editorship, Bülow addressed to me a letter which I preserved for years as a masterpiece of objurgation—nay, of verbal ferocity. I made no reply, knowing that a man at boiling point should not have the fire stirred under him, and when I met the Doctor some time later he appeared to have forgotten all about it.

Curiously enough, Bülow was not unconcerned with the events which led to the receipt by me of another letter, also profusely abusive. Such things must come to critical men who are not afraid to speak out, and sometimes one of them is worth keeping as a monumental specimen. Let me add that, in this particular instance, I deserved rebuke, because there was no occasion, when writing about Bülow as a musician, to call him an "irregular connection of Wagner." But you know as well as I do, most excellent reader, that in a foolish world one cannot be always wise. I was promptly punished. An anonymous lady sat down to her desk and poured over several sheets of paper a virulent acidity of language not often equalled :

> With fiery eyes, and with contracted brows,
> She coined her face in the severest stamp,
> And fury shook her fabric like an earthquake.

I trust the good woman felt better after the relief of discharging what Shenstone calls "fiery spirits which cause a preternatural fermentation." But I was wrong, undoubtedly—at any rate, so it seems to the more philosophic judgment which comes with years.

My good friend and fellow-labourer, Philip Hale, of Boston—to whom cordial salutations—has taken note of some remarks made in this column upon his objections to the First Symphony of Brahms, and, also, of what he calls my own "affectionate" words anent the "Bohemian Girl." Well, one is generally tender in speaking of long familiar friends, however much they may be in rear of the age, and I confess to a sentiment when the "Old Gyurl" is concerned. Mr. Hale goes on to point a moral, drawing for that purpose upon his bibliographical lore. The Rev. Martin Madan having written a "Treatise on Female Ruin"—in effect, an argument for polygamy—Sir Richard Hill answered him in another pamphlet, the introduction to which contained the following remarks: "I am sensible it will afford a singular pleasure to many that we have thus entered the lists together. But let *such* unhappy persons enjoy *such* pleasure. It is of no better sort than that which the malice of Satan excites; or, rather, it is that which excites Satan himself when he can cause Judah to vex Ephraim or Ephraim Judah. But it is a melancholy consideration that what will afford malicious glee to the children of the wicked one will prove the cause of heartfelt grief to the children of light." I take the hint, good friend. We will not entertain the children of the wicked one with a sparring match, but join forces and put them to rout.

With reference to a remark of mine that the cases are very exceptional in which musicians have died out of their beds—its application, as the context showed, was limited to famous masters—a correspondent, Mr. Herbert W. L. Rumsey, forwards a number of instances to prove that, as regards the profession generally, the exceptions are by no means few. Mr. Rumsey goes as far back as Taillefer, but I will take up his record with Claude Goudimel, killed in the Bartholomew massacre. After him, my correspondent mentions Alessandro Stradella (to whom I also referred), assassinated in 1681; Lully, who died of an abscess caused by an accidental blow from his own *bâton;* Michael Wise, who received mortal injuries in a Salisbury street row; Henry Carey, who committed suicide in 1743; Thomas Linley (Junior), drowned at Grimsthorpe in 1778; John Wyne, committed suicide in the same year; Robert Cooke, of Westminster Abbey, drowned in the Thames, 1814; Sebastiano Raldi, killed by the explosion of a cooking vessel, 1820; and Charles Leuner, who committed suicide at Philadelphia, 1857.

Continuing Mr. Rumsey's list, I find the names and fate of Isaac Nathan, a song composer, run over at Sydney, 1864; Philip P. Bliss, killed in an American railway accident, 1876; Virginia Gabriel, thrown from her carriage and killed, 1877; Goring Thomas, run over by a train, 1892; Anton Dubrucq, run over at Hastings, 1893; Friedrich Lissmann, found dead in a Hamburgh street; and Julius Handrock, suddenly called away while proposing a toast at his own silver wedding. I am indebted to Mr. Rumsey for the trouble he has taken in drawing up this record. By the way, there is some doubt as to the suicide of Carey.

Friendly readers have sent me, for the present number, quite a large assortment of curious concert notices. I can deal only with a few of them. In one I read that "a cornet solo, 'The Better Land,' was capitally played by F. H. Cowen." I know Mr. Cowen as the composer of a song so-called, but it is new to find him playing the melody on a cornet.

In a Staffordshire paper I read, concerning Madame Patey, that the "rich resonance of her lower notes still remains good," while of Mrs. Trust

it is stated that she "established herself a thorough favourite and her return visit at any future time will be heartily welcomed." This writer has his own idea about the meaning of "return visit." A Bury St. Edmunds journal points out appreciatively that, in the performance of a certain orchestral piece, "the tuneful rattle of the mill, produced by some aptly worked source, was distinctly perceptible amidst the music of the instruments." The audience rose to the mill, if not to the music, and "could not be silenced" until a repetition began. This critic praises the orchestra because, in playing the "Express Train" galop, the puffing of the engine was finely executed. A violinist was "rewarded with a vociferous encore, and in reply bowed; but that was not enough for the audience and he had to again perform." Alas, poor mother tongue! Of a lady it is said that "she has often sung in London, and she cannot but be gratified at her cordial reception in Bury." I should think not indeed.

In the course of a "puff preliminary," a provincial paper mentions that Mr. So-and-So will sing "The Village Blacksmith" and "The Little Grey Fat Man," adding, "his rendition of these items will probably justify his recent appointment as basso in one of our leading churches." Delightful! especially "rendition of items." Here is another gem from the provincial jewel-box: "She sang most artistically, with a rich sweetness in her upper notes that more than counteracted the suspicion of floridness in the quality of her voice."

Apropos to the mangling of our English language in notices of concerts, I have a letter from the Rev. W. E. Stebbing, of Morpeth, who, like most men of taste, feels it very keenly. Mr. Stebbing writes: "But is it not time also to protest against the ridiculous words now made to do duty in musical reports—*e.g.*, rendition, recitalist, and the like? I don't know whether, in their journalistic days, Schumann or Berlioz ever so disgraced their respective tongues as to coin or pass anything like the new nouns and verbs that are creeping into the English language 'as she is wrote' by musical journalists. Mr. Francis Espinasse has lately informed us that journalism is the grave of literary ambition. When I see these attempts to renovate our English speech I hardly agree with him. It seems to me that, after its kind, a journalist's literary success is, like Solomon's temple, 'exceeding magnifical.' I heard the art of organ-playing described the other day as 'organism,' and was horrified to see in print—actually in print—the word 'pianism!'"

The foregoing is not the entire plaint of the reverend writer, who continues: "Perhaps I should not allow all the blame to fall on musical journalists; but at a local Concert here in Northumberland an enthusiastic young scribe reported that a gentleman 'chairmanized the proceedings'; and that is a sample of the stuff served up daily in the name of English journalism. For some reason or other music is the chief topic on which these criminal attempts to mar our English tongue are fastened. That it offers wide scope to the rolling, meaningless froth of incompetent literary donkeys is painfully evident. It is the one topic which seems to turn an otherwise level-headed young man into a would-be poet."

There is only too much truth in the allegations of my correspondent; but I should like to point out, not in excuse of criminal assaults upon our language, but in palliation of sometimes uncouth word-coinage, that English terminology is curiously deficient with regard to music. How many synonyms have we for "performance"? "Rendering" is one, and "reading" is, under certain conditions, just allowable as another, while "execution" stands for a third, and "delivery" for a fourth. The poor musical critic, having to notice, perhaps, the doings of half-a-dozen soloists, to say nothing of choir and orchestra, in the course of a brief report, soon uses these up, and then is tempted, by way of avoiding repetitions, to questionable expedients. Hence, no doubt, the genesis of the hideous "rendition," use of which should disqualify a reporter for further service. I question whether, after all, these monstrous words are made in England. They are mostly an American product.

A correspondent sends me a Cardiff journal in which "Fra Diavolo" is once and again ascribed to Donizetti. I have the best reason for knowing that a critic may, in this manner, sin against his own knowledge as the result of some passing obfuscation. Many years ago, I wrote what I thought to be a careful notice of an operatic performance, and, on reading the "copy," was horrified to find the work under review spoken of as due to a composer who had no hand in it whatever, and would not have touched it with a pair of tongs. This must have been "unconscious cerebration," with a malignant imp in temporary control of the cerebrum.

I see, in American musical journals, that Rossini's "Barber of Seville" is to be performed in New York with all the characters represented by ladies; Madame Calvé, for example, taking the part of *Figaro*. Let us hope this report is not true, because, if true, it is disgraceful. I read, further, that the suggestion came from Mr. Mancinelli. When I am compelled to believe a story so injurious to the conductor's fair fame, I shall add that Mr. Mancinelli ought to know better, and probably go on to something more emphatic.

The recent death of Sax, the musical instrument maker, has reminded a writer in the *St. James's Gazette* of an adventure which placed not only that gentleman, but Brandus, the publisher, and J. W. Davison, musical critic of the *Times*, in very grave peril. Sax and Davison were breakfasting with Brandus on the morning of the *coup d'état*, the street at that hour being filled with troops, when, as alleged, a shot was fired at the soldiery from one of the windows of the house. Very promptly, indeed, Piou-Piou forced his way into the premises, arrested the innocent breakfast party, and haled them before the officer commanding in the street. "Shoot them," said the officer, and shot they would have been in a few moments; but, luckily, a General rode up and recognised Sax, with whom he had had some personal relations. By his orders, the three prisoners were confined in an adjacent passage where was a gate at either end. There they remained till, the trouble being over, they were set free. I have heard Davison tell this story more than once, but it was hardly a favourite with him.

Our Teutonic cousins are sometimes spoken of as good linguists, but there is at least one German with peculiar notions of English. The following circular issued by him was received in London recently:—"Honourable Sir,—presently I am permitting to offer you fiddle-sticks in artful furniture. The reputation

of my office, founded 1876, will engage for solid labour. I have in store fiddle-sticks in every piece of wood. I am making already in pure silver furniture for 16 sh.—Prices neat cash with 5% discount.—In hope, that this profitable offer you gives conveniency to orders, signs," &c., &c. "Fiddle-sticks in artful furniture" is a masterpiece of the verbal grotesque.

The *Times* calls the music of the *Saviour* in Gounod's "Redemption," "curiously inappropriate." I should myself style this a curiously inappropriate remark.

Extract from "words for music":

My spirit left behind awhile
Its heritage of sorrow;
The world remembered not her guile,
To-day forgot to-morrow.

The writer's meaning in the last line is not difficult to guess, but the idea of forgetting that which has never had an existence is somewhat odd.

The rulers of Hants County Asylum have a frugal mind. They want an organist, a band-master, a pianist, an assistant-dispenser, and a deputy-head attendant. These five single gentlemen they expect to find rolled into one, and accordingly advertise for him, offering £45 a year, with board and lodging!

As there appears to be some doubt whether Mr. Santley ever played the part of *Mephistopheles* in Gounod's "Faust," it may be well to state that he did so at Her Majesty's Theatre, nearly thirty years ago, with Madame Sherrington as *Margaret*, Mr. C. Lyall as *Valentine*, Madame Florence Lancia as *Siebel*, and Mr. Sims Reeves as *Faust*.

The North Staffordshire Musical Festival is congratulated upon showing a balance sheet with £40 to the good. The sum is not large, but it will serve to encourage guarantors and others who, after the meeting of 1890, were inclined to faint-heartedness. It proves, moreover, that the Committee are on the right tack. More power to them.

Bournemouth has engaged Mr. Dan Godfrey, jun., as municipal music-master, and will spend about £5,000 on a band, &c., during the present year. The seed is good and plentiful, the harvest should be abundant.

Joseph Bennett.

HANS VON BÜLOW.

The death of Hans von Bülow, though in some respects a merciful release, in view of the physical and mental ailments which had clouded his last few years, has nevertheless come with a painful shock to his many admirers. He was not a young man, having completed his sixty-fourth year, but with a more evenly-balanced temperament might have looked forward to many years of activity. *Dis aliter visum*. As a last resource he set out, with his wife, at the end of January, in the hope that the African climate, if it did not restore him to health, might at least bring that alleviation which his doctors had been unable to afford. But he can only have been but a few days n Egypt before the end came. It was at Cairo that he passed away, and by a strange coincidence it was on February 13, the same day on which, eleven years earlier, Richard Wagner, the man who, both as an artist and a man, had exerted the most powerful influence upon him, had gone over to the great majority.

Hans Guido von Bülow, who was born at Dresden, on January 8, 1830, came of a noble family and inherited his literary ability from his father, a writer of considerable talent. He was not exactly a prodigy—that is to say, he did not display the precocious passion for music which has been observed in some great musicians almost from infancy; but the talent was there, and, curious to say, it was an attack of scarlet fever that brought it out. Accordingly at the age of nine, though his parents had no intention of destining him to the profession, he was placed under Friedrich Wieck—the father of Madame Schumann—for instruction in the pianoforte, and under Herr Eberwein for theory. According to Mr. Dannreuther's article in Grove's Dictionary, and to the article which has just appeared in the *Allgemeine Musikzeitung*, Von Bülow went to Leipzig in 1848 to study jurisprudence at the University there, and at that date became the pupil of Moritz Hauptmann. But on consulting the list of Hauptmann's pupils with the years attached which Mr. Coleridge reprints in his English edition of Hauptmann's letters, the name of Hans von Bülow will be found opposite the year 1845. Amongst his contemporaries at Dresden may be mentioned Dr. Joachim, Mr. Otto Goldschmidt, and Mr. W. S. Rockstro. Von Bülow did not escape the wave of political excitement which was sweeping over Europe at this stormy epoch, and in 1849 we find him in the thick of the movement at Berlin, on intimate terms with Ferdinand Lassalle, Lothar Bucher, Bauer, and other advanced thinkers, and contributing frequently to the columns of a democratic journal called the *Abendpost*. Wagner's "Art and Revolution" had already appeared, its teachings found in Von Bülow a fervent sympathiser, and several of his articles in the *Abendpost* were devoted to the promulgation and defence of the musical doctrines of the new German school founded by Wagner and Liszt. It is said by some authorities that he made his first appearance as a pianist while at school at Stuttgart, but his final resolve to adopt the musical profession was not taken until 1850, when a performance of "Lohengrin," under Liszt's direction, at Weimar, moved him to emulate Schumann's example and desert jurisprudence for music. Wagner was then an exile at Zürich, and to him Von Bülow repaired with a view to obtaining advice as to his course of study. Wagner initiated him in the art of directing an orchestra, and after Von Bülow had appeared in this capacity at Zürich and St. Gall, he returned to Germany in 1851, and became a pupil of Liszt's at Weimar, along with Klindworth, Raff, Dräseke, and Bronsart, and in a very short time developed into one of the finest pianists of the century, adding to a splendid technique a profoundly intellectual and lucid style and a prodigious memory, of which more anon. Old Hauptmann says of him: "Certainly Hans von Bülow plays *everything*," implying that not only was his repertory immense, but that there was no difficulty which he could not surmount. His first Concert tour was in 1853, when he played at Vienna, Pesth, Dresden, Carlsruhe, Bremen, and finally at Berlin. Shortly afterwards he accepted the post of principal professor of the pianoforte at the newly-founded Stern Conservatorium, and was married, in 1857, to Cosima, the younger daughter of Liszt; the elder, Blandine, married M. Emile Ollivier, the French statesman, and died young. About this date the title of Court Pianist was conferred upon him, the honorary degree of Doctor of Philosophy having been bestowed on him by the University of Jena in 1853. The years that Von Bülow now spent in Berlin were amongst the busiest of his life. His many-sided activity found vent in teaching, writing in both musical and political journals, giving pianoforte recitals, and organising and taking part in concerts of chamber and, above all, of orchestral music, where he laid the foundations of that wonderful mastery of the orchestra in which, according to some of the very best judges, he was never surpassed. Armed with a handful of anecdotes, ignorant scribes have been rushing into print, almost before Von Bülow was cold in his grave, with the assertion that he was a mere pianist and nothing else. For sheer ineptitude the article in the *National Observer*, of the 17th ult., must be awarded the palm.

"Bülow," remarks the writer, "can never be described as a great musician; his compositions are of doubtful value, and even the value of his execution as a pianist has been widely disputed. . . . He may be described, briefly, as the most devoted servant of a revolutionary cause that music ever knew." From beginning to end of this astounding article, not a word is said of Von Bülow's transcendent skill as a conductor, and most probably for the excellent reason that the writer had never heard of it, or of the Meiningen Orchestra, or of the famous performances of "Tristan" and the "Meistersinger," or of the fact that Hans Richter (whom even the *National Observer* critic may have heard of) learnt his business under Von Bülow. And as for his being a devoted servant of a revolutionary cause, let it suffice to inform the *National Observer* that Von Bülow's artistic belief was summed up in his own famous Credo: "I believe in Bach, the Father, Beethoven, the Son, and Brahms, the Holy Ghost"; that his editions of the pianoforte works of Beethoven, and of many of the compositions of Bach, Handel, Haydn, and Mendelssohn are monuments of erudition, and have unquestionably contributed materially to maintain the prestige of these masters; that "Carmen" was one of his favourite operas; and that his devotion to Wagner was compatible with the suggestion that a waltz by Strauss would occasionally afford most welcome relief at a Symphonic Concert.

Apologising to our readers for this digression, let us return to the record of Von Bülow's life. After nine years' residence at Berlin, where, in addition to the classical masterpieces, he introduced a great many representative orchestral compositions of Schumann, Liszt, Wagner, Berlioz, Raff, Volkmann, and other modern writers, he removed to Munich, where, owing to the good services of Wagner, he was appointed principal Conductor of the Court Theatre of Ludwig II. of Bavaria and director of the Conservatorium. Here he threw himself with characteristic energy into the congenial task of producing the operas of his friend, and was in particular responsible for model performances of "Tristan und Isolde" and the "Meistersinger." In 1869 his marriage was dissolved, his wife subsequently marrying Wagner. We may here mention, parenthetically, that he never afterwards visited Bayreuth in the lifetime of Wagner. Von Bülow felt the blow deeply, though the painful circumstances of the case never impaired his admiration for the works of Wagner, and expatriated himself for several years, making Florence his headquarters for a time. During this period, so he told Dr. Otto Lessmann, he felt as if he were dead to Germany, though he exerted himself diligently to secure a hearing for the music of his compatriots in other countries. But his restless spirit would never allow him to remain long in one place, and for several years he led the life of the travelling virtuoso, touring in Italy, Germany, Poland, England, and America, visiting the last-named continent with great success in 1875-6. After holding the post of Court Conductor at Hanover for a short while, he accepted the invitation of the Duke of Meiningen to become his Hofmusikintendant, and in his five years' tenure of that office raised the Meiningen Orchestra to a pitch of unparalleled excellence. At the head of this famous orchestra he visited many of the principal cities of Germany, devoting his energies with brilliant results to the popularisation of the works of Brahms, and waging a relentless warfare against pedantry and prejudice. After the severance of his connection with Meiningen, in October, 1885, he directed various sets of Concerts in St. Petersburg and Frankfort, where he also taught in the Raff Conservatorium. He visited England several times in the last twenty years, conducting a Musical Festival in Glasgow, 1878, his last appearance in our midst being in 1888, when he gave a Beethoven Recital in St. James's Hall and was the guest of Professor Stanford at Cambridge. Here we may mention that he had a cordial admiration for the genius of the Irish composer, whose "Irish" Symphony he introduced with great success at Hamburg and Berlin. He had also a very high opinion of the compositions of Dr. Mackenzie, whose works he performed in Glasgow and on the Continent. In 1888 he took up his residence at Hamburg, from which city he started on his last journey just a month ago. For the last few years of his life he was very much in evidence at Berlin as Director of the Philharmonic Concerts, and in spite of his eccentricities and ebullitions of temper—largely the result of ill-health—his efforts and achievements as a conductor will, as Dr. Lessmann puts it, remain imperishably inscribed in letters of gold in the musical annals of that city. "Von Bülow," to quote from the admirable notice of that genial yet acute critic, "was one of the truest and most earnest artists that ever lived. He detested nothing more cordially than superficiality and efforts after mere *ad captandum* effect. Without remorse or pity he would pour his biting sarcasm on all empty pretence, and discharge the shafts of his trenchant wit at arrogant mediocrity. But, on the other hand, sincere and genuine endeavour always found in him the most impartial champion."

Given this passionate contempt for shams, charlatans, and scamped work, given also a genius for satire, an excessively sensitive organization, and, at the same time, a fearless disregard for opinion, it need excite no surprise that some persons should have endeavoured to write him down as a good pianist with a bad temper. It is true that he often missed golden opportunities for holding his tongue, especially in the last two or three years of his life, when his nerves often got the better of his judgment. But it should never be forgotten that not many months ago, on the occasion of his re-appearance as Conductor of the Philharmonic Concerts at Berlin, after a severe illness, he besought his audience to grant him an amnesty for his past extravagancies, and that the public whom he had so often scarified granted the request with enthusiasm. There can be no doubt, again, that he was, to a considerable extent, the victim of his reputation as a wit, obscure jesters gaining currency for their rude or vulgar jokes by ascribing them to Von Bülow. Of the authentic anecdotes, none, perhaps, exhibits his peculiar vein of raillery more happily than his rebuke of the chattering chorus girls: "Ladies, remember you are not called upon to save Rome." During the interval of one of his Concerts at Vienna a friend came to see him in the artists' room, and found, to his surprise, that the place of honour on the walls was occupied by a portrait of Mdlle. ——, the *prima ballerina* at the Imperial Opera House. "I didn't know," he remarked to Von Bülow, "that you were such an admirer of the ballet." "Oh, yes," replied Von Bülow, "I have the greatest respect for Mdlle. ——. She is the only artist at the Opera who is never out of tune." Even more malicious was his method of testifying his contempt for a venerable but not venerated musician for whom a testimonial was being raised. On being asked for a subscription, Von Bülow said yes, on condition that his name might appear at the head of the list, which was on view at a leading musicseller's shop. The authorities acceded to his request with effusion, whereon Von Bülow immediately put down his name for sixpence. Unlike some humorists, Von Bülow had a keen appreciation for the wit of others. Once he asked a Viennese friend what the latter thought of a new pianist, and when his friend replied, "Oh, he plays all the easiest passages with the utmost difficulty," Von Bülow laughed heartily, adding "That's the sort of joke that I like making." The story of the seventy pieces of india-rubber is well known, and a writer in the *Speaker* of the 17th ult. recalls the delightful anecdote of his protest against the *réclame* of the American pianoforte manufacturer, whose board he unhooked from the grand pianoforte in full view of the audience, flung it on the platform, and danced a war dance on it. Even when his humour was most outrageous it was nine times out of ten on the side of the angels.

As an executant he was chiefly notable, in the happy phrase of Mr. Dannreuther, for the "passionate intellectuality" of his style, a peculiar feature of which was that under his fingers the most difficult passages invariably sounded easy. In this place we may conveniently transcribe the estimate of his abilities written several years ago by a German critic: "As a pianist, in spite of the smallness of his hands, he has mastered all imaginable technical difficulties; he is a most admirable interpreter of the different styles and various tendencies of the literature of the instrument, which he reproduces with a clearness of analysis, a delicacy of detail, and, at the same time, a breadth and a poetry of conception which place him in the foremost rank.

Furthermore, he identifies himself so thoroughly with the works which he performs as to know them by heart, no matter how long or complex they may be. And so also is it with the most elaborate orchestral compositions, which he conducts without score, with an imperturbable confidence and a rigid observance of the minutest indications of the composer." Von Bülow was, in the opinion of many good judges, the first conductor, without exception, of his time, his versatile talents being displayed with equally brilliant results on the concert platform or in the theatre. His absolute supremacy as a conductor may be called in question, but, at any rate, there can be no controversy as to his unequalled memory. It is said that while at Meiningen he was not content with conducting and rehearsing works without a score, but even endeavoured to get his orchestra to learn their parts by heart. More than once he has been known to study pieces in the train and then play them for the first time by heart.

Space fails us or we would have dwelt on his keen interest in literature and philosophy, his skill as a writer and a controversialist, and his generosity to pupils and aspirants. In spite of his birth and connection with so many courts, the title which he liked best was that which he conferred upon himself: "Hof-Kapellmeister of His Majesty the German People." But as we have seen, this attitude toward his country was compatible with the most catholic appreciation of the works of foreigners. He fell foul of Verdi's "Manzoni" Requiem when it was first produced, but quite recently acknowledged the injustice of his criticism, and addressed his recantation to Verdi himself. His services to Russian art drew forth a generous eulogium from the late M. Tschaikowsky, when occasion was taken of the visit of M. Lamoureux to draw invidious comparisons between the French and the German conductor. Of his admiration for the works of French and English composers we have already spoken. He was, in short, in spite of all his imperfections, a great artist and a great man whose memory will long be kept green in the hearts of all true votaries of the art he served so faithfully and so well.

ROYAL CHORAL SOCIETY.

Lent was, as usual, ushered in at the Albert Hall by a performance of Gounod's sacred trilogy "The Redemption," a work of course peculiarly suitable for the penitential season. "The Messiah" used to be given on this occasion, but Handel's sacred masterpiece is now reserved for New Year's Day and Good Friday. The performance of "The Redemption" was quite up to the average in merit, and perhaps, as regards the choir, rather above it. Sir Joseph Barnby's perfectly trained choristers seemed to revel in the French master's chromatic progressions, and not even in that *crux* as regards pure intonation, "The Reproaches," was there any perceptible descent in pitch. Changes had to be made at the last moment in respect of the principal vocalists. Miss Esther Palliser and Miss Margaret Hoare were both unable to appear, but the ever-ready Miss Anna Williams sang the principal soprano music with her usual artistic conscientiousness, and Miss Hoare found an agreeable substitute in that promising young singer Miss Jessie Hudleston. The part of the *Redeemer* was sung with great pathos by Mr. Watkin Mills; Miss Marie Brema was admirable in the contralto music, and the two Narrators had eloquent representatives in Mr. Ben Davies and Mr. Norman Salmond. "The Redemption" has seldom been heard under more favourable conditions.

LONDON SYMPHONY CONCERTS.

To dedicate one of these Concerts to the memory of Wagner has for long been part of Mr. Henschel's annual scheme, and it has again and again been made clear that the public to whose support Mr. Henschel looks—and does not look in vain—regards the In Memoriam Concert, which takes place as near as possible to the date of the Bayreuth master's death, as the most interesting of the whole series. The Concert of the 8th ult. was no exception to this at present unbroken rule, for the audience which then filled St. James's Hall was more numerous and more enthusiastic than ever. There are still some, it is believed, who look with comparative intolerance on these exhibitions of enthusiasm; but for the moment we are less concerned to defend than to define the public attitude. On the occasion now in question the audience might have pointed for its justification—had any been necessary—to the intrinsic excellence of the manner of the performance, considered apart from the matter. Mr. Henschel was in his happiest mood. The martinet in him has almost disappeared; the lyric mood, which at one time visited him all too seldom, is now his most constant guest, and in point of general sympathy he is scarcely to be recognised as the uncompromising conductor of six or seven years ago. This stated with all possible emphasis, there is little need to recall the details of a Concert which maintained a singularly even level of interpretative value. The Prelude and Good Friday Spell Music from "Parsifal," the Prelude and Liebestod from "Tristan," and the still more familiar "Walküren ritt" were all played with uniform excellence, the Liebestod, indeed, being so admirably played as to move the audience to something like excitement. In the middle of the programme came the "Eroica" Symphony of Beethoven, the noble work which is now *de rigueur* on these occasions; its interpretation was remarkably dignified and poetic. It will be seen that the scheme of the Concert included no solos, either vocal or instrumental, which makes its success a still more comfortable prophecy for the future of public taste.

CRYSTAL PALACE CONCERTS.

Mr. Manns, who was very cordially received on resuming the *bâton* at the eleventh Concert of the Saturday series on the 17th ult., introduced a new Symphonic Fantasy from the pen of Mr. Burmeister, a German professor resident in Baltimore. The new work, which is entitled "The Chase after Fortune," was suggested by Henneberg's picture, which allegorically represents the struggle for success in modern life. It is divided into three movements, all of which are based upon a series of short motives which, with the exception of two themes in the *Finale*, are common to each; and it may at once be stated that the Fantasy relies for its effect far more upon ingenuity of construction and treatment than for intrinsic beauty of idea. In other words, poverty of inspiration is veiled under an elaborate display of science and a prodigal employment of all the resources of modern orchestration. Mr. Manns secured a good performance of the new work, which was, however, coldly received. Lady Hallé was heard to great advantage in Beethoven's Violin Concerto, the orchestral accompaniment being very finely played, and in Dr. Mackenzie's poetic and attractive "Highland Ballad." The vocalist was Miss Evangeline Florence, who sang with great taste and fluency the waltz from "Mireille" and Schubert's "Der Hirt auf dem Felsen," one of the most diffuse specimens of the genius of the great Viennese master. Inasmuch as it was written to show off a voice of exceptionally robust calibre, Miss Florence's choice cannot be pronounced very happy, her slender organ being occasionally overpowered by the full tones of the clarinet obbligato, finely played by Mr. Clinton. The Overtures to "Paradise and the Peri" (Sterndale Bennett) and "Oberon" completed the programme.

MONDAY AND SATURDAY POPULAR CONCERTS.

Of the majority of the entertainments over which our present survey extends there is little to be said. For example, on Saturday, January 27—which is the first Concert of which record has now to be made—the concerted works were Brahms's Second Sextet in G (Op. 36) and Mendelssohn's movements from an unfinished Quartet. Mr. Leonard Borwick, in Beethoven's Sonata in A flat (Op. 81) and "Les Adieux," and Mr. Piatti, in Max Bruch's "Kol Nidrei," were, as usual, admirable; Miss Kate Cove sang in pleasant fashion Handel's air "Lusinghe più care" and Mr. Henschel's "Spinning Wheel" song. Miss Cove has a well-trained soprano voice, not very powerful, but of agreeable quality.

On Monday, January 29, Lady Hallé introduced for the first time at these Concerts Dr. A. C. Mackenzie's picturesque and expressive "Highland Ballad" for violin, which was first performed by Mr. Hans Wessely at a Concert of the Westminster Orchestral Society in May last year. It was then generally recognised as a worthy companion to the Scottish composer's "Pibroch," and on the present occasion it was played with exquisite feeling by the Moravian violinist, and very warmly received, Dr. Mackenzie appearing to share in the applause. Another performance of uncommon excellence was that of the whole of Schumann's Fantasiestücke (Op. 12) by Mr. Leonard Borwick. These piquant sketches could not be more eloquently interpreted, and Mr. Borwick again proved himself one of the best exponents of Schumann's music now available. Brahms's Quintet in G (Op. 111), one of the German composer's ripest and most characteristic chamber works, opened the Concert, and Beethoven's early and tuneful Sonata in A for pianoforte and violin (Op. 12, No. 2) brought it to a conclusion. One more item remains to be mentioned; this was a series of three Shakespearian Sonnets (Nos. 18, 29, and 99), set to music for baritone voice by Dr. A. C. Mackenzie. These are not only musicianly but poetically conceived lyrics, and so far removed from ordinary ballads that their merit could not be accurately gauged on a first hearing. They were sung with all needful expression by Mr. Arthur Oswald.

On the following Saturday Lady Hallé made her last appearance this season, and Brahms's Quintet in G was repeated, Chopin's Introduction and Polonaise in C for pianoforte and violoncello (Op. 3) being the only other concerted piece in the programme. Mr. Leonard Borwick gave an extremely thoughtful and intelligent rendering of Schubert's lengthy but very beautiful Sonata in B flat, and Miss Florence Christie made a favourable impression in songs by Giordani and Massenet. Interest, however, may be said to have centred in the four new Irish pieces for violin, with pianoforte accompaniment, by Professor Villiers Stanford, which were exquisitely rendered by Lady Hallé. Their titles, "A Lament," "Jig," "Hush Song," and "Reel," sufficiently indicate the character of each piece; and it may be added that while the accomplished composer has not neglected the characteristics of Irish music, he has been careful to make his efforts worthy of consideration from the standpoint of a high-class musician. The Irish pieces were received with much warmth, and should be presented again at one of the Popular Concerts when opportunity offers.

There was not a very large attendance on the 5th ult., when Dr. Joachim made his first appearance this season, for the weather was repellent; but the highly esteemed Hungarian violinist had an enthusiastic welcome, and speedily justified it by his magnificent playing in Beethoven's Quartet in F (Op. 59, No. 1), Haydn's Quartet in B flat (Op 64, No. 5), and the *Adagio* from Spohr's Concerto in E minor (No. 7). In all of these Dr. Joachim displayed the same magnificent tone, vigorous bowing, and unsurpassable artistic feeling as of yore. Miss Fanny Davies was eminently successful in two of Beethoven's minor pieces, and the same remark will apply to Madame Bertha Moore as the vocalist.

On Saturday, the 10th ult., Miss Eibenschütz repeated her selection from Brahms's new pieces, and added the Intermezzo in E flat minor from Op. 118. This sketch is characterised by tragic expressiveness, and among Brahms's smaller efforts is not surpassed. The whole of the pieces were again beautifully played, and in response to a determined encore Miss Eibenschütz repeated the delightful Intermezzo in C, which will assuredly become popular, as it is but moderately difficult. Dr. Joachim played in superb fashion Schumann's elaborate Fantasia in A minor (Op. 131), which was written expressly for him in 1853, and the concerted works were Beethoven's Quartet in E flat (Op. 74) and the same master's early Pianoforte Trio in C minor (Op. 1, No. 3). Miss Alice Esty, an agreeable light soprano, gave a fair amount of satisfaction as the vocalist.

The Concert of Monday, 12th ult., may be briefly dismissed. The concerted works were Mendelssohn's Quartet in D (Op. 44, No. 1) and Mozart's Sonata in F for pianoforte and violin. Mr. Leonard Borwick repeated his artistic performance of Schumann's Fantasiestücke (Op. 12) and Dr. Joachim gave his splendid interpretation of Bach's Chaconne. Great praise is also due to Mr. David Bispham, who rendered vocal pieces by Marcello and Loewe with more than ordinary intelligence.

Heavy rain notwithstanding, there was scarcely a vacant seat on Saturday, the 17th ult., although there was nothing in the programme to call for more than passing mention. Mozart's ninth and last Quintet for strings in E flat, Dvorák's picturesque and original Pianoforte Trio in F minor (Op. 65), and Brahms's vigorous and concise Sonata in A for pianoforte and violin (Op. 100) were the concerted works. The statement in the book, that until 1890 Dvorák was little more than a name in this country, "or, at best, a sign representing some unknown quantity," is a singular error, as the Bohemian master's principal works have been known and loved for considerably more than a decade, and he visited us and conducted his "Stabat Mater" at the Albert Hall as far back as March 13, 1884. Miss Fanny Davies played a Prelude and Fugue of Mendelssohn's in her best manner, and Mr. Santley, as a matter of course, gave perfect satisfaction as the vocalist.

The last Concert we can notice at present is that of Monday, 19th ult., which was one of the most interesting of the month, though the pieces marked first time were not works of magnitude. Three movements from a Suite in G for pianoforte by that composer of elegant *salon* music, Moszkowski (Op. 50), were played in spirited style by Miss Eibenschütz, and why the final *Presto alla Giga* should have been omitted it is difficult to understand, as all the movements are brief and light in texture. Other fragments were included—namely, the Abend-Glocken and Ballade from Dr. Joachim's set of three pieces for violin with pianoforte accompaniment (Op. 5). These movements are very effective, especially the first, and it is surprising they have not been heard before. Schumann's Quartet in A (Op. 41, No. 3) was placed at the head of the scheme, and Brahms's Trio for pianoforte, violin, and horn (Op. 40) brought it to a conclusion. The horn part in the last-named work was played on the violoncello by Signor Piatti, with the composer's sanction; but the statement in the programme book that Brahms has produced nothing since in the way of chamber music with wind instruments is surely misleading. His Clarinet Quintet and his Clarinet Trio (Op. 114 and 115) are little more than two years old, and the former has been performed so many times that it may already be regarded almost as a classic. The vocalist at this Concert, Miss Gwladys Wood, won deserved favour in songs by Handel and Schubert, and also in a quaint and piquant ditty, "Queen and Huntress," by Mr. W. S. Rockstro.

BERLIOZ'S "FAUST."

(From our Special Correspondent.)

The Royal Carl Rosa Opera Company's production of this work in operatic form at Liverpool, on the 3rd ult., was an event of much interest, and attracted a large number of professors and amateurs from far as well as near. Nor were the general public unaffected. Crowds awaited the opening of the doors and struggled for places in the liveliest fashion, over 1,400 persons finding room somehow in the gallery. In fact, every part of the Court Theatre filled to the last seat. This excitement, it may be supposed, arose from the popularity of the music, and a natural desire to see with the eye pictures which before had been left to the imagination. Mr. T. H. Friend, who undertook the production, had called Mr. Robson, the scenic artist, to his aid, and between them they produced stage effects as complete and satisfactory as reasonable minds could have expected. The impossible was even attempted but, of course, not achieved. By no stage art could the "Ride to the Abyss" be adequately shown, and though the manager spent money liberally on mechanical horses, &c., he was bound to fail, and did fail. On the other hand, some of the scenes were a distinct success, among them that in which Sylphs dance around the sleeping *Faust*—a very charming display of landscape, colours, and forms—and that which represented *Margaret's* dream, showing through

the magically transparent walls of her chamber the doings of demons and citizens in the street without. In these cases, and others, there was much to praise and yet more to interest. It cannot be necessary to insist upon the fact that certain parts of the work gained little from the stage; but many more had their effect heightened by scenery and action. Of these, we may mention the revelry in Auerbach's Cellar, the love scene in *Margaret's* House, and *Faust's* final interview with his victim. In these dramatic interest prevailed, and the essential conditions of operatic effect were present. Altogether, the representation heightened the force of the work and was extremely well received. Several performances have since been given to crowded houses, so that there is good reason for hope of considerable profit to the Company, not only at Liverpool, but elsewhere.

Miss de Lussan played *Margaret*, Mr. McGuckin *Faust*, Mr. Alec Marsh *Mephistopheles*, and Mr. Pringle *Brander*, each artist being equal to a task upon which we need not dwell because of its perfect familiarity.

THURSDAY SUBSCRIPTION CONCERTS.

Joachim Raff was the composer selected by Messrs. William Nicholl, Septimus Webbe, Otto Peiniger, and Hans Adolf Brousil for their third Subscription Concert of the season, given at Princes' Hall on the 1st ult. Of the five examples of the prolific musician, the most important was the Trio in G major for pianoforte, violin, and violoncello (Op. 112), which was received with respectful attention, though it failed to evoke enthusiasm. For this, however, Messrs. Webbe, Peiniger, and Brousil could not be blamed, inasmuch as they ably brought out all the principal features of the work. A more thankful task awaited Mr. Webbe, the pianist, with the "Giga con variazioni," from the Suite in D minor. Miss Minnie Robinson sang the "Ave Maria" with the requisite fervour, and Mr. Nicholl once more proved a finished and thoughtful artist in "David Riccio's letztes Lied" and "Ständchen." These vocalists also distinguished themselves in the second part—the lady by the taste displayed in three songs from "A Posy of Proverbs," by Miss Beatrice Parkyns, and Mr. Nicholl by his extremely expressive delivery of Mr. Charles Macpherson's "To Mary" and "The Fisher," and of Shield's familiar air "The Thorn." For violoncello solos Mr. Brousil gave in excellent style a Romance by Svendsen and a Scherzo by Klengel, whilst Mr. Peiniger, the violinist, chose the "Rondo capriccioso" of Saint-Saëns.

MR. RICHARD GOMPERTZ'S CONCERTS.

The Concerts given by this admirable violinist at Princes' Hall, on January 30 and the 13th ult., were of such excellence that larger audiences might reasonably have been looked for. There was no lack of appreciation, however, in those who came, and who would, indeed, have shown themselves hard to please had they been indifferent to the feast of good things set before them. On the first occasion the "standard" works included such masterpieces as Schubert's Quartet in G (Op. 161) and Beethoven's posthumous Quartet in F (Op. 135). The novelties consisted of a melodious and richly-harmonised Adagio for violin and orchestra (or pianoforte), by Mr. Emanuel Moór, and two fine songs by Mr. Algernon Ashton. The former, capitally played by Mr. Gompertz and the composer, won them two recalls; and the latter being sung by Miss Fillunger naturally lost nothing by their interpretation. The popular vocalist was also heard in two songs by Brahms and had some difficulty in escaping an encore. At the second Concert, Professor Villiers Stanford's String Quartet in A minor (Op. 45) was brought to a first hearing in Central London. It is a genial, powerful, and original work, full of melody, and displaying in ample measure the ripe musicianship and command of resource which distinguish the efforts of this composer. Its complexity, however, is such that no safe judgment can be formed, after only one hearing, of the rank it should occupy among contemporary productions, or indeed even among those of its composer. As to its right to be heard again, and often, no doubt could exist in the minds of those who on this occasion first made acquaintance with its many beauties. The remaining instrumental pieces were Brahms's Sonata for violin and pianoforte (Op. 78)—in which Mr. Gompertz was most worthily associated with Madame Alma Haas—and Beethoven's celebrated C sharp minor (posthumous) Quartet. Mr. Shakespeare, who was his own accompanist, sang songs by Mendelssohn and Rubinstein, and also brought forward a charming setting, by A. Somervell, of "Tears, idle tears."

ROYAL COLLEGE OF MUSIC.

Brahms's Trio for pianoforte, violin, and waldhorn (Op. 40) opened the Students' Concert of the 1st ult., and was performed by Miss Gwendolyn Toms, Miss Ruth Howell, and Mr. Joseph Smith with evident appreciation of its romantic beauty. A special word of praise is due to the gentleman for his artistic rendering of the lovely horn part. A wild, brilliant, and noisy Fantasia, by Hiller, on Weber's famous song "Lützow's wilde Jagd," for two pianofortes, was played by two very young pupils—the sisters Rosina and Bice Cerasoli—with remarkable accuracy and vigour; and Mozart's String Quartet in G, excellently led by Miss Otie Chew (with whom Messrs. Charles Jacoby and Ernest Tomlinson and Miss Emma Smith were associated), was the remaining concerted piece. Miss Grace Hobson displayed a sympathetic voice and style in a sentimental song *à la* Abt, by Wilhelm Popp, and Sir Arthur Sullivan's duet "The Sisters" (O diviner Air) was expressively sung by Misses Ena Bedford and Louisa Lunn.

At the second Concert, on the 8th ult., the principal feature was an exceptionally meritorious performance, by Misses Marie Motto and Ruth Howell, of Bach's Double Concerto for two violins in D minor. Miss Jessie Grimson, Messrs. Charles Jacoby, William Ackroyd, and Paul Ludwig gave a note-perfect but unappreciative rendering of Brahms's splendid String Quartet in A minor. Misses Katharine Sims and Alice Eleison played Mendelssohn's Pianoforte and Violoncello Sonata in D (Op. 58), and Miss Dora Barrington, a light soprano, and Mr. Herbert Hilton, a sonorous bass, were heard in songs by Handel and Gounod respectively.

ROYAL ACADEMY OF MUSIC.

Under the direction of Dr. A. C. Mackenzie, a Concert was given at the Imperial Institute on the 7th ult. The executants were Messrs. Emile Sauret, Oscar Beringer, and E. de Munck. Dr. Mackenzie's beautiful "Pibroch" was admirably played by Mr. Sauret, and two delightful songs from the same pen were sung by Mr. Iver McKay and accompanied by their composer. Other songs were contributed by Miss Medora Henson. The instrumentalists gave a fine performance of Rubinstein's Trio in B flat, and Messrs. Beringer and De Munck played solos. Mr. Battison Haynes was an admirable accompanist.

Several of the pupils appeared on the 21st ult., at the Imperial Institute. Amongst the most successful may be mentioned Miss Edith Hands, who gave an expressive rendering of Lassen's "As once in May"; Miss Llewela Davies, who played Chopin's familiar Polonaise in A flat (Op. 53); and Mr. Aldo Antonietti, a young violinist of remarkable promise. Other soloists who met with much favour from a large audience were Mr. Reginald Brophy and Mr. Percy Egerton. The female choir sang some interesting part-songs with admirable precision, and an orchestra of strings, under the conductorship of Mr. Emile Sauret, played with excellent effect Fuchs's charming Serenade in D. Dr. A. C. Mackenzie conducted.

MR. DOLMETSCH'S RECITALS.

Mr. Dolmetsch began his proposed series of Recitals at his house at Dulwich on January 30, when the music performed was selected entirely from English composers of the sixteenth century. Amongst these, Henry VIII. occupied a conspicuous place. Mr. Dolmetsch, whose explanatory and eulogistic remarks considerably contribute to the interest of these meetings, evidently looks upon the matrimonial king as a very ill-used composer. But this is not to continue. His majesty's compositions are to be

published, edited, explained, and illustrated respectively by Messrs. Dolmetsch, Hollis, and Burne Jones. Some little pecuniary difficulty at present bars the way—perhaps also there may arise a further "little difficulty" of deciding "the precise locality" where Henry VIII. begins and his music-master leaves off. Certainly the decided merit and advanced style of the vocal and instrumental pieces performed on this occasion will provoke the controversial instincts of antiquarians. An especially attractive performance was that given by Mr. J. A. Fuller Maitland, who most effectively played on a fine specimen of the ancient virginal two pieces by Byrde and one by Thomas Morley, from the remarkable collection commonly known as "Queen Elizabeth's Virginal Book," which, in spite of the present antiquarian zeal, has never yet been printed.

At the second Concert, on the 13th ult., the programme consisted of a most interesting selection from the writings of William and Henry Lawes, who lived in the seventeenth century. The excerpts by the last-named composer included five songs from Milton's "Mask of Comus"; a curiously languishing setting of the words now so intimately associated with Hatton's song "To Anthea"; a quaint ditty, "I am confirm'd a woman can love this, or that, or any man"; and a bacchanal for two voices, suggestive of the style of Purcell. The talents of William Lawes were well shown in a Suite for four viols and harpsichord, consisting of a Pavan, Almaine and Ayre. Mr. Dolmetsch and his pupils evince considerable command over their respective bygone instruments, but the music would acquire greater charm if more variety and warmth of expression were infused into the renderings.

MR. CUMMINGS ON "ENGLISH MUSIC."

Mr. W. H. Cummings concluded his instructive remarks on "The English Schools of Musical Composition," at the Royal Institution, on the 3rd ult., the two last lectures being chiefly devoted to the English composers of madrigals and the works of Purcell and Handel. With regard to madrigals the lecturer had comparatively an easy task to show that although they were not indigenous to England, English writers speedily excelled in this form of composition. In speaking of Jacques Clement, better known to his contemporaries as "Clemens non Papa," to distinguish him from the Pope of the same name, amusing reference was made to a modern annotator, who explained that "non papa" implied "Clemens, junior, and not the father." Another story was told concerning Gibbons's madrigal "The silver swan," which appeared in a French collection of professedly ancient music as a vocal solo, entitled "The captive Crusader," the pianoforte accompaniment being supplied by the other voice parts, and that portion of the music which originally illustrated the words "More geese than swans now live, more fools than wise," being supplied by "Delivrez moi Seigneur," a proceeding that would seem to indicate the truth of the original words of Gibbons's madrigal. Interesting allusion was also made to Richard Edwardes, a law student, a MS. collection of whose madrigals, which there was evidence to show had once belonged to Henry VIII. and afterwards to Queen Elizabeth, had been purchased by Mr. Cummings for £82, and subsequently sold for the same sum to the authorities of the British Museum. Other English composers mentioned were: William Byrde, Thomas Morley, Orlando Gibbons, John Wilbye, Webbe, Walmisley, and Thomas Linley, a most interesting series of examples from whose writings were beautifully sung by pupils of the Royal Normal College.

The concluding Lecture was opened by a brief reference to viols and their ultimate replacement by the violin, concerning which the lecturer quoted the following lines written by a wit of that day:—

> A squeaking engine he applied
> Unto his neck on North-east side,
> Just where the hangman does dispose,
> To special friends, the knot of noose.

Could this wit have seen some of our present fair violinists, doubtless he would have written very differently. The lines, however, support the lecturer's suggestion that the viol was held lower down than the violin of to-day. Much interest naturally pertained to Mr. Cummings's remarks on Purcell. An emphatic denial was given to the popularly known music to Macbeth having been written by Matthew Locke. "I have in my possession," said the lecturer, "the score in Purcell's own boyish hand. Locke did write music to 'Macbeth,' but it is quite different to that which is commonly ascribed to him." The remarkable fact that Purcell should, in "Dido and Æneas," have written without a model an opera so far in advance of his age was of course dwelt upon, and interesting comparisons made between some of Purcell's harmonic progressions and those of Wagner. This led to the remark that some of Purcell's progressions were so bold that the effect on the untempered instruments of his day must have been anything but agreeable; and to the suggestion that the extra notes for G sharp and A flat, C sharp and D flat, which formerly existed in the Temple organ, had probably originated with Purcell, who was chosen to show off the capabilities of the instrument. Dr. Arne was described as one who, had his moral character been as great as his genius, might have done great things for English music, and Handel as one who had assimilated all that was best in the old English school of music, and might therefore be claimed as British in genius.

The illustrations at this Lecture, in addition to a series of vocal excerpts from "Dido and Æneas," and a rarely-heard anthem, "When the ear heard him," written by Handel for the funeral of Queen Caroline, sung by the same vocalists as at the preceding Lecture, comprised a Sonata for strings and pianoforte in B minor, from the second set by Henry Purcell, admirably played by Messrs. G. Walenn, Vionée, Parker, and Norman Cummings.

MR. GRAVES ON "OLD IRISH SONG."

"It is the largest audience we have had since Professor Dewar's lecture on liquid air," said Sir Frederick Bramwell to Mr. A. P. Graves, at the conclusion of the latter's discourse on Old Irish Song, at the Royal Institution, on January 26—a suggestive remark, and one that would seem to indicate that ancient Irish music is as attractive as it is a fertile subject upon which to speak. But be this as it may, Mr. Graves ensured the former quality by engaging Miss Liza Lehmann and Miss Marie Brema to sing an interesting series of examples, and it was evident from the lecturer's reproachful glances at the clock that he could have continued speaking for a considerable period after the sternly enforced "one hour." Mr. Graves began by giving an interesting sketch of the training, duties, and privileges of the ancient bards; how they had to master the intricacies of the most complicated laws of verse ever invented, and how they had to satisfy the moral requirements of "purity of hand bright without wounding, purity of mouth without poisonous satire, purity of learning without reproach, purity as a husband in wedlock." This high standard, however, defeated its own object, for it resulted in the creation of numerous grades of minor poets, who multiplied to such an extent and became so importunate as to ultimately cause the downfall of the entire order. One of the most interesting portions of the Lecture was that concerning an ancient folk-tale, which related how the harp of a celebrated bard having been captured by the enemy, the pursuers, "Lugh, the Danan king, and Daghda, the great chief and druid," found it hanging upon the wall of the enemies' banqueting-hall, whereupon the Daghda said: "Come, my harp, give attention to thy musical modes, the modes of spring, summer, and winter." Upon which, the story says, "the harp came forth from the wall and killed nine persons in its passage; and it came to the Daghda, and he played for them the three musical feats which give distinction to the harper—viz., the Suantree, which from its deep murmuring caused sleep; the Gentree, which from its merriment caused laughter; and the Goltree, which from its melting plaintiveness caused crying." This legend is, as the lecturer remarked, of three-fold interest, for it confirms the popular belief in the introduction of music into Ireland by the Danan, a mysterious race, apparently with Greek affinities, whom tradition asserts, after conquering and civilizing the country, disappeared into fairyland; it contains the first reference in Irish

literature to the harp or cruit; and it describes three styles of music, characteristic examples of which are respectively found in the "hush songs," "jigs," and "lamentations" of to-day. Of course Mr. Graves had much to say concerning the famous Irish lyrist O'Carolan, born in 1670, the Belfast meetings of harpers in 1792, and the enthusiastic labours of Mr. Bunting. Mr. Graves also quoted from the observations of Mr. Cowley who, while professionally engaged in Dublin, remarked that the ancient Irish harps, which had commonly thirty strings, were tuned in the key of G, and that the most ancient Irish airs were in the ordinary major scale and were played in G. For the sake of variety, however, the harpers sometimes played tunes in A, but without altering the tuning. This procedure formed a minor scale of singular character, often erroneously supposed to be older than the major. The scales of D and E were also used in a similar manner. Another suggestive remark was the similarity, which the lecturer said existed between early Norse and Irish airs, and which had been pointed out to him by the Swedish harpist, Sjöden. Which country annexed them from the other Mr. Graves, however, did not venture to opine. With regard to other countries Mr. Graves was less diffident, even "Sumer is icumen in" and "Robin Adair" being claimed to be of Irish origin.

MUSICAL ASSOCIATION.

By far the largest meeting this season of the Musical Association assembled on the 13th ult., when Captain C. R. Day read a paper on "Indian National Music." With a comprehensiveness born of thorough mastery of his subject, the lecturer commented upon the incalculable antiquity of Indian music, the development of its seventy-two varieties of scales and thirty-five kinds of *tempo*, and explained the elaborate system which rules the formation of its melodies and dictates the form of its songs and instrumental pieces. Those, however, who would dispel their ignorance on these particulars must be referred to Captain Day's book on "The Music of Southern India," reviewed in The Musical Times for December, 1891, for they are far too many to be mentioned here with the fulness which their interest and importance demand. One point, owing to its remarkable suggestiveness, may be mentioned—viz., in the oldest music, the sacred chants of the Sâma-Veda, the scales, as divided into eight notes, are counted downwards from the fourth of the scale, whereas the secular scales are counted upwards from the key-note. Thus, in the sacred scales the key-note occupies a position the fifth above and a fourth below the extreme limits of the scale, a curious kind of topsy-turveydom of what are commonly known as the Gregorian plagal scales, in which the key-note is the fourth above the lowest note of the scale. A curious analogy to ancient plainsong was also suggested by the value of the notes in the Vedic chants, which are continuous, being entirely dependent upon the words to which they are allied. But even of greater interest than the lecturer's instructive remarks were the examples of the scales, exercises used in teaching, and instrumental pieces played upon the Vina, the national instrument, by Mr. Alaudin Maulabuksh Pathan, son of Professor Maulabuksh, chief musician to H.H. the Gaeckwar of Baroda. It is not too much to say that this gentleman's masterly playing was a revelation to the majority of those present. There are many reasons why Indian music should appear to the European ear chaotic and incoherent. It employs gradations of tone to which we are unaccustomed, it is built upon scales the majority of which are unknown to us, it commonly makes use of strangely mixed rhythms, we are in total ignorance of the *ragas* or thematic types by which every emotion is specifically represented, and, finally, the music finds in us no associative recollections to which it can appeal. On the occasion in question ignorance in these important particulars was partially dispelled by the scales being played, and the rhythms and form in which the pieces were composed being described previous to their performance. When it is said that some of the rhythms were counted 123, 12, 12, &c.; others being 123, 1234, &c.; and 1234, 1, 12, &c., with the strong beat on the first of each group, some idea may be gained how helpful the explanations proved to the comprehension of the music. This, when thus listened to, proved remarkably expressive, each piece possessing a distinct character, sometimes singularly plaintive, at others passionate or vigorous, the rhythms frequently imparting an indescribable lilt and graceful charm. The extraordinary delicacy and expressive power of the ornamental turns and graces employed, acquired increasing significance as the ear became accustomed to distinguish their apparently endless variety and subtle tonal gradations. Briefly, the longer one listened the more one became impressed with the beauty of this music and convinced that it was ignorance and unfamiliarity that alone prevented its appreciation. When it is recollected how great an influence Slavonic music is now exercising, and it is also remembered how much of its distinctiveness is traceable to the characteristics of Eastern races, the subject of Indian music attains an importance that modern composers would do well to realise. In ancient lore are often found the seeds of life.

DR. PARRY'S "JUDITH" AT PLYMOUTH.

The performance of Dr. Hubert Parry's fine Oratorio "Judith," in the Guildhall, on January 31, gave especial opportunities for the display of the exceptional abilities of Mr. H. Moreton's choir. Some of the finest music of the work being found in the choral numbers, their adequate rendering is of great importance, and consequently no little of the success the work achieved on this occasion may be attributed to the intelligent and earnest endeavours of the choral force. Miss Lucille Hill, although suffering from an indisposition which obliged her withdrawal during the closing numbers of the work, gave most effective expression to "Thou Queen of Israel" and "The Lord is long-suffering." Dr. Parry has written some of his best melodies for the contralto, and Miss Hilda Wilson's rendering of them was one of the most enjoyable parts of the performance. Mr. Edward Houghton being unable to appear, his place was taken by Mr. J. Gawthrop, who fully justified the confidence thus placed in him. Good service was also rendered by Mr. David Hughes and Masters Searle and White. The accompaniments were effectively played by an admirable orchestra, in which Messrs. J. Pardew and J. W. Wingate were the principal violinists. A miscellaneous second part included the three Dances by E. German from the music incidental to "Henry VIII." and songs contributed by the above-named soloists.

"THE DREAM OF JUBAL" AT GRAVESEND.

The second Subscription Concert of the Gravesend and Milton Choral Association was given at the New Public Hall, Gravesend, on January 30, Mackenzie's "Dream of Jubal" being very successfully performed under the direction of the composer, the orchestra and chorus numbering together 150. The vocalists engaged were Mrs. Hutchinson and Mr. Iver McKay, who sang the solo music with great taste and refinement, while in the concerted music they were joined by Miss Rose Dafforne and Mr. Charles W. Clements, two promising pupils of the Royal Academy of Music. Mr Charles Fry, the original exponent of the part, was engaged to recite Mr. Joseph Bennett's beautiful verses. He discharged his difficult task to the complete satisfaction of the crowded audience, drawing forth continued expressions of approval. The members of the chorus sang with spirit and precision, the magnificent "Gloria in Excelsis" and the grand *Finale*, "Oh! music voice inspired," in which all the singers engaged seemed impelled to put forth their utmost power, being specially well rendered. At the conclusion of the performance the principal artists and composer were enthusiastically recalled. Before leaving, Dr. Mackenzie complimented Mr. Charles R. Green, the Conductor of the Association, upon the efficient manner in which the chorus had been prepared, and expressed great satisfaction with the performance of the work. The second part of the programme was of a miscellaneous character, under the direction of Mr. Charles R. Green, vocal pieces being admirably rendered by the soloists and several interesting instrumental selections by the orchestra.

MR. WADDINGTON'S "JOHN GILPIN" IN LEICESTER.

More than usual interest was attached to the second Concert of the Philharmonic Society, which took place in the Temperance Hall, on the 6th ult., the programme including the first performance in Leicester of Mascagni's "Cavalleria Rusticana"; and the production of a new setting of Cowper's "John Gilpin," in the form of a choral ballad, by Mr. Sydney P. Waddington, a pupil of the Royal College of Music and Mendelssohn scholar. There is little need to dwell upon the first-named work beyond saying that its characters were effectively impersonated by Madame Elène Eaton as *Santuzza*, Miss Grace Damian as *Lucia* and *Lola*, Mr. Edward Lloyd as *Turridu*, and Mr. Eugène Oudin as *Alfio;* and that the chorus and orchestral parts were dramatically rendered by about 300 executants, under the direction of Mr. H. B. Ellis. Mr. Waddington's Ballad realised the hopes which his promising career had given rise to in his townsmen. The humorous spirit of the text is happily echoed in the music, which, throughout, is unpretentious, melodious, and direct in expression. The orchestral scoring gives frequent proof of how well the composer has profited by the course of training he has undergone, and, as a whole, the work is full of promise of yet better things to come from the same pen. It was admirably rendered, and the composer, who conducted, was enthusiastically recalled to the platform at the close. Previous to the performance Mr. Waddington was presented with a handsome gold-mounted ivory *bâton* by Mr. J. Herbert Marshall, musical director of the Society. The Concert concluded with a miscellaneous selection in which the principal soloists took part.

MR. F. CUNNINGHAM WOODS' "TEMPEST" MUSIC.

Mr. Woods' new music to "The Tempest" was introduced at the performance of Shakespeare's play given by the Oxford University Dramatic Society, on January 31. It was a difficult task to follow Sir Arthur Sullivan, but as the orchestra for which room can be found in the New Theatre is not nearly large enough to execute Sullivan's music, it had to be attempted. The music composed by Mr. Woods consists, so far as main features are concerned, of an Overture and four *Entr'actes*, and the score is laid out for strings, single wood-wind, and one horn. It may be said at once that the composer achieved wonders with these limited resources. Indeed, the orchestration was so skilful that the deficiencies in the composition of the band almost escaped notice. The Overture is a spirited piece in regular form, but two of the *Entr'actes* are dances, one of which, the Banquet Dance, was particularly successful. The effect of the music, as a whole, was admirable: "graceful music, cleverly scored," was the general impression that it left, and the composer certainly achieved a distinct success. With judicious reticence the music of Purcell, Arne, and Linley was used for the songs, which were creditably sung by Miss Bruckshaw as *Ariel*.

OBITUARY.

Mr. W. M. Miller, Superintendent of Music to the Glasgow School Board, Inspector of Psalmody for the Church of Scotland, and for many years Conductor of the Glasgow Tonic Sol-fa Choral Society, who passed away on the 3rd ult., in his sixty-second year, may be said to have been the pioneer in Glasgow of the Glover-Curwen system. His pupils could be numbered by thousands, and as a teacher in Protestant as well as in Roman Catholic church choirs, and in the Synagogue itself, his enthusiasm in the cause of the musical art was something contagious. To Mr. Miller belongs the credit of reviving several of Handel's lesser-known oratorios; amongst others, "Athaliah" and "Hercules," and if those archaic works did not make an impression of great import, they invariably attracted the musical student to the City Hall. Mr. Miller will be missed in Glasgow musical and artistic circles. He was a kindly-hearted genial man—entirely self-made, let it be recorded with pride—and a staunch friend whom any one might have been proud to know.

We regret to have to announce the following deaths:—

Professor L. Lewandowski, for many years director of the choir in the Berlin Synagogue, and, as such, an authority on old Jewish music; on the 4th ult., at Berlin, aged seventy-five.

Professor Theodor Billroth, the famous Vienna surgeon and anatomist, a very accomplished musical amateur and intimate friend of Brahms, who dedicated two of his finest String Quartets (Op. 51) to him. Billroth was writing a book on music at the time of his death, which took place on the 6th ult., at Abbazia. He was sixty-four.

Nicolò Massa, highly esteemed Italian composer of operas, "Il Conte di Chatillon," "Salammbo," "Onesta," "Taide," &c. He died at Genoa, on January 24, aged forty.

Jean Yastrebow, Russian Consul, author of some valuable books on the literature and popular songs of the Serbians and Turks, and similar works. He died at Slavonica, aged fifty-four.

Antoine Dabin, composer and distinguished organist, at Liège, on January 31.

Antoine Joseph Adolphe Sax, the well-known manufacturer and inventor of wind instruments, amongst which the saxophone has become the most popular. He introduced numerous improvements in various instruments, such as the bass clarinet and bassoon, and generally did very great service to military music, especially in France. He died in Paris, aged eighty.

Francesco Ciaffei, formerly a tenor singer who enjoyed a considerable reputation, and whose career was a brilliant one. In 1851 he was in London, and afterwards for twenty-two years at Warsaw, where he became Professor of Singing at the Conservatoire and Director of the Italian Opera. He died at Florence, aged seventy-nine.

Angelo Medori, composer of an opera, "Galiani," and a quantity of sacred music. He died, aged fifty-four, at Viterbe, where he was master of the choir at the Cathedral.

Guillaume Lekeu, violinist and composer of great promise, whose death, at Angers, at the early age of twenty-four, is deplored as a distinct loss to the young Belgian school. Amongst his works are a Violin Sonata (played by Mr. Ysaÿe) and a "Suite d'orchestre sur des thèmes Angevins."

Carl Pielke, formerly an excellent lyric tenor with a beautiful voice; at Jena, on January 15, aged seventy-seven.

Baroness Goethals, *née* Engler, an accomplished amateur, in whose house in Brussels most of the first artists of the second half of the century, such as Liszt, Rubinstein, De Beriot, Clara Schumann, &c., were frequent guests. She died at Brussels, on January 4.

Ernst Koch, formerly Court opera-singer, afterwards teacher of singing at Stuttgart; on January 18, aged seventy-four.

Xavier Carlier, pianist and composer of promise. He leaves an unfinished symphonic legend, "Humanitas victrix," behind. He died at St. Petersburg, aged thirty-two.

Ernesto Camillo Sivori, the famous violin virtuoso, at Genoa, aged seventy-nine. He was prematurely born the day after his mother had heard Paganini for the first time. He became the favourite, if not the only pupil of that master, who composed six Violin Sonatas for him. At the age of twelve Sivori played in Paris and London, and in the early forties toured through Europe. He was the first to play Mendelssohn's Concerto in England, having introduced it at the London Philharmonic Society's Concert of June 27, 1846. After this he went to America, where he stayed till 1850; he appeared in London for the last time in 1864. His technique is said to have been phenomenal, second only to his teacher's, but his tone was less remarkable. Sivori composed several works for his instrument—concertos, fantasias, &c.—but they are of no value as music.

Madame Laura Schirmer-Mapleson, the well-known American *prima donna*. At the age of six she sang in public with such success that she was considered a prodigy of much promise. She studied in Europe, and toured for a number of years through Italy, Germany, Russia, and Turkey. Two years ago she was married to the *impresario* Col. Henry Mapleson. She died at New York.

By the death of Aynsley Cook, a link is severed which connected the past with the present of English opera. Born in 1836, he made the theatre his home at an early age, and thus participated for nearly half-a-century in the life of the lyric drama. His *répertoire* was said to consist of not far short of 100 operas, and his ability was of the most versatile order. After an illness of only a fortnight's duration he expired at his rooms in Canning Street, Liverpool, on the 15th ult. His final appearance on the stage had taken place on the 2nd ult., and a week or so previously he had fulfilled his last Concert engagement on the platform of St. George's Hall, at one of the meetings of the Liverpool Sunday Society. His Requiem was sung at Leet Street Catholic Church, and he was buried at Anfield Cemetery on the 20th ult.

Mr. John Kirk, a well-known and accomplished organist and musician, resident at Sheffield, passed to his rest on the 5th ult., much to the regret of a large number of friends. He was only forty-eight years of age, and had been for twenty-seven years organist of St. Marie's Roman Catholic Church.

Mr. W. J. Burville, music teacher and assistant-vicar choral at Hereford Cathedral, to which he was attached for forty-two years. He was born at Canterbury, and was a chorister in the Cathedral at the same time as the late Sir George Elvey and Dr. Longhurst. For twenty years he was music-master at Hereford Cathedral School. He died at Hereford, on the 9th ult., aged sixty-eight.

The sudden death of Dr. H. W. Dulcken, on the 4th ult., will long be deplored by a large circle of friends to whom he was greatly endeared by his extreme amiability. Dr. Dulcken was the son of the famous pianist and friend of Mendelssohn, Madame Dulcken, of whom Queen Victoria took lessons. He was an accomplished linguist and historian, and his memory was phenomenal. Among the many literary works of which he was author or editor, may be named "The book of German Songs from the sixteenth to the nineteenth century." He occasionally contributed to The Musical Times, and translated the libretti of several musical works.

MUSIC IN BELFAST.

(From our own Correspondent.)

On January 26 the Philharmonic Society gave its third Subscription Concert of the season in the Ulster Hall, when the usual large and fashionable audience crowded the building. The artists engaged were Mrs. Hutchinson, Mr. Philip Newbury, and Mr. Eugène Oudin; with Mr. Maurice Sons, solo violinist, and Mr. Esposito, solo pianist. The programme was miscellaneous, the members of the Society simply giving two anthems—the first, Mendelssohn's "My God, my God," and the other, Berlioz's Easter anthem, "Christ is risen," both of which were sung with excellent taste under the *bâton* of Mr. F. Koeller. Mr. Louis Werner displayed good taste in his pianoforte accompaniments.

On the 12th ult. Mr. H. B. Phillips, of Londonderry, gave a miscellaneous Concert in the Ulster Hall, which was poorly attended, notwithstanding a rather formidable list of artists—namely, Madame Alice Gomez, Mdlle. Rosina Isidor, Miss Carrie Curnow, Mr. Philip Newbury, Professor Max Pauer, Mr. Ronchini, Mr. C. Phillips, and Miss Kathleen Hamilton; Mr. Watkis acting as Conductor.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The most important musical event of the past month was the Concert given by the Festival Choral Society, on the 8th ult., at which Max Bruch's cantata "The Lay of the Bell" was produced, with Professor Stanford's choral setting of Tennyson's stirring poem "The Revenge." The former work was first heard here at our Festival of 1879, and has been repeated once or twice since by this Society. It is a work of the serious, noble order, massive in much of its choral writing, and masterly in its technical qualities throughout. Miss Marie Fillunger acquitted herself finely of the rather trying soprano part; as on a former occasion, her vocal style was much admired. Miss Brema, Mr. E. Branscombe, and Mr. Watkin Mills discharged the other solo parts. Despite the excellent attractions offered this season by this Society, the attendance at these Concerts seems to have fallen off somewhat. Is it that a gradual change in public taste has come about during the past few years; that works of the *big* order, works dependent upon grandiose effects of chorus and orchestra, no longer please as formerly? Has the "short story," in musical parallel, pushed out the three-volume novel?

Mr. Turner, of the Grand Theatre, is yet successfully holding the stage with English opera, despite the keen rivalry of pantomime at the two older houses, the Royal and the Prince of Wales'. (By the way, a new theatre has lately been opened at Aston—a very pretty building, but not laying much claim to notice, as yet, in other respects.) After playing the round of more or less popular operas, to certain of which we referred last month, Mr. Turner has distinguished his season by a very praiseworthy production of "The Flying Dutchman" (12th ult. and other nights). This opera was first performed in Birmingham by the Carl Rosa Company. It was our very first lesson, indeed, in Wagnerian music. It was repeated on successive visits of that company, and Mr. Ludwig, the *Vanderdecken* of the performances, again appeared in the same *rôle* on this occasion; and a most complete, artistic performance it was. Miss Chrystal Duncan made a very pleasing *Senta;* while Mr. Turner himself occupied the important, if in one respect small, part of the *Steersman* of the phantom bark. Altogether, we are indebted to the enterprising Mr. Turner for an interesting revival. Members of the company gave a Sacred Concert, on Sunday, the 11th ult., in aid of the poor children's Boot fund, at which an overflowing audience assembled, the programme of course being of the most popular kind.

The party of young performers entitling themselves the Birmingham String Quartet gave another of their Concerts, on the 13th ult., in the Institute Lecture Theatre. Mozart's Quartet (No. 5) in A and Dvorák's Quartet in E flat (Op. 51) were among the chief features. Miss Linda Morton, as solo pianist, in her rendering of Chopin's Ballade in G minor, made a good impression.

Another of Messrs. Harrison's Concerts—the musical events of our Birmingham society—has been given, at which Madame Nettie Carpenter (violin) and Miss Adelina de Lara (pianoforte) were the instrumental soloists.

Miss Fanny Davies gave her annual Concert on the 20th ult., at the Masonic Hall. She was supported by Dr. Joachim and Signor Piatti. Five numbers of Schumann's "Kreisleriana"—one of the most characteristic and *intime* of the composer's pianoforte works, but, strange to say, comparatively little heard—a Ballade and a Romanza of Brahms, and the Rondo in G of Beethoven constituted the pianist's share of the programme, as respects the solo pieces. With her coadjutors she also played in Schubert's Trio in B flat and in Mendelssohn's Trio in C minor. Dr. Joachim gave as his solo the Suite in E major (violin *solus*) of Bach; while Signor Piatti produced a Violoncello Sonata by Valentini.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The Jubilee of the Bristol Orpheus Glee Society, which was celebrated by a couple of Concerts at the Victoria Rooms in the first week of February, proved a great success. New compositions were secured for the event, and these, together with some of the choicest examples in the *répertoire* of the Society, constituted the programmes. The novelties were "Sing, who mingles with my lays," W. H. Cummings; "Love wakes and weeps" (tenor solo), Harper Kearton; and "Linger, twilight, linger," J. L. Roeckel; while prizes for the best original compositions offered to the students of the Royal Academy of Music and the Royal College of Music were won by C. Macpherson with his setting of "There sits a bird," and by H. Walford Davies with his treatment of "The Sturdy Rock." These pieces, which were brought forward at the Concert on the 18th ult., were received by the audience with much favour. Mr. Roeckel directed the performance of his work, and Dr. J. F. Bridge and Mr. C. Lee Williams conducted pieces from their

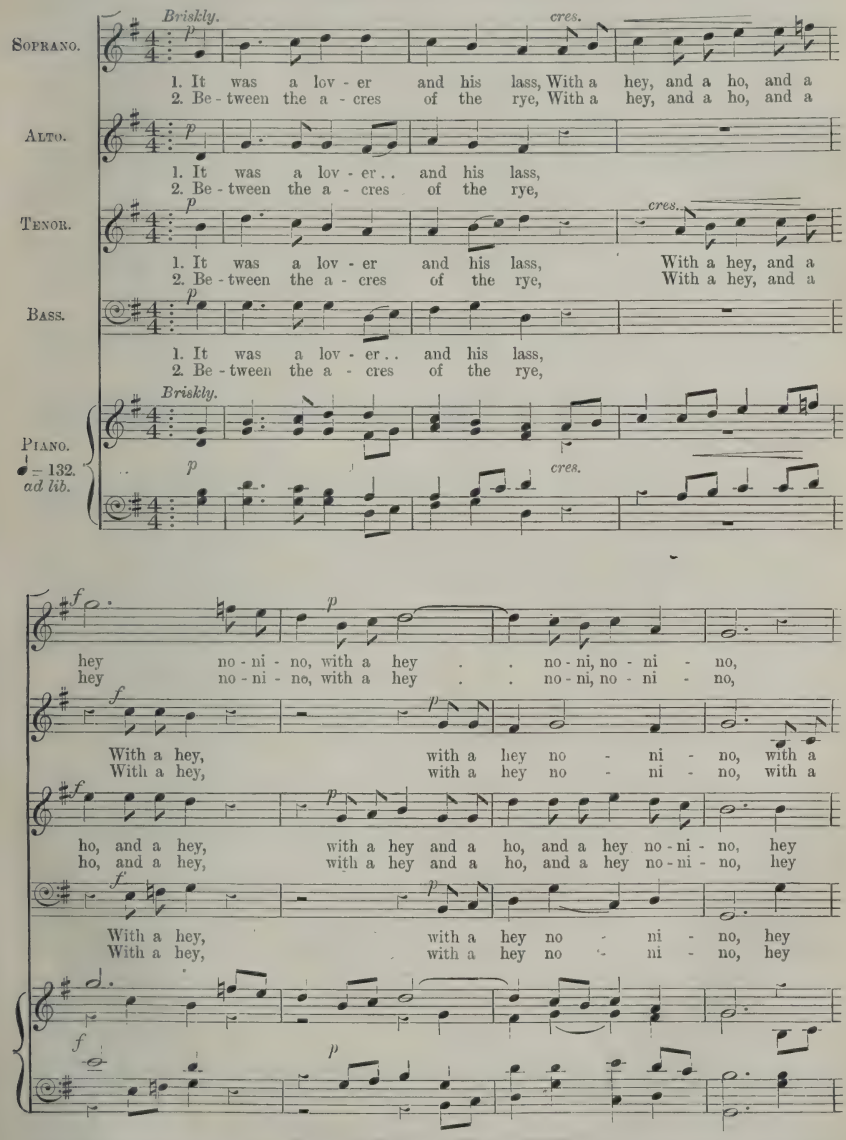
It was a lover and his lass.

(T. MORLEY, 1600.*)

A MADRIGALIAN PART-SONG.

Words from SHAKESPEARE'S "As you like it." Arranged by J. FREDERICK BRIDGE, Mus. D.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Briskly.
cres.
SOPRANO.
1. It was a lov - er and his lass, With a hey, and a ho, and a
2. Be - tween the a - cres of the rye, With a hey, and a ho, and a
ALTO.
1. It was a lov - er.. and his lass,
2. Be - tween the a - cres of the rye,
TENOR.
1. It was a lov - er and his lass, With a hey, and a
2. Be - tween the a - cres of the rye, With a hey, and a
BASS.
1. It was a lov - er.. and his lass,
2. Be - tween the a - cres of the rye,
Briskly.
PIANO.
♩ = 132.
ad lib.
hey no - ni - no, with a hey . . no - ni, no - ni - no,
hey no - ni - no, with a hey . . no - ni, no - ni - no,
With a hey, with a hey no - ni - no, with a
With a hey, with a hey no - ni - no, with a
ho, and a hey, with a hey and a ho, and a hey no - ni - no, hey
ho, and a hey, with a hey and a ho, and a hey no - ni - no, hey
With a hey, with a hey no - ni - no, hey
With a hey, with a hey no - ni - no, hey

* See "Songs from Shakespeare" (the earliest known settings), edited by J. F. Bridge. Messrs. Novello, Ewer & Co., 2*s.* 6*d.*

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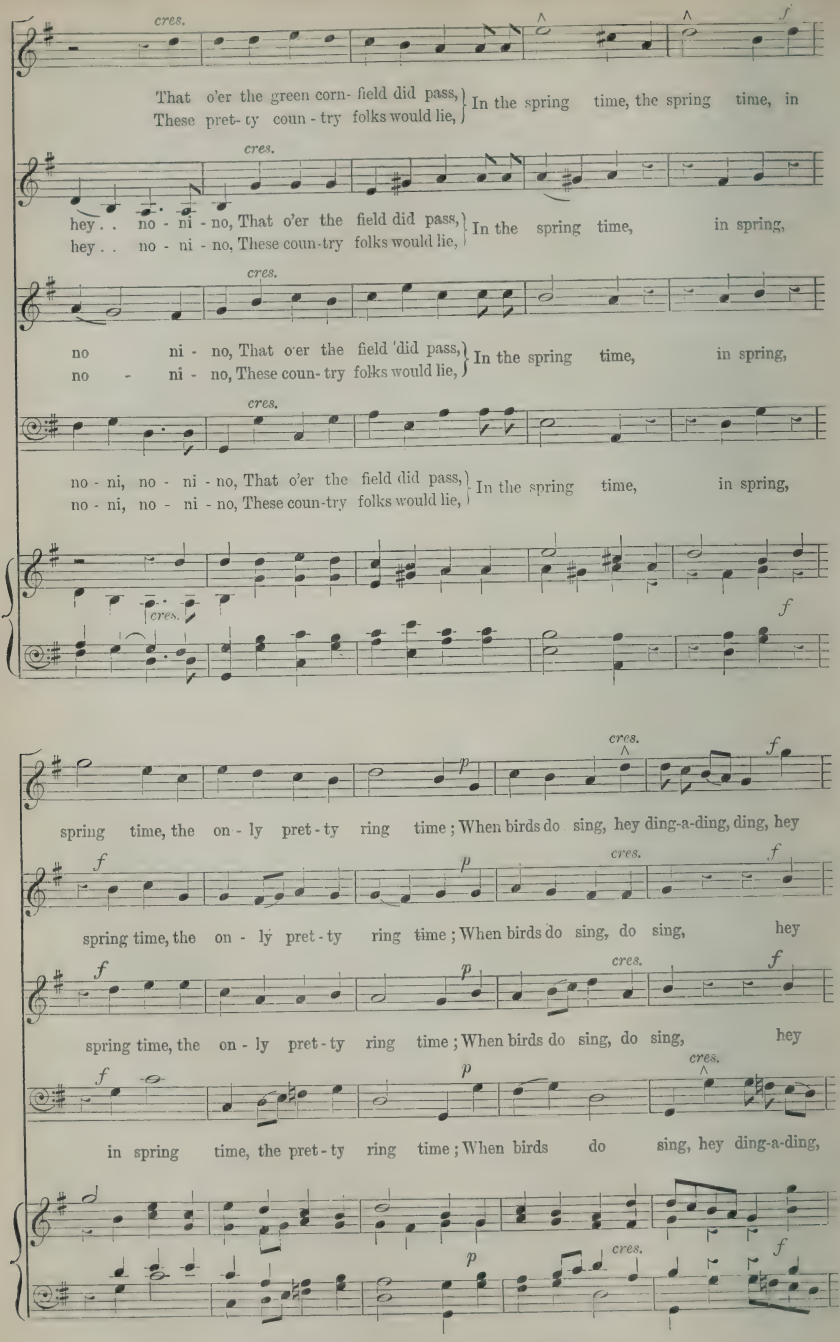
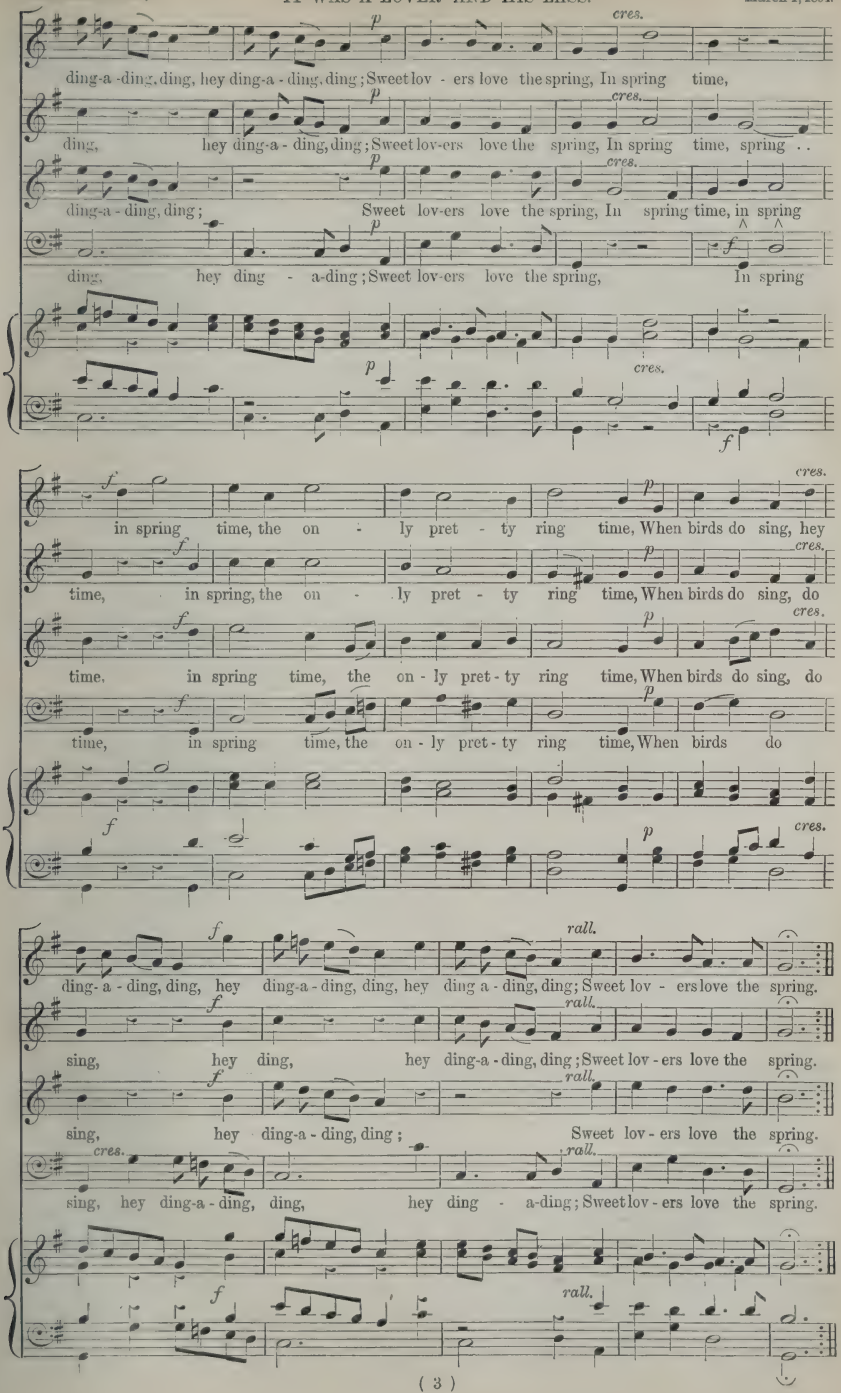
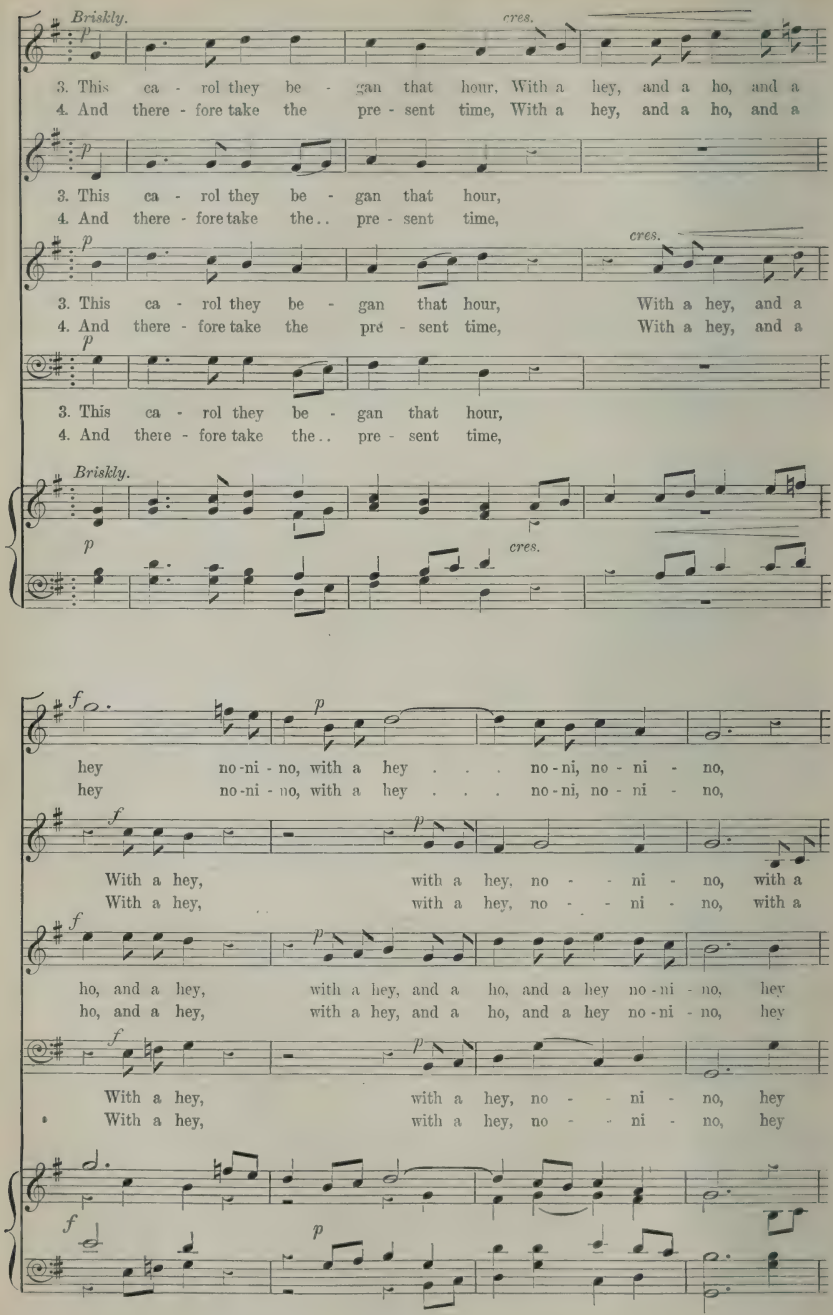
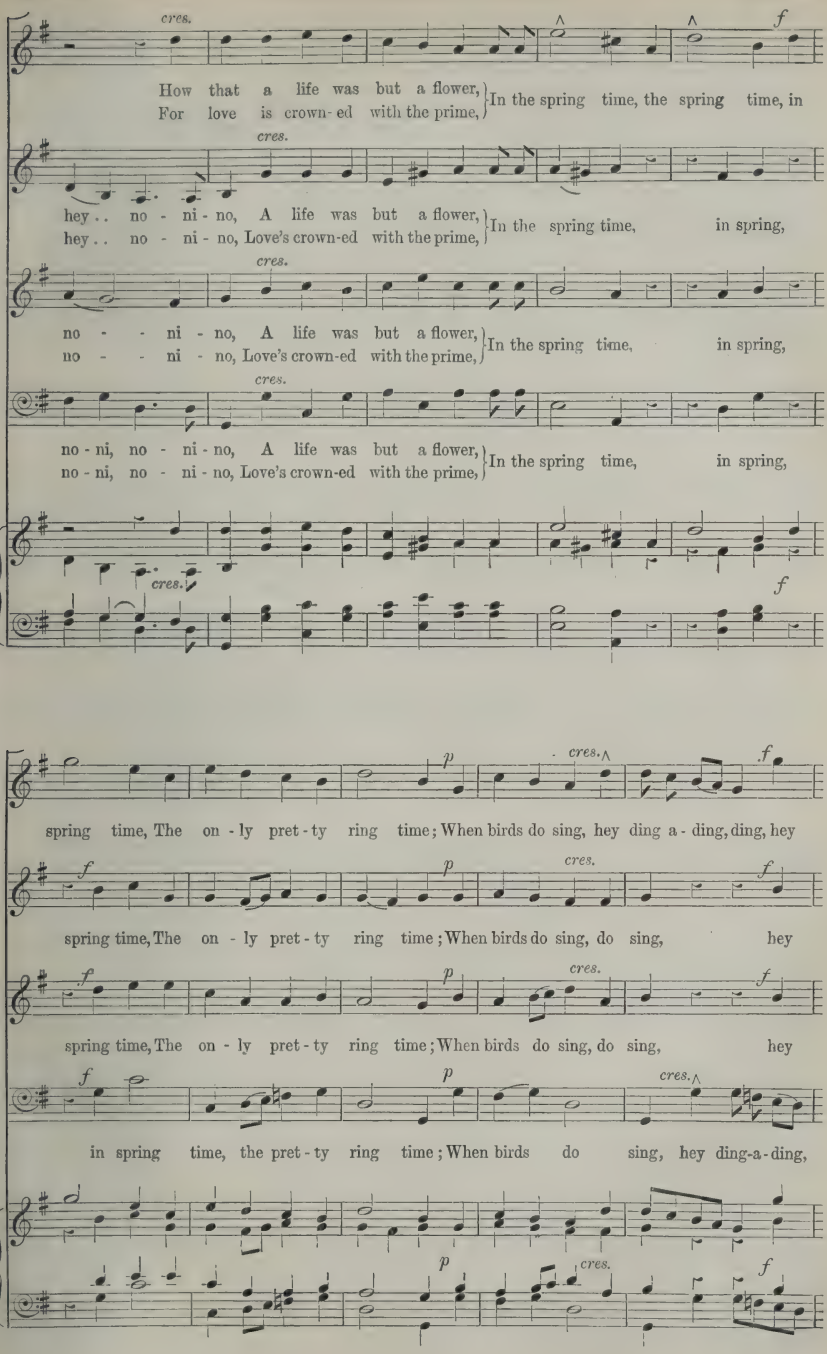
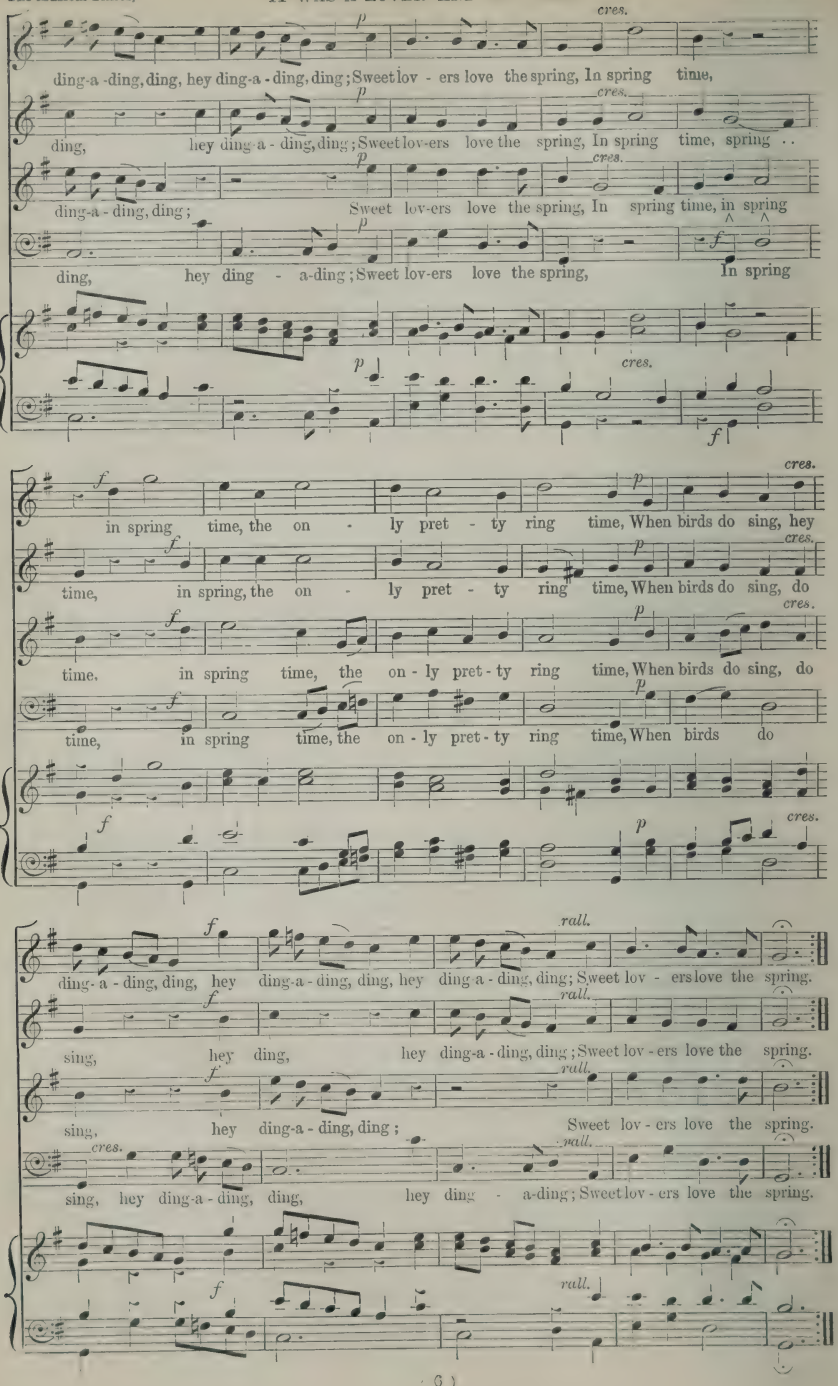

cres.
That o'er the green corn- field did pass,
These pret- ty coun - try folks would lie,
In the spring time, the spring time, in
hey . . no - ni - no, That o'er the field did pass,
hey . . no - ni - no, These coun-try folks would lie,
In the spring time, in spring,
no ni - no, That o'er the field did pass,
no - ni - no, These coun- try folks would lie,
In the spring time, in spring,
no - ni, no - ni - no, That o'er the field did pass,
no - ni, no - ni - no, These coun-try folks would lie,
In the spring time, in spring,
spring time, the on - ly pret - ty ring time ; When birds do sing, hey ding-a-ding, ding, hey
spring time, the on - ly pret - ty ring time ; When birds do sing, do sing, hey
spring time, the on - ly pret - ty ring time ; When birds do sing, do sing, hey
in spring time, the pret - ty ring time ; When birds do sing, hey ding-a-ding,


ding-a-ding, ding, hey ding-a-ding, ding; Sweet lov-ers love the spring, In spring time,
ding, hey ding-a-ding, ding; Sweet lov-ers love the spring, In spring time, spring . .
ding-a-ding, ding; Sweet lov-ers love the spring, In spring time, in spring
ding, hey ding-a-ding; Sweet lov-ers love the spring, In spring
in spring time, the on-ly pret-ty ring time, When birds do sing, hey
time, in spring, the on-ly pret-ty ring time, When birds do sing, do
time, in spring time, the on-ly pret-ty ring time, When birds do sing, do
time, in spring time, the on-ly pret-ty ring time, When birds do
ding-a-ding, ding, hey ding-a-ding, ding, hey ding a-ding, ding; Sweet lov-ers love the spring.
sing, hey ding, hey ding-a-ding, ding; Sweet lov-ers love the spring.
sing, hey ding-a-ding, ding; Sweet lov-ers love the spring.
sing, hey ding-a-ding, ding, hey ding-a-ding; Sweet lov-ers love the spring.


Briskly.
p
cres.
3. This ca - rol they be - gan that hour, With a hey, and a ho, and a
4. And there - fore take the pre - sent time, With a hey, and a ho, and a
3. This ca - rol they be - gan that hour,
4. And there - fore take the.. pre - sent time,
3. This ca - rol they be - gan that hour, With a hey, and a
4. And there - fore take the pre - sent time, With a hey, and a
3. This ca - rol they be - gan that hour,
4. And there - fore take the.. pre - sent time,
Briskly.
f
hey no-ni - no, with a hey . . . no-ni, no - ni - no,
hey no-ni - no, with a hey . . . no-ni, no - ni - no,
With a hey, with a hey, no - - ni - no, with a
With a hey, with a hey, no - - ni - no, with a
ho, and a hey, with a hey, and a ho, and a hey no-ni - no, hey
ho, and a hey, with a hey, and a ho, and a hey no-ni - no, hey
With a hey, with a hey, no - - ni - no, hey
With a hey, with a hey, no - - ni - no, hey


cres.
How that a life was but a flower,
For love is crown- ed with the prime,
In the spring time, the spring time, in
hey . . no - ni - no, A life was but a flower,
hey . . no - ni - no, Love's crown-ed with the prime,
In the spring time, in spring,
no - - ni - no, A life was but a flower,
no - - ni - no, Love's crown-ed with the prime,
In the spring time, in spring,
no - ni, no - ni - no, A life was but a flower,
no - ni, no - ni - no, Love's crown-ed with the prime,
In the spring time, in spring,
spring time, The on - ly pret - ty ring time; When birds do sing, hey ding a - ding, ding, hey
spring time, The on - ly pret - ty ring time; When birds do sing, do sing, hey
spring time, The on - ly pret - ty ring time; When birds do sing, do sing, hey
in spring time, the pret - ty ring time; When birds do sing, hey ding-a-ding,


ding-a-ding, ding, hey ding-a-ding, ding; Sweet lov - ers love the spring, In spring time,
ding, hey ding-a-ding, ding; Sweet lov-ers love the spring, In spring time, spring ..
ding-a-ding, ding; Sweet lov-ers love the spring, In spring time, in spring
ding, hey ding - a-ding; Sweet lov-ers love the spring, In spring
in spring time, the on - ly pret - ty ring time, When birds do sing, hey
time, in spring, the on - ly pret - ty ring time, When birds do sing, do
time, in spring time, the on - ly pret - ty ring time, When birds do sing, do
time, in spring time, the on - ly pret - ty ring time, When birds do
ding-a-ding, ding, hey ding-a-ding, ding, hey ding-a-ding, ding; Sweet lov - ers love the spring.
sing, hey ding, hey ding-a-ding, ding; Sweet lov - ers love the spring.
sing, hey ding-a-ding, ding; Sweet lov - ers love the spring.
sing, hey ding-a-ding, ding, hey ding - a-ding; Sweet lov - ers love the spring.

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Air—"Rejoice greatly, O daughter of Zion" (Messiah).
Air—"Come unto Him" (Messiah).
Air—"How beautiful are the feet" (Messiah).
Air—"I know that my Redeemer liveth" (Messiah).
Recit.—"No more in Zion" .. .. .. } (Judas Maccabæus).
Air—"Wise men flatt'ring, may deceive you" }
Recit.—"O grant it, Heaven" .. .. .. } (Judas Maccabæus).
Air—"So shall the lute and harp awake" }
Recit.—"O let eternal honours crown His name" .. .. } (Judas Maccabæus).
Air—"From mighty kings he took the spoil" }
Recit.—"To Heaven's Almighty King we kneel" .. .. } (Judas Maccabæus).
Air—"O Liberty! thou choicest treasure" .. }
Air—"Pious orgies" (Judas Maccabæus).
Recit.—"Ye sacred Priests" .. } (Jephtha).
Air—"Farewell, ye limpid springs" }
Air—"O! had I Jubal's lyre" (Joshua).
Recit.—"O, worse than death" .. } (Theodora).
Air—"Angels ever bright and fair" }

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Recit.—"Comfort ye, my people" } (Messiah).
Aria—Ev'ry valley shall be exalted" }
Recit.—"Thy rebuke hath broken his heart" .. } (Messiah).
Arioso—"Behold, and see if there be any sorrow" }
Recit.—"He was cut off out of the land of the living" } (Messiah).
Air—"But Thou didst not leave his soul in hell" .. }
Recit.—"He that dwelleth in Heaven" } (Messiah).
Air—"Thou shalt break them" .. .. }
Recit.—"'Tis well, my friends" } (Judas Maccabæus).
Air—"Call forth thy powers" }
Recit.—"Thanks to my brethren" .. .. } (Judas Maccabæus).
Air—"How vain is man who boasts in fight" }
Recit.—"My arms! against this Gorgias will I go" } (Judas Maccabæus).
Air—"Sound an alarm!" .. .. }
Recit.—"O loss of sight" } (Samson).
Air—"Total eclipse" .. }
Recit.—"Deeper and deeper still" } (Jephtha).
Air—"Waft her, angels" .. .. }
Air—"The enemy said" (Israel in Egypt).
Recit.—"My grief for this" .. .. .. } (Samson).
Air—"Why does the God of Israel sleep?" }
Air—"Where'er you walk" (Semele).
Recit.—"O God, who from the suckling's mouth" } (Esther).
Air—"Sing songs of praise" .. .. }

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FOR

CONTRALTO

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CONTENTS.

Recit.—"Behold! a Virgin shall conceive" .. } (Messiah).
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TWELVE SONGS

FOR

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ALBERTO RANDEGGER.

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pens inserted in the scheme, although not written expressly for the Jubilee. Mr. Harper Kearton was the soloist. In the singing the Society maintained its accustomed standard of excellence, except that for some apparently unaccountable reason the voices flattened considerably in each piece.

At the second Concert, on the 3rd ult., the Students' Prize Glees were repeated, but the programme was mostly made up of some of the finest examples of older English writers. Mr. Harper Kearton and Mr. Watkin Mills were the soloists. Better artistic results attended the performance, for the weather being more crisp there was not that air of languor and that flattening of the voices so apparent two days previously. Mr. Riseley and the members of the Society are to be congratulated on the success of the Jubilee celebration.

On the 5th ult. the Bristol Orpheus Glee Society gave a Concert at Bridgwater, for the benefit of the local Infirmary. Many of the compositions were the same as appeared in the Bristol programmes a few days before. Miss Florence Cromey and Mr. W. Thomas were the soloists. All the pieces were admirably sung, and gave great pleasure to the large audience, who have few opportunities of hearing such perfect part-singing as that of the famous body of Bristol vocalists. Mr. Riseley conducted.

Kingswood and District Choral Society gave a Concert on January 23, under the direction of Mr. J. F. Nash, the able trainer and Conductor. Bennett's "May Queen" was the chief work brought forward, and this was praiseworthily interpreted, the soloists being Miss Florence Cromey, Miss Fifoot, Mr. B. Shearman, and Mr. W. Thomas. Miss Rose Thomas excellently played the overture and accompaniment on the pianoforte. Miscellaneous pieces made up the second part of the programme. Vincent's Choral Fantasia on National Airs gave great delight, and Sir George Macfarren's "The Cuckoo sings" and Bishop's "The Fisherman's Good-night" went well. Miss Cromey and Mr. Thomas contributed songs, and Miss Maud Riseley played violin solos, her sister acting as accompanist.

Cowen's "Rose Maiden" was performed at Redland Park Hall on January 25, by a choir of fifty voices, under the direction of Mr. Samuel Rootham. The principal vocalists were Mrs. Brettelle, Miss Wetherman, Mr. A. M. Warren, Mr. M. Griffiths, and Mr. W. N. Tribe. The artistic results, although not without fault, were very creditable.

At Miss Lock's Popular Chamber Concert, on the 12th ult., Brahms's Clarinet Quintet (Op. 115) and Beethoven's Septet in E flat (Op. 20) were brought forward, and were admirably performed by our local executants, who were joined by celebrated players from London. Miss Marie Gane was the vocalist. The Concert was attended by a crowded assemblage, who greatly relished the unfolding of the two fine works named.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin University Choral Society gave its first Concert for the season on the afternoon of the 3rd ult., in Trinity College. The programme was made up of selections from two of Weber's operas, "Der Freischütz" and "Preciosa." The performance was a most creditable and enjoyable one, and was a bright augury for the Society's season. The principal vocalists were Miss Lucy Ashton Hackett, Miss Annie Shellard, Mr. Edward Branscombe, and Mr. Thomas Marchant. Sir Robert Stewart conducted with his well approved ability.

The second Concert of the Dublin Musical Society took place at the Royal University Buildings on the evening of the 19th ult., and was both an artistic and (if one may judge from the appearance of the hall) a financial success. The work chosen for presentation was Handel's "Judas Maccabæus," an Oratorio often given before by the Society, but on this occasion first performed in Dublin with Sir Michael Costa's accompaniments. The well-balanced orchestra of seventy performers gave a good account of the added and exchanged parts, and the choir of 300 vocalists was well up to its high standard of efficiency. The solo vocalists were Miss Maggie Davies (her first appearance here), whose admirable intonation and good taste are a passport to the favour of any audience whose favour is worth having; Miss McConnell; Mr. Ben Davies, whom we have many times heard in Dublin, and always with increased pleasure; and Mr. Charles Kelly, a local and most popular cathedral vocalist. Mr. Thomas Werner led the strings, Mr. John Horan, sen., was Organist, and Dr. Joseph Smith conducted with his usual ability, intensity, and *sang froid*.

St. George's Choral Union, an excellent and industrious Society on the North side of the city, commenced its season with an admirable performance of "The Messiah," at St. George's Parochial Hall, on the 9th ult., under the direction of its Conductor, Mr. Raymond Revelle. The principal soloists were Miss Florence Hewson, Mrs. Bradford, Mr. Lowther Campbell, and Mr. J. G. Scott. The band and choir numbered eighty performers, the leader being Mr. A. C. Fleming. Where are the numerous South city choral societies that started into existence on the much-regretted suppression of St. Patrick's Oratorio Society—the most industrious of all our musical associations? It is to be hoped that they will not be long before showing signs of life. No less is it to be hoped that the Oratorios at St. Patrick's may be revived at no distant period.

The Chamber Music Recitals under the auspices of the Royal Dublin Society are transferred back to Leinster House, and are now held in the library, pending the reconstruction of the lecture theatre. On the 5th and 12th ult. the programme was as follows: Beethoven's String Quartet in G minor (Op. 18), Mendelssohn's Sonata in B flat for pianoforte and violoncello, and Rubinstein's Quartet in C major (Op. 66) for pianoforte and strings. The execution was in the most artistic style, and was received with much applause. On the 19th ult. the performance included the "Kreutzer" Sonata and a Trio for pianoforte, violin, and violoncello, by Schumann. Messrs. Papini, Delaney, Grisard, and Bast are the string quartet, and Mr. Esposito the pianist.

The last of Mr. Werner's series of twelve Violin Recitals was announced to take place at the Molesworth Hall on the 13th ult., but, owing to the illness of the virtuoso, had to be postponed to the 20th. The programme included Spohr's "Concerto dramatique," Sarasate's Fantasia on "Carmen," and Wilhelmj's "Valse Diabolique."

Two Opera Concerts by the principals of the Georgina Burns and Leslie Crotty Company were given in the Antient Concert Rooms, on January 26 and the 10th ult.; and two Concerts, under the management of Mr. Farley Sinkins, took place in the same *locale* on the 14th and 15th ult., the vocalists including Misses Alice Gomez, Rosina Isidor, and Estrella Bellinfante, with Messrs. Philip Newbury and Chas. Philips.

The recently inaugurated Leinster Section of the Incorporated Society of Musicians now numbers sixty-six members. Two sectional meetings have been held at the Arts Club, at the first of which Sir Robert Stewart presided, and a paper on "Gounod" was read by Dr. J. C. Culwick, followed by a short concert of Gounod's works. At the second meeting, Mr. W. H. Vipond Barry read a paper on "Some Modern Organ Writers," and a selection of madrigals was announced for performance by the members.

Sir Arthur Sullivan has accepted the invitation of the Dublin Musical Society to conduct a Concert in Dublin, on April 12, consisting of his "Martyr of Antioch" and other selections from his compositions. Great interest is taken already in this event.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The feature of the winter season in Edinburgh has been Messrs. Paterson's scheme of Saturday Popular Orchestral Concerts. They were "popular" only so far as price goes—in programme and performance alike the standard was uniformly high. On the 3rd ult. a huge audience came to hear the Pastoral Symphony and the Overtures to "Freischütz" and "William Tell." Mr. Maurice Sons was the soloist in Mendelssohn's Violin Concerto, which, in consequence of a mistake on the part of the librarian, had to be substituted at the last moment for Bruch in G minor.

This *contretemps* made his notable success the more ungrudgingly acknowledged. Mr. Henschel himself was the vocalist and contributed *Wolfram's* Fantasy from "Tannhäuser," Beethoven's "Song of Crugantino," and Loewe's "Henry the Fowler" in his own inimitable way. With Spartan-like consistency he submitted to his own rule and refused the warm encore offered him. Of the two Concerts of the regular series which fall to be noticed this month, the programmes included Dr. Mackenzie's "Story of Sayid" and a selection from the "Meistersinger," and on the 13th ult., the anniversary of the composer's death, a few excerpts from Wagner's operas, with the "Eroica" Symphony. The choral part of the "Story of Sayid" was rendered by Mr. Kirkhope's Choir in the manner which has now become its happy tradition. Some of the soloists were not so successful owing to colds and other incapacitating reasons. Mr. Bispham, however, achieved a distinct success in the *Prince* music. Mr. Kirkhope's Choir fairly eclipsed its reputation in the concluding choruses from the "Meistersinger." Most artistic performances were given of *Pogner's* song by Mr. Bispham, of the "Preislied" by Mr. Iver McKay, and of the Apprentices' Dance by the orchestra. The Wagner Commemoration Concert was no less successful, and we owe a deep debt of gratitude for one of the most glorious interpretations of the "Eroica" ever heard in Edinburgh. Miss Fillunger had to undertake Miss Palliser's songs (*Elizabeth's* "Dich theure Halle" and *Isolde's* Liebestod) at very short notice, but she was most warmly thanked by a crowded and enthusiastic house.

At the last of the Glasgow Choral Union Orchestra's Concerts, Mr. Manns was greeted by a crowded hall. Mr. Ysaÿe's personality proved a great attraction, and his magnificent displays of genuine virtuosity in Saint-Saëns's Concerto and two movements by Bach were immensely applauded. The Symphony was Mendelssohn's "Italian."

On the 10th ult. Messrs. Wood found the names of Sir Charles and Lady Hallé powerful enough to secure a large and highly appreciative audience. The programme included selections from the works of Weber (A flat Sonata), Chopin (C sharp minor study), Handel, Beethoven (Op. 96), Schumann (Op. 73), &c. Villiers Stanford's "Four Irish Pieces" (violin), played for the first time, elicited an enthusiastic encore, and Lady Hallé repeated the Reel movement.

At the Second Concert of the Edinburgh Amateur Orchestra the public attention centred in what proved to be a very capable rendering of the "Emperor" Concerto. The Symphony was Beethoven's No. 2, and the patrons, of what is certainly the best Amateur Orchestra in Scotland, had every reason to be satisfied with the rendering of these as of the other lighter pieces in the programme.

Mr. Leonard Borwick, on the 17th ult., more than justified the high expectations London papers had raised in us. In Schumann's Etudes Symphoniques, the first, second, and fourth movements of Chopin's B flat minor Sonata, the Pastorale by Scarlatti, and the twelfth Rhapsodie, the pianist faithfully reflected every turn of the composers' intentions in a manner which it would be feeble praise to call artistic and in the highest degree poetical. A fairly large audience was roused to a pitch of enthusiasm before the young Englishman had reached the last number on the programme.

Professor Niecks's interesting scheme of historical Concerts, to illustrate the development of dramatic music, have increased in general interest as the learned Professor has approached near the general "ken"; and a corresponding improvement in attendance has naturally followed. At the fourth Concert, on the 14th ult., the class-room was quite filled by the regular students and the musical world of Edinburgh, professional and amateur. The programme included two short songs from J. A. Hiller's operas; a very large and representative part of Gluck's immortal "Iphigenie en Tauride," sung by five soloists and a capable chorus; and most of the second act of the "Magic Flute."

MUSIC IN GLASGOW.

(From our own Correspondent.)

An uncommonly strong performance of "Israel in Egypt" was given by the Glasgow Choral Union on the 1st ult.; some of the choruses were, indeed, sung with remarkable vocal power; the "Hailstone Chorus" had to be repeated, and "The Lord is a man of war"—sung as usual by all the tenors and basses—again showed the fine qualities of the bass voices. Altogether, Mr. Joseph Bradley, who conducted Handel's greatest choral work, must be felicitated on the results of his training; the band was in good trim, and the solos had able exponents in Mesdames Belle Cole and Annie Marriott and Mr. Henry Piercy. The audience was good—atmospheric influences duly considered; but a couple of nights later on St. Andrew's Hall was crowded in every corner to bid good-bye for the season to Mr. August Manns. The programme was, as usual, on plebiscite lines, and included the "Leonora" (No. 3) and "Tannhäuser" Overtures, Schubert's "Unfinished" Symphony, and the inevitable "Cavalleria Rusticana" Intermezzo. All round the performances were of the highest order, though we dare say paramount interest centred in the Sydenham *chef's* short speech at the close of the Concert. It was hardly possible, it must be admitted, to avoid reference to the Scottish Orchestra Company's scheme. There are many, moreover, who think that Mr. Manns's views regarding a compromise on the basis of "Peace with Honour" is a feasible solution of a very perplexing problem. Anyhow, Mr. Manns's reception was so overwhelming that the audience united in singing "Auld Lang Syne" before the veteran Conductor was allowed to begin his speech.

The features of the Chamber Concert given in the Queen's Rooms, on the 8th ult., were the exceptionally fine viola playing of Mr. Ferir and the finished performance of Mendelssohn's Octet by Mr. Sons and his coadjutors; and at the Scottish Orchestra Company's Popular Concert, on the 10th ult., Mr. Henschel submitted Haydn's Symphony in C (No. 7), the "Rienzi" Overture, and a familiar enough selection from Berlioz's "Faust." The Company's ninth Classical Concert possessed unusual interest, inasmuch as with one exception—Beethoven's "Eroica" Symphony—the programme was entirely Wagnerian. On this occasion the band was, moreover, augmented, and with surprisingly powerful effects at the wind desks. The programme comprised the "Procession of the gods" ("Rheingold"), the Prelude and *Isolde's* Liebestod ("Tristan"), and "The Ride of the Walkyries," and in each and every piece splendid achievements have to be recorded. The vocalist of the evening was Miss Marie Fillunger, who sang *Elizabeth's* Greeting with true artistic perception.

On the 15th ult. the Glasgow Society of Musicians entertained Mr. Henschel at dinner. The chair was occupied by Mr. Julius Seligmann, the esteemed President of the Society, and a very large and representative gathering turned out in honour of the guest of the evening.

Last month's miscellaneous Concerts included a Recital of sacred music in the Barony Parish Church, when Mr. Albert E. Bridge's choristers gave an excellent account of Spohr's tuneful and popular cantata "God, Thou art great." The annual Concert given by the directors of the Glasgow Athenæum School of Music, on the 6th ult., attracted, as usual, a very large audience to St. Andrew's Hall. An interesting and varied programme had been prepared by the Principal, Mr. Allan Macbeth, and foremost amongst many good things stood the singing of a couple of choruses from Rheinberger's Mass in E flat, showing that the Ladies' Choir in connection with this flourishing establishment is as competent as ever. Henry Gadsby's fine cantata "The Lord of the Isles," so popular hereabouts, was given by the Glasgow Eastern Choral Society on January 30, too late, of course, for notice in last month's Musical Times. The performance, under Mr. George Taggart's skilful direction, was, however, so uniformly good that it merits recognition even at this late hour. At Greenock the local Choral Union, conducted by Mr. W. T. Hoeck, also came to the front on the evening of the 2nd ult., with admirable performances of Mr. F. H. Cowen's cantata "The Sleeping Beauty" and the third act of "Tannhäuser."

The prize of £15, offered by the Glasgow Glee and Catch Club for the best Glee, has been gained by Mr. Charles Wood, organist of Gonville and Caius College, Cambridge, and who is also one of the Professors at the Royal College of Music, and the Conductor of the orchestra of the Cambridge University Musical Society.

The adjudicators were Sir Joseph Barnby and Dr. F. E. Gladstone, and of the various compositions submitted they say: "We found the general standard of excellence distinctly high, and we cannot help recording our gratification that so truly admirable and national a school of music still lives and flourishes amongst us." This is cheering.

The regrettable death of Mr. W. M. Miller is referred to in our Obituary column.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The resignation of Mr. W. T. Best as Organist to the Corporation was wired from Liverpool to every centre of importance as soon as it was read at the February meeting of the City Council, and made known to the public the following day, while the month was yet young. It is therefore needless here to allude at any great length to the subject, and it will be more to the point to state that in all probability a considerable interregnum will take place before a successor is appointed to the console at St. George's Hall. Mr. Best's condition has for a lengthy period been so precarious that his resignation, though it is regretted, did not come as a surprise; and in the immediate future, as in the comparatively recent past, good local organists will be found to preside at the instrument over which he has worthily held chief control for so many years. At the meeting of the Finance Committee of the Corporation held subsequently to that of the Council at large, the chairman said they would all receive with the deepest regret the announcement of Mr. Best's retirement. Mr. Best was the most eminent organist in the country. He was a Liverpool man, and one of whom they could feel proud. The following resolution was unanimously adopted:—"That the Council receive with very great regret the resignation of Mr. W. T. Best, Corporation organist, who during the long period of thirty-five years has presided at the organ in St. George's Hall; the eminent, and in some respects unrivalled, position which he holds in his profession has caused his official connection with the municipality to reflect honour on the city, and he carries with him in his retirement the thanks of the Council for his valuable and highly appreciated services, and also their sincere hope that rest from professional work may result in Mr. Best's restoration to health." It was also decided to have the resolution engrossed.

A Mozart Symphony (No. 1, in D, of the Leipzig Edition) held the place of honour at the Philharmonic Concert given on the 6th ult., the second position of importance being allotted to Mendelssohn's Violin Concerto, the solo part of which was excellently played by Mr. Willy Hess. The chorus had very little to do and are assumed to be saving themselves for Liszt's "Legend of St. Cecilia." The latter was fixed for the 27th ult. and therefore too late for present notice. The Liverpool Orchestral Society gave C. H. Parry's "English" Symphony at the City Hall on the 3rd ult., under Mr. Rodewald, the performance being one of the best on their already excellent record. Mr. Weingartner, one of the leading members of the local professorate, gave his annual Concert the same afternoon, and re-introduced his opera "Fridolin" to his friends and pupils. The artist last-named has gained breadth of style and promises with greater maturity to take high rank as a violinist. The last Concert but one of the Sunday Society fell on the 18th ult., when an orchestral programme of the usual high class was presented. Messrs. Harrison have given one of their Subscription Concerts, with a large muster of star artists, at the Philharmonic Hall, and Mr. T. Shaw has continued his popular Saturday evenings at Hope Hall.

The local choral societies have, as yet, made no sign further than the promise of "Elijah," with Mr. Santley in the titular character, by the Musical Society. At the Pro-Cathedral, Mr. F. H. Burstall is preparing Gounod's "Redemption" for early dates in March, and announces that "desiring to make this a noteworthy performance he has arranged for trumpets, drums, and a harp to supplement the organ accompaniment."

The Chester Musical Festival is fixed for July 25, 26, and 27, the choral works promised being Mendelssohn's "Elijah," Verdi's "Requiem," Handel's "Messiah," Cherubini's D minor Mass, C. H. Parry's "Judith," and Sullivan's "Golden Legend." The novelty of the gathering will be a new Symphony in F, by Dr. J. C. Bridge, the Cathedral Organist and Conductor of the Festival.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Perhaps the most interesting pieces in the varied programme wherewith the Vocal Society of Dr. Watson closed the month of January, were Dr. Martin's Hymn "Holy Spirit, come, O come," in which several of the effects were charming, and a pleasing Part-song by the Conductor, embodying a melody said to have been sung by the *Waits* in the time of Charles the Second. In the same hall (that of the Gentlemen's Concert Society) a larger audience than usual assembled in the afternoon of the 7th ult., to welcome the re-appearance of Mr. Siloti, who, near the close of last season, won so much favour as an exponent of modern pianoforte music. At this later Recital his powers were especially displayed in a selection from the works of the latest Russian composers, although all through the performance there was a thoroughly enjoyable exhibition of the varied qualifications of an artist of the first rank.

On the 19th ult. an evening Concert was given, at which Sir Charles and Lady Hallé gave in perfection some concerted chamber music and Mr. Alfred Jordan supplied the songs; and we look forward to the enjoyment, early in March, of one of the pleasing and instructive Lecture-Recitals of Miss Wakefield.

At the Free Trade Hall, February was ushered in worthily. It was so long since Bach's Triple Concerto in C had been heard that, as rendered by Miss Olga Néruda, Mr. F. Dawson, and Sir Charles Hallé, to the advantage of finished interpretation was added that of novelty. Later in the evening Chopin's Rondo in C for two pianofortes was given by Miss Néruda and Sir Charles with a unity of purpose replete with that readiness of co-operation which should characterise all duet-playing or singing. The Symphony was the No. 2 of Brahms, so delightful in many of its sections—especially in the first division of the *Allegro non troppo*, with its beautiful second theme of almost Mendelssohnian suavity, and in the *Allegretto grazioso*—but of that length of excessive development which, although it has been described as "heavenly," is somewhat trying to mortals. The Orchestral Suite of Stojowski (Op. 9) may, politely, be classed as music of Gipsy wildness; but, perhaps more faithfully, as little better than a series of dangerous experiments in orchestration. Mrs. Henschel and Miss Agnes Janson varied, by a little vocal music, a programme in which, undoubtedly, instrumental works formed the chief attraction. One of the chief choral undertakings of the season—Liszt's "St. Elizabeth"—was not altogether new to many of our amateurs who delight to spend their winter evenings in the study of works not too hurriedly brought forward here in fit style. Of far higher calibre than Rubinstein's "Tower of Babel," performed here recently, its earnest seriousness commands a respect occasionally deepening into complete absorption in a story which, in itself, scarcely commends itself to an English audience. But it must be confessed that the texts scarcely justify such lengthy treatment; and that the peculiarity of Liszt's mode of thematic development—or, rather, insistence—becomes intensely wearisome after the opening scenes. The performance was admirable throughout. The choir has not been heard to greater advantage this season; and it excited hopes of what Mr. Wilson may be able to achieve with his singers in the forthcoming performance of "Israel in Egypt," in which the choral effects are so massive. Miss Thudichum threw great expression into many phrases of the part of the heroine, Mr. Black was admirable, and Mr. Ffrangçon Davies, with some self abnegation, undertook the small portion assigned to him; while Mrs. Hess bravely stepped into the gap caused by the absence of a lady whose non-appearance might, otherwise, have caused serious inconvenience. The programme for

the 15th ult. was a perfectly ideal one, including Mendelssohn's "Scotch" Symphony, so redolent of life and freshness; the Concert-Overture in G of Cherubini, decidedly his most symphonic and spontaneous work; and that greatest of violin *Concerti*, the Beethoven in D, translated inimitably by Joachim; while Miss Trebelli supplied well chosen and cleverly executed vocal music. Altogether the evening was the most enjoyable of the session.

The Saturday evening Concerts go on successfully at St. James's and the Association Halls. Madame Patey took a sympathetic farewell of her admirers here at Mr. Barrett's, and Mr. Dawson has again displayed his clear and incisive mastery of the pianoforte. At Mr. Cross's entertainments, Dr. Allison played a new Concerto, the slow movement of which was warmly received.

But among our Saturday evening entertainments a new and very promising effort has been made. The majority of our best instrumentalists, busy during all the other evenings of the week, are comparatively at liberty on the closing night, and they have, very judiciously, united themselves as the Manchester Orchestral Association, not only for outside engagements, but to supply a long-felt want here, and to provide music of high class for those amateurs not allured by Ballad Concerts and star vocalists. The four meetings of this second season have been most successful artistically, and financially promising. Only perseverance is required for the firm establishment of regular entertainments, forming a popular reflex of the more serious Symphonic Concerts of Sir Charles Hallé. Not only as a whole are the performances excellent—except, perhaps, that a better balance of strings and brass is desirable—but there are in almost each section soloists of very great skill and equal to any possible demand. The oboe playing of Mr. Charles Reynolds, the quartet of horns, led by Mr. Paersch, and the tone and execution of Mr. Lalande on the bassoon are unsurpassed. An extra Concert is announced at which it is hoped that the Conductor of the Association, Signor Risegari, who has unfortunately been of late too ill to assume control, may be able to take the *bâton*, which has, during his absence, been efficiently wielded by Mr. W. G. Jaeger.

At the City Council meeting, on the 21st ult., a petition was adopted praying the Queen to grant a Charter of Incorporation to the Manchester Royal College of Music. It is attached to Owens College, and seeks power to confer its own degrees, which will place students on the same footing as in London.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

Throughout this district we have strong proofs of the growing influence of music among the people. During the month the religious bodies have held their annual meetings, and the formal proceedings have been varied by part-songs and anthems from the church and chapel choirs. On the 1st ult. Madame Patey paid a visit to Hanley in connection with her provincial farewell tour. Mrs. Helen Trust and Mr. Norman Salmond were prominent members of the Concert party. The Committee of the Meakin series of Popular Concerts deserve to be complimented on the excellence of their programmes. The band of the Royal Artillery furnished the chief attractions at the sixth Concert of this season. Miss Ingrid Pasch was the only vocalist. Mr. D'Oyly Carte's Opera Company opened a twelve nights' engagement at the Theatre Royal, Hanley, on the 5th ult. "Patience" and "Haddon Hall" drew crowded houses during the first week, and the production of the latest Sullivan and Gilbert success, "Utopia, Limited," during the second. The Hanley Glee and Madrigal Society will make an effort to eclipse all its previous performances by the forthcoming production of Handel's "Solomon." A strong list of principals and a band, mainly drawn from Manchester and Birmingham, has just been issued. The Sir Smith Child Choral Society gave its first Concert of the season at Tunstall on the 22nd ult. The programme consisted of glees, madrigals, and part-songs, under the conductorship of Mr. James Alcock. Mendelssohn's "St. Paul" will be given in April. T. Mee Pattison's cantata "A day with our Lord" was performed by the Congregational Church Choir at Burslem, on the 12th ult. The solos were all taken by members of the choir, Mr. W. Wooley and Mr. J. W. Hartley acting as choirmaster and organist respectively.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Sacred Harmonic Society provided a great treat for its patrons on January 25, when a "Beethoven Concert" filled the programme. The first part consisted of "Engedi," the miscellaneous second part including the C minor Symphony, the March and Chorus from "The Ruins of Athens," with such gems as "Adelaide" (charmingly sung by Mr. Ben Davies), "In questa tomba" (sung by Mr. Charles Manners), and "Ah! perfido," in which Madame Fanny Moody gained a success. The beautiful Vesper Hymn for soli and chorus was warmly applauded, and ought to be heard more frequently. Under the able direction of Mr. Adcock the chorus has reached a very high point of efficiency, and, with such a fine band as that assembled under his *bâton*, this "Beethoven Night" should be remembered as a credit to the Society and the town.

On January 31 the London Wind Instrument Society appeared at Mr. Allen's third Classical Concert. The whole programme, including Mozart's Quintet in E flat and Beethoven's Quintet in E flat, was faultlessly played, and ought to have attracted a larger audience. The less known excerpts, Saint-Saëns's Caprice, Pessard's Aubade, and Ludwig Thuille's lovely Sextet for pianoforte and wind instruments, were enthusiastically received.

Mr. Arthur Richards organised a capital Recital of "Pagliacci" for the 5th ult., in which Mr. F. S. Gilbert, Mr. J. Turner, Miss Norledge, and Mr. W. H. Burgon took part. It was preceded by a performance of Mr. Richards's new humorous cantata "Is there a man in the moon?" sung by the choirboys of St. John's.

Herr Ellenberger closed his sixth season of Chamber Concerts on the 15th ult., when Fräulein K. Ellenberger, Herr Ellenberger, Miss Tarbolton, Herr Carl Courvoisier, and Mr. Edwin Thorpe were the executants. The audience showed much enthusiasm.

All lovers of organ music will regret the cessation of the Saturday Recitals at the Mechanics' Institution. Mr. Lemare made his final bow to a large audience on the 3rd ult., and received an ovation which must have been gratifying.

By the kindness of an enthusiastic amateur, our musical public heard three fine Concerts by the Royal Artillery Band on the 8th, 9th, and 10th ult., the programmes being alternately operatic, classical, and popular. The vocalists engaged were Mrs. Hutchinson, Madame Marie Hooton, and Mr. Henry Pyatt. The popularity of orchestral performances here would warrant the organisation of a first class orchestra. We hear of the formation of a Ladies' Orchestra by Herr Ellenberger, and of another large amateur combination by Mr. J. H. Wakefield. Probably these are only the forerunners of a stronger movement.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

The Sarum Choral Society has "The Messiah" in preparation for the forthcoming Easter Concert. Mr. F. L. Bartlett has been appointed Conductor in the place of Mr. South, whose continued ill-health is sincerely regretted by all with whom he has been associated.

The Test Valley Musical Society made its first appearance this season at the Guildhall, Winchester, on the 1st ult., when a large and brilliant audience welcomed Mr. Moberly and his body of 180 performers, with the cordiality usually extended to old friends. The excellent band of the Society, consisting entirely of strings and numbering about fifty, led on this occasion by Mr. A. Foley, introduced two novelties: Ballade for string orchestra (Op. 1), De Greef; and a movement from Alexandre Glazounow's Suite (Op. 25), both of which created considerable interest by reason of their originality and force. These works were admirably played,

a remark which also applies to Robert Fuchs's rarely heard Serenade in D (Op. 9) and to Schubert's Minuet (No. 3). A marked feature of the Concert was the unaccompanied part-singing of the chorus, a charming madrigal by Professor Stanford, "Sweet love for me," receiving a particularly fine rendering. Miss Margaret Barter, the solo vocalist, was most successful in her songs, and was recalled after each appearance. The Rev. E. H. Moberly was, of course, the Conductor, and he is to be congratulated upon another addition to the already long list of successes achieved by this excellent Society under his direction.

At the Town Hall, Portsmouth, on the following day, the Concert was repeated.

The Southampton Philharmonic Society gave a successful Concert on January 20, in the Philharmonic Hall. The principal number of the programme was Mendelssohn's "Hymn of Praise," in which the solos were taken by Miss Clara Dowle, Miss Amy B. Martin, and Mr. Hirwen Jones. The orchestra, led by Mr. E. Jones, was an excellent one, and the choruses were sung with marked precision and intelligence. Mr. H. M. Pike conducted.

At the South Front Church, on the 13th ult., Fawcett's Oratorio "Paradise" was performed, under the conductorship of Mr. F. Merefield. The soloists were Miss Kate McLaughlin, Miss Laura Goodrich, Mr. C. French, and Mr. W. Wheeler. Mr. F. Hallum presided at the organ, and the band was led by Mr. J. Merefield.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Though during the twelvemonth there is much music heard in Leeds, it can hardly be said that either the quantity or the quality of its Concerts is in excess of what might be expected from a town of over three hundred thousand inhabitants, with a reputation for musical proclivities arising, no doubt, from its triennial Festival and the strong lungs of its chorus-singers. During the past month, however, there has been more than an average allowance of Concerts, among which the third of the Subscription Concerts, given on the 14th ult., is in every respect pre-eminent. The programme was of exceptional interest. Beginning with Beethoven's Third Rasoumowsky Quartet in C and ending with the F minor Quintet of Brahms (Op. 34), it included solos by Dr. Joachim, Mr. Piatti, and Mr. Leonard Borwick. The last-named artist made, on this occasion, his first appearance in Leeds, a fact indicative of the enterprise of the town in musical matters, and made, it is needless to add, a very favourable impression by his consummately artistic playing, especially of Chopin's Second Ballade in F. In his reading of this work there was, in addition to his usual technical perfection, an unusual degree of poetic fire. The performers in the concerted pieces, other than those already mentioned, were Messrs. C. R. Briggs and Alfred Gibson, who completed an *ensemble* of almost ideal refinement and excellence. The singing of Madame Bertha Moore was in perfect harmony with the character of the Concert, and the finished accompaniments of Miss Eisele deserve cordial recognition. On the 5th ult. Mr. J. Müller, a local violinist, gave a Recital of violin music, playing among other things Beethoven's Concerto and two movements from Spohr's "Dramatic" Concerto, with much vigour and breadth of style. Miss Kate Smith accompanied very efficiently. A similar Concert was given on the 9th ult., by Messrs. Christensen (pianoforte) and Giessing (violoncello), who were heard together in one of Beethoven's Pianoforte and Violoncello Sonatas. The programme also included some of Mr. Christensen's own compositions, an air from his light opera "Kenilworth," sung by Miss Rhodes, proving especially effective. On the 8th ult. a Pianoforte and Violin Recital was given by an accomplished young Parisian artist, Miss Dubray, with the assistance of Miss Fleischmann as violinist. The chief feature of the programme was Hans Huber's fine Sonata in G for violin and pianoforte, the interest of which is not diminished by the very obvious influence of Brahms. Miss Dubray's performance of Schumann's "Etudes en forme de variations" showed, perhaps more strikingly than anything else she played, her technical and intellectual powers. The fifth of Mr. Edgar Haddock's Musical Evenings took place on the 13th ult. Dvorák's Pianoforte and Violin Sonata in F (Op. 57), played by Miss Sant' Angelo and the Concert-giver, and Chopin's third Scherzo, given with remarkable power and *abandon* by this clever young lady, were perhaps the best things in the programme. Miss Mabel Chaplin's performance of a movement from one of Davidoff's Violoncello Concertos indicated careful training; the power she at present lacks will doubtless come with increased years. The vocalists were Miss May Pinney, Madame Stone-Barton, and the clever Meister Glee Singers. One of the most interesting programmes the Leeds String Quartet party has yet given was that of their second Concert, which took place on the 21st ult. Beethoven's String Quintet in C (Op. 29) and Brahms's recent String Quintet in G (Op. 111) were enough to give interest to the occasion and were played with much spirit by Messrs. Müller, Fawcett, Gutfeld, Haigh, and Giessing. Miss Clara Thornham was the vocalist.

At Bradford, the fifth and last but one of the Subscription Concerts took place on the 9th ult., and proved one of the most attractive of the series. The programme consisted of Wagner's "Flying Dutchman," which was given in its entirety. The soloists were Miss Duma (*Senta*), Mr. Andrew Black (*Vanderdecken*), Mr. David Bispham (*Daland*), Mr. Iver McKay (*Erik*), and Miss Jessie Moorhouse (*Mary*). All proved efficient, but special praise is due to Messrs. Black and Bispham, who managed to infuse much character into their parts. In spite of a mishap, for which the singers were apparently not responsible, the great duet between *Senta* and the Dutchman was very finely sung. The chorus (of the Bradford Festival Choral Society) seemed unfamiliar with the music, and the tenors were quite unable to cope with the difficult chorus in Act III. Sir Charles Hallé's band played many portions of the work admirably, but there were more slips and ragged playing than might have been expected in a work so suited to their powers, and in which they had taken part on two previous occasions within the past half-year. On the 15th ult. Mr. Edward Misdale gave a miscellaneous Concert. The vocalists were Mrs. Frank Moir and Miss E. Lloyd. Mr. Misdale played a portion of Grieg's "Holberg" Suite, and Mr. Frank-Walton was heard in a couple of violoncello solos by Popper.

At Huddersfield, three Subscription Concerts have to be recorded. On January 23 an interesting programme was arranged. Miss Fanny Davies and Mr. Carrodus took part in Beethoven's Sonata in G (Op. 30) for pianoforte and violin, besides being heard in several solos, among which Bach's famous Chaconne for violin was prominent. Mr. George Drake, a young violoncellist, also appeared as a soloist and played with refinement if not with much spirit. The vocalists were Miss Maggie Davies, Miss Sarah Berry, and Mr. Ben Davies. The programme on the 6th ult. was supplied by Madame Patey's "Farewell" touring party, and was of a nature not calling for detailed criticism. The refined singing of Mrs. Helen Trust and her tasteful choice of songs did much to give a distinction to the programme it might otherwise have lacked. For the rest, Miss Edie Reynolds's finished playing of violin solos and the good singing of Messrs. Hirwen Jones and Norman Salmond deserve mention. Madame Patey's best effort, it should be added, was in the familiar "Lascia ch' io pianga." On the 20th ult. an excellent Orchestral Concert was given by Sir Charles Hallé's band. Beethoven's "Eroica" Symphony, the "Anacreon" and "Di Ballo" Overtures of Cherubini and Sullivan were the most striking orchestral pieces. Mr. Leonard Borwick gave a brilliant reading of Saint-Saëns's Second Pianoforte Concerto in G minor, and Madame Bertha Moore sang with her usual refinement.

One of the most interesting and least hackneyed Concerts given of late in the West Riding has been that which was given by the Dewsbury Choral Society on January 30. Mr. G. H. Hirst, the Hon. Conductor of the Society, is not content with beaten paths, but generally contrives to give some element of exceptional interest to the programmes for which he is responsible. On this occasion he had persuaded Mr. E. German to visit Dewsbury for the purpose of conducting the very clever and interesting Symphony written by him for the last Norwich Festival. Of this, and

of selections from his music to "Henry VIII." and "The Tempter," excellent performances were given by a band of local players. The programme also included Sullivan's "Macbeth" Overture and the perennial "Tannhäuser" Overture. Mr. J. Walton played two movements from one of Goltermann's Violoncello Concertos very ably, and Miss Maggie Davies sang several airs with brilliance and *verve*.

An excellent Concert was given by the Middlesbrough Musical Union on the 1st ult. Dr. Joachim played Bruch's G minor Concerto with a simple earnestness that was characteristic, and Miss Fanny Davies was heard to advantage in solos by Brahms, Mendelssohn, and Schumann. Both artists took part in Beethoven's Sonata in G (Op. 30). Madame Gomez, the vocalist, charmed the audience by her sympathetic and unaffected style, and the chorus, under Mr. Kilburn's able conductorship, sang Eaton Faning's "Moonlight" and other part-songs with good effect.

A Pianoforte and Violin Recital was given at York, by Sir Charles and Lady Hallé, on January 24. Rubinstein's Pianoforte and Violin Sonata in A minor and two pieces by Sgambati were among the most interesting things in the programme, which also included the favourite so-called "Moonlight" Sonata, and violin solos by Gade and Ernst. The smallness of the audience did not redound to the musical credit of the York public. At Wakefield, on the 6th ult., a most interesting Chamber Concert was given. Schumann's Pianoforte Trio in D minor and Gade's Noveletten for pianoforte, violin, and violoncello were the principal things in the programme, and were played with vigour and sympathy by Miss Winifred Robinson (violin), Mr. W. H. Squire (violoncello), and Mr. Albert Fox (pianoforte). Mr. A. Phillips, the vocalist, achieved a marked success by his dramatic singing of Löwe's "Archibald Douglas" and some of Korbay's Hungarian ballads.

Mr. John Dunn, the well-known violinist, gave a Concert at Whitby, on the 8th ult., with the assistance of Mr. Ronchini as violoncellist, and a quartet of vocalists comprising Miss Isidor, Madame Gomez, Messrs. P. Newbury and C. Phillips. The Concert was successful from a financial as well as an artistic point of view, the hall being crowded with an enthusiastic audience.

A new work of considerable interest was performed for the first time on the 5th ult., by the Attercliffe Zion Choral Society. This was a cantata, entitled "Crusader," by Mr. Facer, of Birmingham, at which city the work is to be performed in the Town Hall during the present month. The period of the "book" is 1095-99, and the libretto deals with the Crusades, the Mission of Peter the Hermit forming the groundwork of the story. Mr. Facer has wisely refrained from attempting too much, and has in consequence produced a tuneful and pleasing work. There is considerable originality in most of the numbers, and his choral writing and instrumentation are distinctly effective. A well-written double chorus, in which the composer has ingeniously combined different rhythms, was admirably sung by the fine choir of the Society, and among many successful numbers should be mentioned a melodious chorus of Angels for ladies' voices, a four-part chorus of Turks for tenors and basses, and an orchestral "Crusaders' March." Mr. Facer has been happy in his solo writing. "Hark, the bugle call," a stirring bass solo; a graceful tenor aria, "I gaze upon the land"; and "So long the day," for soprano, are perhaps the most striking; but all are excellent, and the composer is to be congratulated on the care and merit which characterise his work.

Van Bree's cantata "St. Cecilia's Day" was performed by the Attercliffe Christ Church Choral Society on the 6th ult. Mr. W. H. Robinson conducted an excellent chorus, and the work was sung in admirable style. The principals were Miss Marjorie Eaton and Mr. A. N. Tucker. Well executed part-songs by the choir, and ballads concluded the programme.

The Inaugural Concert of the Sheffield and District Press Club was held in the new premises, Beethoven Buildings, on the 3rd ult. The monthly musical gatherings of what is practically the Arts Club of the city have hitherto been very successful, and under the new conditions further developments are promised. The programme included Mendelssohn's Trio in D minor, by Messrs. Peck, Webster, and Rodgers; part-songs, glees, &c., by the Parish Church Glee Society, and miscellaneous songs and solos. Among the vocalists was Mr. William Foxon, happily recovered from an illness which at one time threatened his permanent withdrawal from the concert platform.

A Pianoforte and Violin Recital was given on the 1st ult., by Messrs. Geo. and Bromley Booth. The programme included Hans Huber's Suite (Op. 82) for violin and pianoforte. The performers were successful both in combination and as soloists. Miss Eleanor Rees was the vocalist, Mr. Norris accompanying.

The visit of Dr. Joachim and Miss Fanny Davies, on the 13th ult., was a success in every way. The Albert Hall was filled, and the famous violinist was in fine form. Schubert's Phantasie in C major and Tartini's "Il Trillo del Diavolo" were the principal pieces in the first part of the programme. Both were grandly played, and the Doctor was no less successful in a trio of pieces by Schumann and a couple of Hungarian Dances. Miss Davies played solos by Chopin, Brahms, Paderewski, &c. Miss Norledge and Miss Hovey were the vocalists, and Mr. J. W. Phillips accompanied.

MUSIC IN AMERICA.

(From our own Correspondent.)

The Symphony Society of New York, under Mr. Walter Damrosch, followed up the previous successes of the season at the fourth Concert given on January 27, when were performed Schubert's Symphony in C major, Leopold Damrosch's Festival Overture, Reinecke's Concerto for violoncello (Mr. Anton Hegner, soloist), and, with the assistance of Miss Sigrid Wolf, "Le Printemps" and "L'Amour," from Saint-Saëns's "Samson and Dalila." The orchestra has suffered a serious loss by the withdrawal of Mr. Brodsky, the former Concertmaster, and the unwillingness of the Musical Protective Union to allow Mr. Hegner to play with the other orchestral players, under the narrow and illogical six months' proscriptive clause. Nevertheless, the Symphony received intelligent and smooth interpretation under the reading of Mr. Damrosch, albeit somewhat lacking in warmth of colour and delicacy of shading. Mr. Damrosch has worked assiduously to remedy the defects occasioned by the unfortunate episode which threatened the disruption of his band, and is entitled to warm praise for his resolute artistic purpose under very trying circumstances.

On January 27 the Buffalo Vocal Society, under Mr. Joseph Mischka, assisted by Madame Lilian Blavvelt (soprano) and Miss Leonora von Stosch (violin), gave the first Concert of their ninth season. Notably good numbers were the four-part song (unaccompanied), "The Oak Tree" (Bennett); trio for female voices, "Stars of the summer night" (West); and "Wanderer's night-song" (Wood). The dramatic scene "Liberty" (Eaton Faning), with solo sung by Madame Blavvelt, aroused great enthusiasm, showing in a marked degree the skill of Mr. Mischka as a Conductor, and the intelligent interest on the part of the singers which always leads to such commendable results.

On January 30 the Second Private Concert of the Musurgia, under Mr. Frank Damrosch, was devoted to Folk-song, and was more than usually interesting. Mr. Damrosch is doing eminently good work in his desire to satisfy the demand of our musical public—that music shall be followed not as a mere pastime, but seriously as an essential factor in the artistic culture of the people; and the programme at this Concert was admirably planned along these lines, its performance being in keeping with its design, including such characteristic numbers as "Vermeland" (Swedish national melody), "The Nightingale" (Russian folk-song), "Sally in our Alley," "Annie Laurie," "Old Folks at Home," and "Kathleen Mavourneen." These and kindred selections, sung in a thoroughly musicianlike manner, gave to the large audience an object lesson as to the wonderful beauty and pathos found in these quaint expressions of folk feeling, and doubtless will have the effect of Sam Weller's letter, "they'll wish there was more."

At the first Concert of the Musical Art Society, Mr. Damrosch has arranged for the performance of the Motet "Hæc dies" (Palestrina), "Stabat Mater" (Palestrina),

Motet "Sing ye" (J. S. Bach), two six-part songs by Brahms, and a series of madrigals by Henry Leslie and Stafford Smith, thus again leading the tastes of the people into strange, hitherto unknown, but distinctly interesting and instructive lines of musical study. The spirit which prompts this is guided by a fine intelligence and subtle musical insight, which bids fair to make Mr. Damrosch at once a potent influence for good in the near future of music in New York and a social benefactor.

The first service of the Church Choral Society, under Mr. Richard Henry Warren, was marked by the initial performance of the new cantata by Harry Rowe Shelley, "Vexilla Regis," preceded by Mendelssohn's "Lauda Sion" and Rheinberger's "Evening Hymn" (chorus *à capella*). The new work of Mr. Shelley had been awaited with great interest, and was heard by nearly every organist and choirmaster of prominence in the city. The work, as a whole, received adequate interpretation by the Society, although it is much to be regretted that Mr. Warren was unfortunate in the selection of his soloists, especially the bass and tenor, who were manifestly overweighted, and sang their respective parts in a nerveless and vapid way. Miss Hilke, on the other hand, sang the strong and well-written soprano solo "O tree of beauty," in a broad, stately fashion, which brought out fully the great beauty of this admittedly best number; and the chorus, especially in the fifth number, "O Cross, our one reliance, hail!" sang with fine expression and admirable shading. The attack seemed not as certain as we are accustomed to expect from this exceptionally good body of singers, but the quality of tone was irreproachable, and the slight uncertainty was only an incident in an otherwise admirable performance.

The next Concert of this Society will afford an opportunity of hearing Bach's Magnificat and Dvorák's Mass in D, when the singers will no doubt be in their customary form. It is a matter of general regret that the directors of the Church Choral do not see their way to give more than these two Concerts this season, for the character of the work done is, in a way, unique, and supplies a need which seems to lie just between that of the great choral bodies and the more noteworthy church choirs, whose performances are necessarily either of a larger or smaller scope than that undertaken by the Church Choral.

The Boston Handel and Haydn Society gave the second great performance of Mr. Parker's "Hora Novissima," now universally accepted as *the best* composition written by an American. Mr. Parker conducted, and had the assistance of Miss Emma Juch (soprano), Mrs. H. E. Sawyer (alto), Mr. W. H. Rieger (tenor), and Mr. Max Heinrich (bass); together with Mr. B. J. Lang (organist) and members of the Boston Symphony Orchestra. The performance, as well as the work itself, aroused great enthusiasm, and the verdict of such critics as Mr. Philip Hale, Mr. Louis C. Elson, &c., is distinctly opposed to that of Madame Nordica, who, at the last moment, refused to sing in it "on account of its inferior character." This latter episode has unhappily given rise to an unseemly interchange of views in correspondence between the composer and the singer, in which neither appears to advantage. It ought to be said, however, that a work which has received the approval of the Church Choral Society of New York, the Handel and Haydn of Boston, and the Cincinnati Festival Association, under so severe a critic as Mr. Theodore Thomas, is not likely to suffer any loss of prestige because of the views of Madame Nordica. If Madame Nordica is right, then Mr. Hale, Mr. Krehbiel, and the whole band of critics must begin their studies over again.

A performance of an unusual character was given at Carnegie Music Hall, by Madame Lineff's Russian Choir. This was "A Russian Peasant Wedding"—a musical folk-drama in two acts, in which, by song and action, were shown the ceremonies attendant upon the betrothal and marriage feast as they obtain among the peasantry of Russia. The ethnological value was considerable, and musically the performance had an unwonted significance as affording opportunity to listen to primitive folk-songs in their simplest form, by a people to whom these songs are the expression of their deepest feelings. This choir was one of the few successful features of the Bureau of Music at Chicago, and now continues its propaganda in the East.

A highly successful Concert was given by the Stock Exchange Orchestral Society and Male-Voice Choir, at St. James's Hall, on Tuesday, the 20th ult. As usual, the programme contained novelties, one of them being a Ballad, for baritone solo, chorus, and orchestra, entitled "The Song of Harold Harfager," the words by Scott, and the music by Mr. John Pointer. The latter is partly modern German and partly modern Slavonic in character, and the piece, in which the solo part was artistically rendered by Mr. H. F. Chamen, is certainly effective. Another piece marked "first time of performance" was an extremely simple little Cradle Song for orchestra, based on a pretty melody by Mr. Santley, and conducted by the composer; Mr. Santley also directed his melodious "Ave Maria," which was sung with expression by Miss Florence Hoskins. The more important works in the programme comprised Beethoven's Symphony in B flat (No. 4), which was extremely well played; Weber's "Oberon" Overture (both of these being conducted by Mr. George Kitchin), and Mr. Hamish MacCunn's picturesque orchestral ballad, "The Ship o' the Fiend," which was given under the composer's personal direction. Mrs. F. Nicholas was heard in Mendelssohn's Serenade and Allegro Giojoso for pianoforte and orchestra, and the male-voice choir contributed part-songs with much refinement.

The admirable selection of music performed at the Comedy Theatre between the acts of Mr. Buchanan's "Dick Sheridan" deserves recognition. It comprises Handel's "Occasional" Overture, Dr. Arne's Overture to "Artaxerxes," a Minuet by Boccherini, the Gavotte, "Temple de la Gloire," and a Rigadoon, "Dardanus," by Rameau; a Minuet and Gavotte by Lully, and an Adagio by Tartini. All these were probably well known at the period in which the play is cast, and all are rendered under the direction of Mr. A. J. Caldicott with an appropriate balance of the parts and a regard to the traditional manner of performance that impart antiquarian interest to the performance, and happily serves to preserve the atmosphere of the days of our forefathers which the play so cleverly suggests. Another realistic touch is given by the music to a gavotte danced in the first act being played by two violinists in costume on the stage, instead of, as usual, by the full orchestra. It is curiously suggestive of the longevity of rhythmic and tuneful music to hear the foot beating which accompanies Rameau's Rigadoon. The music to "Here's to the Maiden," sung at the opening of the second act, was composed by Linley to Sheridan's words. It will be remembered that Sheridan married the celebrated singer, Miss Linley, daughter of the composer.

A large number of ladies and gentlemen—all, with a few professional exceptions, members of our chief amateur orchestral societies—gave their services, on the 14th ult., at a Concert organised by Mr. Randegger at the Imperial Institute, the object of which, it is understood, was to inaugurate the establishment there of a permanent orchestral and choral society. The performance generally was of high excellence, Haydn's Symphony in G (No. 13) being played (especially as regards the slow movement) with a degree of breadth and artistic finish rarely exceeded even by the best professional orchestras. Nicolai's "Merry Wives" Overture and some lighter pieces were also given with admirable results. That rising young artist, Miss Beatrice Langley, grappled bravely with the difficulties of Mendelssohn's Violin Concerto, and achieved a measure of success that was plainly indicated in the hearty applause which followed her sympathetic and intelligent rendering of this beautiful work. Songs were very acceptably contributed by Miss Lena Seymour, who, at short notice, took the place of Miss Nellie Rowe. If this Concert may be regarded as an earnest of things to come, Mr. Randegger may be congratulated *d'avance* with perfect safety.

On the 1st ult. an opera, entitled "The Magic Fountain," written by Mr. J. R. J. Johnstone, composed by Mr. Harold S. Moore, was produced at St. George's Hall. Mr. Moore has not yet emerged from his student days—he is at present a pupil of Mr. Ebenezer Prout—and it would therefore be manifestly unfair to judge his work by too lofty a standard; but even when due allowance is made for this, as well as for the fact that "The Magic Fountain" was composed

before he had placed himself in the hands of his distinguished professor, it would be rash, if not absolutely untrue, to say that there are any signs in his score that Mr. Moore has in him the stuff of which operatic composers are made. He can write pleasant melody, and scores not ungracefully, but of the dramatic sense he seems quite destitute. No one with the smallest aptitude for the stage would have chosen a libretto so ludicrously bad. It is, however, quite possible that in less ambitious ways Mr. Moore might appear to better advantage. It was asserted that the performance was given simply in order that the young composer might learn from the critics whether, in their opinion, he has sufficient ability to justify him in the prosecution of musical studies; on which we feel compelled to ask why he could not allow Mr. Prout to settle the matter for him.

The West London Choral Society gave, on the 13th ult., a performance of Mendelssohn's "Elijah," at Craven Chapel, Foubert's Place, Regent Street. The choir is, as a whole, a capable body of voices, but it might be better balanced. The singing was more remarkable for dash and energy than finish or refinement; in consequence, some of the dramatic choruses went better than those in which the higher qualities of choral singing are demanded. Crispness of attack and release, distinct declamation, and greater attention to dynamic *nuances* will have to be carefully studied by the members of the Society if they wish to attain a good position amongst metropolitan choirs, such as with further practice should be within their reach. Of the soloists, Mr. Thomas Abel deserves commendation for a tuneful and unaffected performance of the title part. The tenor, Mr. Maldwyn Humphreys, gained much applause. Miss Florence Landergan and Miss Lilian Close were the soprano and contralto, Mr. Albert Wood did good service at the organ, and Mr. William Holmes conducted with energy.

Mr. Joseph Ivimey is doing excellent work at Surbiton in affording the residents continued opportunities of hearing music of the highest order at his Popular Chamber Concerts, given on alternate Saturday afternoons at the Assembly Rooms. The series is now in its fifth season, and the thirty-eighth and thirty-ninth Concerts were given on the 3rd and 17th ult. On the first date Schubert's Trio in E flat (Op. 100) and Gade's Trio in F (Op. 42) were included, besides violin and pianoforte solos by Mendelssohn and Schumann. The vocalist at this Concert was Madame Clara Samuell. On the 17th, the programme contained Beethoven's String Quartet in F (Op. 18, No. 1), Mendelssohn's Trio in D minor (Op. 49), and Handel's Violin Sonata in A. The vocalist was Madame Alice Gomez. The instrumentalists who took part in these Concerts were Mr. Joseph Ivimey and Mr. A. Slocombe (violin), Mr. Alfred Hobday (viola), Mr. Arthur Blagrove (violoncello), and Mr. John W. Ivimey (pianoforte). Mr. Ivimey deserves success; let us hope he commands it.

An admirable performance of that most dramatic and picturesque of secular cantatas, Dvorák's "The Spectre's Bride," was given by the Highbury Philharmonic Society on the 5th ult., at the Highbury Athenæum. The choir of North London amateurs sang the difficult music with fine tone and infinite spirit, and Mr. G. H. Betjemann, who conducted with much intelligence, had also ample reason for satisfaction with the treatment accorded to the picturesque accompaniments by his orchestra, which consists, in the main, of amateurs. The solos were rendered with unvarying artistic feeling, if at times with insufficient power, by Miss Evangeline Florence, Mr. Barton McGuckin, and Mr. Eugène Oudin. Mr. Hamish MacCunn's vigorous and original Overture "Land of the Mountain and the Flood," and Mr. Eaton Faning's choral ballad "The Miller's wooing" were included in the second part of a highly successful Concert, which, in spite of deplorable weather, was very well attended.

The Annual General Meeting of the "Choir Benevolent Fund" was held at the Chapter House, St. Paul's Cathedral, on the 6th ult., when a very satisfactory report and balance-sheet were presented. The quinquennial valuation report of the actuary, Mr. Adler, was also read, and proved the society to be in a most flourishing condition, in consequence of which new rules were passed to enable the committee to pay a larger sum than had hitherto been paid at the death of any member who has been in the society for thirty-five years or upwards. The report of the committee alluded to the loss the society had sustained by the death of Sir George Elvey; and subsequently his successor at St. George's Chapel, Windsor—Sir Walter Parratt—was elected to fill his place on the committee. Two other new members of that body were also elected—namely, Mr. Sutton Shepley, of the Chapels Royal, and Mr. Ernest Marriott, of St. Paul's Cathedral.

Mr. Leonard Borwick, for his Pianoforte Recital at the Hampstead Conservatoire, on the 10th ult., drew material ranging in point of production from Bach to Paderewski. If a demand for repetition so pronounced as to render refusal almost impossible be an unmistakable indication of success, the honours of the afternoon were awarded to the living composer's "Humoresque de Concert" (*genre* Scarlatti); but prior to this Mr. Borwick had given a feeling and impressive rendering of Chopin's Sonata in B flat minor (Op. 35), besides felicitously reproducing the spirit of Schumann's "Etudes Symphoniques" (Op. 13), of Preludes by Bach and Mendelssohn respectively, of Saint-Saëns's Caprice upon the ballet airs in Gluck's "Alceste," and of a Romance by Brahms. Later came specimens of Rubinstein and Liszt. Throughout Mr. Borwick played with an unfailing care and conscientiousness that commanded the hearty approval of a large assemblage.

The fifth of the Hampstead Popular Concerts of Chamber Music for the season, held on the 9th ult., at the Vestry Hall, Haverstock Hill, had among its leading attractions Professor Stanford's new String Quartet in A minor, which was rendered with the utmost effect by Messrs. Richard Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould. The ability of Miss Ilona Eibenschutz was conclusively demonstrated by her performance of Chopin's Nocturne in C sharp minor (Op. 27) and Scherzo in B minor and of the pianoforte portion of Schumann's Sonata in D minor (Op. 121). The remaining instrumental piece was Brahms's Quartet for pianoforte and strings in G minor (Op. 25). Mrs. Hutchinson gave, with her wonted taste and to the delight of a large audience, songs by Brahms, Wagner, and Mdlle. Chaminade, the accompaniments to which were well played by Mr. Henry Bird.

The West Hampstead Choral and Orchestral Society gave its first Concert of the season on the 1st ult., at the West Hampstead Town Hall, when Mendelssohn's "Christus" and Romberg's "Lay of the Bell" were performed. The soloists were Madame Barter, who undertook the work at a few hours' notice; Miss Maude Barker, Messrs. Edwin Bryant, Percy Webster, and Arthur Wills, all of whom rendered valuable assistance. The second part of the programme was miscellaneous. Mr. C. W. Evans (a pupil of Mr. Edward Croager) played Chopin's Prelude in D flat and Mendelssohn's Etude in B flat minor; Miss Adela Drayton recited a scene from "The Hunchback," and the Concert concluded with Charles Wood's clever setting of "Full fathom five" and Eaton Faning's "The Miller's wooing." The performance was conducted by Mr. Edward G. Croager.

Bach's "Passion" according to St. John is again to be heard each Friday evening during Lent at St. Anne's, Soho. Mr. E. H. Thorne, the Organist of the Church, of course presides at the instrument of which he is such a master; the ordinary choir has been strengthened, and there is a numerous orchestra. The chief solo parts, on the 9th ult., when the work was reproduced for the season, were taken by Messrs. Rimington, J. Horncastle, T. Sweeney, and F. Habbijam. The choruses were on the whole well rendered, particularly those so powerfully echoing the clamour of the multitude; whilst the interspersed chorales received the vocal support of the congregation, according to Bach's desire at the outset. Alike from the religious and the musical standpoint these Lenten performances of the St. John Passion are of distinct value.

By kind permission of Mrs. John Hullah, Mr. Abdy Williams lectured, on the 13th ult., at Brittany Lodge, Kensington, upon "The Revival of Ancient Plainsong." The lecturer gave an admirable epitome of the history of plainsong, and showed by means of diagrams the gradual

conversion of accent marks into neumes, and these into notes. The effect of the introduction of counterpoint, which ultimately reduced the plainsong into a dead level of equal notes, sung to the text "without accent and without rhythm," was also clearly shown; and the successful investigations of the Benedictine monks of Solesmes, for the revival of the ancient method of chanting, described. A number of examples of syllabic and melismatic plainsong were sung by four members of the Plainsong and Mediæval Music Society, under the direction of the lecturer.

The Associated Board of the Royal Academy of Music and the Royal College of Music held the preliminary examinations of candidates at 107 centres throughout Great Britain and Ireland on the 21st ult. These examinations were, with few exceptions, held in buildings the use of which was granted by the universities and municipal authorities throughout the country. In London, by the kindness of the Lord Mayor and the Corporation and the Committee of the City of London School, the large concert hall, and several class-rooms in the school on the Victoria Embankment were made available for the purpose. The number of London candidates examined was 425 in all. There were present on behalf of the Board Dr. A. C. Mackenzie, Mr. Threlfall, Mr. Charles Morley, Sir G. Grove, and Mr George Watson (secretary).

It is not usual to notice Dramatic Recitals in a purely musical journal, but at that given by Miss Mabel Harrison and Mr. Ernest Meads at Princes' Hall, on the 15th ult, the admirable and refined singing of Miss Mary Willis (accompanied by her sister) in Cooke's "Over hill, over dale"—introduced in the Shakespearian part of the programme—and Madame Pauline Viardot's adaptation of Chopin's Mazurka deserves recognition. Miss Willis is a vocalist who should be more frequently heard. Miss Harrison is a very refined elocutionist although somewhat lacking in power, and Mr. Meads adds to a good presence a manly style and good method of elocution which, in the more vigorous parts of the programme, were heard to great advantage. Mr. Albert Fox, as solo pianist, played "Les etoiles filantes," of Mattei, and two of his own compositions successfully.

The concertina cannot be said to be greatly esteemed by the majority of music-lovers, but those who heard Miss Edith Drake's performances on an elaborated development of this instrument called the Æola, on the 14th ult., at Princes' Hall, cannot fail to have been impressed with the skill and artistic taste of the player, and the many charming effects produced. How much Miss Drake's playing was appreciated may be gathered from the fact that her audience exacted just twice as many pieces as the programme announced her to give. Other artists who contributed to the enjoyment of the evening were Mdlle. Recoschewitz, Mr. and Mrs. van Lennep, Miss Hulme, Mr. Reginald Groome, Mr. P. Mahlendorff, the Fisher-Farkoa duettists, Mr. Leo Stern, and Miss E. Meadows.

It is proposed to give at Queen's Hall, during the ensuing spring, a series of twelve Concerts (nine orchestral and three choral), at more popular prices than has hitherto been attempted in London. The programmes of the Orchestral Concerts will include the standard and modern symphonies, concertos, &c., together with lighter works, and will be varied by vocal excerpts rendered by the best available artists. At the Choral Concerts it is proposed to perform Sullivan's "Golden Legend," Cowen's "Water Lily," and another work not yet decided on. The orchestra will be selected from the best instrumentalists of the Philharmonic Society and the Italian Opera, and will number eighty performers, under the direction of Mr. F. H. Cowen.

Mr. C. Emlyn Jones was able to secure the services of several artists of the same nationality as himself for his Concert at St. Martin's Town Hall, on the 15th ult. At the Wrexham Eisteddfod six years ago, Mr. Emlyn Jones won the tenor solo prize, and since his course of study at the Royal Academy of Music he has successfully appeared on metropolitan and provincial platforms and in light comic opera. Mr. Frederic Griffith, Miss Llewela Davies, Miss Marion Evans, Madame Emlyn Jones, Miss Mary Jenkins, and others assisted in the entertainment.

At the 300th monthly Concert of the St. George's Glee Union given at Pimlico Rooms on the 2nd ult., the principal feature of attraction was Barnett's "Ancient Mariner," supplemented by miscellaneous pieces. The choruses were admirably sung under the direction of Mr. Joseph Monday, the able Conductor of the Society. The solo vocalists were Miss Maud Bond, Miss Ada Tomlinson, Mr. W. Fell, and Mr. W. H. Webb. Mr. F. R. Kinkee and Mr. Charles F. Reddie (who also played Chopin's Polonaise in E flat) accompanied on the pianoforte, and Mr. J. H. Maunder on the harmonium. A part-song by the last-named artist, entitled "Thor's War Song," was very successful.

A Concert was given on the 1st ult., at Avondale Hall, Clapham, in aid of the Restoration Fund of St. Mary's Church, Clapham. The programme indicated the high artistic aim of the promoters, and included Mozart's Trio (No. 5 in G major) and Haydn's Trio (No. 1 in G major), played by Miss M. Moss (pianoforte), Miss E. Barns (violin), and Dr. Needham (violoncello)—Mrs. Needham replacing Miss Moss in the second Trio. Mr. W. Webster contributed three songs by F. Korbay, and Mr. Arthur Oswald gave a very sympathetic rendering of two songs by Mrs. Needham (accompanied by the composer). The other vocalists who assisted were Miss Marie Stiven, Miss Katie Thomas, and Mr. James Horncastle.

The Tulse Hill Glee Society gave a very enjoyable Concert on January 25, when Bridge's "Inchcape Rock" and other pieces were rendered in a praiseworthy manner. Miss A. Marie Holloway was solo violinist, and was heartily encored in each of her solos. A duet for two pianofortes (Fantasia in G minor, by Mr. Fred. W. Holloway) was played by the composer and his sister, and gained an enthusiastic encore. The other artists were Mr. Percy Shinn (solo violoncellist), Madame Robiolio, and Mr. Robert Poole. The programme throughout was classical, and Mr. Holloway is to be congratulated on his successful efforts as composer, pianist, and conductor.

A Concert was given by the Ravenscourt Choral Society, at the Athenæum, Shepherd's Bush, on January 25, when Gaul's "Una" was performed with success. The first part of the programme consisted of songs and ballads. Miss Annie Swinfen, Miss Cecilia Comyns, Messrs. Maskell Hardy and Arthur Strugnell were the vocalists, and Mr. T. J. Milne played two solos on the violin. The second part of the programme commenced with "Una." The choir showed the excellent training it had received from the Conductor, Mr. Frank Braine; the chorus, "O lady, have no timid fear," deserving special mention. Mrs. Carver accompanied.

On the 6th ult. the St. Peter's Choral Society, Brockley, gave the second Concert of the present season, when the works performed under Dr. C. J. Frost's direction were Sir Sterndale Bennett's "May Queen" and Sir G. A. Macfarren's "Outward Bound." The principals were Miss Marianne Fenna, Miss Susetta Fenn, Mr. James Gawthrop, and Mr. Sutton Shepley, with Mr. J. Curran and Mr. A. J. Sindall as accompanists. The choir appeared to great advantage in Bennett's popular work, though the audience apparently appreciated more the nautical character of "Outward Bound."

An interesting Historical Lecture-Recital was given by Miss Beatrice Hallett on January 30, at the High School, Graham Street, Sloane Square. The lecturer showed the development of pianoforte music from Bach to Brahms, and played successfully her own illustrations, including Bach's Suite (No. 5), part of Haydn's Sonata in E flat, Beethoven's Sonata Pathétique, one of Schubert's Moments Musical, one of Mendelssohn's "Lieder ohne Worte," two of Chopin's Studies, Schumann's Scenes from Childhood, and Brahms's Hungarian Dance and Volkslied.

A most successful Pianoforte Recital was given at the Bow and Bromley Institute, on the 10th ult., by Mr. Tobias A. Matthay, assisted by Miss Winifred Robinson, Mr. Ben Grove, and Miss Emily Christie. The programme included works by Schumann, Chopin, Gounod, Rubinstein, Alkan, Franz Ries, the Concert-giver, and others. The audience was large, and lavish in demonstrations of approval.

A special Service was held at St. James's, Paddington, on Sunday afternoon, the 18th ult., when a large selection from "The Messiah" was given by a special choir (numbering ninety voices), under the conductorship of Mr. Walter Attersoll, Mr. Henry J. B. Dart, Organist of the Church, presiding at the organ. The solos were admirably rendered by Miss Gertrude Izard, Miss Florence Brook, Mr. Gilbert Denis, and Mr. Frederick Winton. It is hoped that these special services will be continued on the second Sunday in each month.

Madame Florence Winn gave a Concert at West Hampstead Town Hall, on the 8th ult., in aid of the Railway Servants' Benevolent Fund. Madame Winn, whose songs were received with great favour, was assisted by Madame Adeline Paget, Misses Ethel Winn, Beatrice Gough, Agnes Wilson, Mrs. Osborne Williams; Messrs. John Bartlett, O'Shaugnessy, Henry Baker, Charles Loder, Roger Hilton, Bantock Pierpoint, the Polymnia Quartet, Miss Kate Chaplin (solo violin), Miss Edith Drake (solo æola), Mr. Walter Churcher, and Mr. Charles Fry.

A farewell Dinner was given to Dr. G. F. Huntley, prior to his departure for Newcastle Cathedral, by the Choir of St. Andrew's, Ashley Place, on the 19th ult., at the Holborn Restaurant. Mr. C. A. Dungate, in proposing Dr. Huntley's health, referred to the able services he had rendered during his tenure of office as Organist to the Church. After the dinner a most enjoyable programme was given by members of the choir; Mr. Hubert Hunt, of St. Jude's, South Kensington, playing some violin solos with much success. Mr. F. R. Barkway was in the chair.

"Lazarus of Bethany," a new Oratorio by George Shinn, was performed under the direction of the composer at St. Margaret's Church, Westminster, on January 31. The solo parts were sung by Madame L. Jarratt, Miss West, Miss E. Bloxham, Mr. Edwin Smith, and Mr. R. Poole. The choruses were sung by a choir of eighty voices, including twenty ladies. Mr. Baines presided at the organ, Mr. F. G. Shinn at the pianoforte; trumpet, Mr. Pratt; trombone, Mr. Overton.

Herr Korbay, the composer of Hungarian folk-songs, has accepted a professorship of singing at the Royal Academy of Music, and will take up his position at the commencement of the midsummer term. Madame Agnes Larkcom has also been appointed a professor of singing. Two new prizes are instituted during the current term—one by Mr. Norman Salmond for vocalists who are natives of Yorkshire, and the other by Miss Agnes Zimmermann for pianists, the latter with a special view to the encouragement of sight reading.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah," on Wednesday, January 31, at St. Bride's, Fleet Street. The soloists were Miss Beatrice Gough, Miss Amy Carter, Mr. John Probert, and Mr. James Blackney. Dr. Turpin presided at the organ. "The Messiah" was given, on the 14th ult., at Holy Trinity, Dalston. The soloists were Mrs. H. W. Johnson, Miss Rina Robinson, Mr. John Probert, and Mr. Henry Baker.

Mr. Freeman Whatmoor gave a Pianoforte Recital at Oakley Place Chapel, Camberwell, on January 27. His programme included Haydn's Symphony (No. 13), as a duet with Miss A. Whatmoor; the *Finale* of Beethoven's Sonata in E flat, the "Spinnerlied" (Wagner), arranged by Liszt, and several compositions by the performer himself. Madame Merton Clark and Mr. H. T. Sims were the vocalists, and Mr. H. Coe played some violin solos.

On Wednesday evening, January 24, a selection from "St. Paul" was rendered by the choir of Christ Church, Turnham Green, and was repeated on the following Sunday. On Sunday evening, the 4th ult., Mendelssohn's "Hear my Prayer" was sung with orchestral accompaniment; Miss Agnes Fowler sustained the solo part, Master S. W. Toms was at the organ, and Mr. W. R. B. Tann again conducted.

The Lecture at the Royal Academy of Music, on the 28th ult., was to be given by Professor Bridge, on "Early Dramatic Music" (from the Miracle Plays to the "Masque of Comus"), and that on the 7th inst., also by Professor Bridge, will be a complete explanation of teaching music by "Musical Gestures." The choristers of Westminster Abbey will assist.

Sir John Stainer's cantata "The Daughter of Jairus" was performed at All Souls' Church, Grosvenor Park, Camberwell, on the 13th ult. The soloists were Miss Rose Moss, Mr. Liney O. Dalby, and Mr. W. A. Preston. Mr. Wm. Rayment Kirby presided at the organ, and Mr. C. Hastings Kirby, Organist and Choirmaster of the Church, conducted.

A series of monthly free Organ Recitals is being given at the Dutch Church, Austin Friars. At the fifth of these, on the 15th ult., the programme played by Mr. Rudolph Loman included Handel's Concerto in B flat, A. G. Ritter's Sonata in E minor (Op. 35), and pieces by Mendelssohn, Guilmant, and Schumann.

The annual meeting of the Benevolent Fund of the late Sacred Harmonic Society was held on January 30, the President, Mr. E. H. Mannering, in the chair. We are asked to state that information respecting the Fund may be had on application to the Hon. Sec., Mr. W. J. Bishop, 70, Highbury Hill.

Mr. Andrew Deakin, of Birmingham, is, we learn, engaged in the task of elaborating his "Musical Bibliography," and now has a list of 6,000 musical works printed in England before 1800. Of these only 3,500 have accurate dates.

Herr von Bandrowski, the principal tenor of the Grand Opera at Frankfort, will make his first appearance in England at the Royal Society's performance of Gounod's "Requiem" and Rossini's "Stabat Mater," at the Royal Albert Hall, to-night.

We omitted to state in our last issue that the translation of the Reminiscences of Grieg quoted from the *Dagbladet*, which appeared in that number, was supplied by Mr. Osman Edwards.

Mr. Charles Lawrence, on resigning the post of Organist and Choirmaster of St. Alban's, Streatham Park, was presented, on the 15th ult., with a purse containing £45 10s.

REVIEWS.

A Plain and Easy Introduction to Music; or, the new "Morley." By Frederick Corder. [Forsyth Brothers.]

Concealment of the profitable powder in a spoonful of alluring jam has long been known to nurses as the wisest way. Pedagogues have shown less insight. They, with rare exceptions, have taken care that as little pleasure as possible should accompany the acquirement of knowledge. In the popular mind, much learning is associated with solemnity of face and manner; but the thoughtful know well enough that it is possible to be dull without being deep—and deep without being dull. The result is a gradual recognition of the fact that knowledge may be imparted pleasantly, not only without loss to itself, but with immeasurable gain to the happiness both of teacher and taught. Among those who have worthily contributed to smooth the paths of knowledge, and enliven the journey along them, must now be placed Mr. Corder, who, by means of this little volume, has given us, in most unconventional and humorous language, a large amount of information—much of which is of a kind not to be found at all in printed form. Though called an "Introduction to Music" (in imitation of its famous sixteenth century exemplar), the booklet—there are but eighty pages—is really an introduction to composition; for though the preliminaries of music are dealt with, so also are the essentials of "form," the arts of writing accompaniments, of harmonising a tune, and even of composing one, and the laws of part-writing—and that with a freshness and a knowledge of practical needs that, perhaps, can be thoroughly appreciated only by one

who has "gone through the mill." The form adopted is, of course, that of the dialogue—the characters consisting of *The Professor*, *He*, *She*, and *It*. The volume is chiefly devoted to the education of *He* and *She*, who are amateurs.

It disappears early, as the following extract shows:—

"*Prof.:* To what am I indebted for the honour of this visit?

"*It:* We have heard of your reputation as a teacher, sir, and desire to become your pupils in all that appertains to the art of music. My friends are merely amateurs, but I myself am desirous of making music my profession.

"*Prof.:* If that is the case I can quickly dispose of you. Seeing your age I assume that you have a certain acquaintance with the compositions of the great masters. . . . Therefore you may take up Stainer's Primer or Banister's 'Music' and work through them with but a moderate assistance from me, and afterwards go on to Macfarren or Prout's more elaborate grammars.

"*It:* And what good will these do me?

"*Prof.:* They will teach you the general principles to be deduced from the practice of all great musicians. Then, if you have sufficient intelligence to *apply* the principles and formulæ which you have learnt to the music which you know, you will find that you, too, have become a musician. If you haven't, you won't. Good morning."

Here is a specimen of the author's luminous style: "A 'higher form of art' is really *a higher art of form*, for it consists in constructing tunes which shall be satisfying as such to the ear, but whose component phrases shall not be so vulgarly symmetrical. . . . Naturally, to clamp together several distinct melodic phrases so that they will seem to cohere requires considerable instinct and even judgment. Schubert's 'Ave Maria' is such a melody, Handel's 'Largo' another, Mendelssohn's 'O rest in the Lord' another."

He and *She* are then shown how "tunes may be made a little less square and yet remain tunes." At the end of the book the Professor dismisses his pupils, saying to *She:* "You have not the makings of a genuine musician in you, but I have taught you enough to enable you to amuse yourself and earn a fortune by writing vile ballads.

"*She* (*much offended*): Good morning, Professor. [*Exit.*

"*He:* Good-bye, Professor, you have really helped me by putting things into plain English instead of muddling me with those awful technical terms. I think I shall study seriously after this. [*Exit.*

"*Prof.* (*looking from window*): Humph! She is waiting for him at the corner of the street. Thank Heaven we shall be spared the threatened ballads! But with this inducement to seek name and fame I suppose by this time next year I shall be helping him with his degree cantata. Dear, dear! what a world it is."

Compositions by René Lenormand: (1) *Melodies Tristes pour voix et piano;* (2) *Nouvelles Esquisses pour piano seul;* (3) *Six Morceaux pour piano à 4 mains.*

[Paris: J. Hamelle.]

Mr. Lenormand's name is, if we mistake not, almost unknown in England. His music, however, is much appreciated in Paris, among those, at least, who still regard earnestness and sincerity as musical virtues. Not that Mr. Lenormand makes these a reason for writing ugly music—quite the reverse; but he reveals greater depth of feeling than is usual with the majority of French writers, and his harmony is fuller and his rhythms more vigorous than theirs. Among other conspicuous qualities may be named unpretentiousness; restraint, with its resulting impression of underlying power; melody of an unconventional type; and that lucidity which seems to be the birthright of every Frenchman. The "Melodies tristes" are four songs of which both words and music are of a very high order of merit, but the half-fledged amateur is hereby warned that they are not for him. The accompaniments, however, are not difficult.

Original Compositions for the Organ. Nos. 194—197.

[Novello, Ewer and Co.]

Organists are so well acquainted with the meritorious qualities which distinguish the works of Mr. Otto Dienel that no words of preface are necessary in introducing to their notice the present compositions from his facile pen. The first of the four is entitled "Third Concert Fantasia," and consists of a broadly written *Allegro maestoso* in D, in phraseology so clear that it might almost be signed by Mozart, while one theme distinctly recalls the *Finale* of Beethoven's "Eroica" Symphony. Though styled a Fantasia the piece is sufficiently symmetrical to pass for the first movement of a Sonata. No. 195 is an Allegretto cantabile in G, 6-8 time, written in a pastoral style, evidently for the soft stops, though the registering is left to the discretion of the player. The next is an Andante with Variations in the same key, cleverly written but by no means elaborate, and quite within the means of ordinarily competent players. No. 197 is an Allegro Scherzando in F, a bright and vivacious piece, not perhaps suitable as a church voluntary, but certain to prove effective in a recital programme.

Short Anthems. Nos. 47, 48, 49, and 50.

[Novello, Ewer and Co.]

The first and second of these are by John White. "Have mercy upon me, O God," is a setting of two verses from the 51st Psalm, and is intended for Lent. A brief solo for soprano or tenor leads into an equally brief chorus, both being noteworthy for extreme simplicity in harmony and part-writing. The other is a setting of the "Ave Verum" with the original Latin words and an English translation. Treble and alto soloists may be employed, but not of necessity, and the anthem is very easy, devotional, and expressive. "Shew me Thy ways, O God," by J. Varley Roberts, is rather longer and slightly more elaborate than the foregoing, but generally placid in style, and perhaps may recall to some hearers Attwood's popular anthem "Turn Thy face from my sins," though there is no direct plagiarism. It is written for tenor solo and ordinary four-part chorus. The last for the present is "The Lord opened the doors of Heaven," by F. Cunningham Woods. This is described as an Introit, and is a very effective little composition at once bright and energetic.

Dulce Domum. Rhymes and Songs (old and new) for Children. Edited by John Farmer.

[Cassell and Co., Limited.]

This attractive volume should contribute largely to the increase of concord in the nursery. It includes such "evergreens" as "Little Bo-Peep," "Sing a Song of Sixpence," "Polly put the kettle on," "Over the hills and far away," and "Hey diddle diddle," to name but five out of the eighty-two contained in the first half of the book. These and their seventy-seven companions are specially identified with "childhood's happy hour"; but the songs which, to the number of half-a-hundred, form the second portion, appeal to a larger audience. To furnish these, the national treasury of song of the last three centuries has been laid under contribution. Each of the songs in the book has an appropriate, and therefore simple, pianoforte accompaniment, of which the highest part moves in unison with the vocal melody. Paper and print are good and clear.

Lyric Pieces for Pianoforte. By Edward Grieg. Book VI. (Op. 57). [Leipzig: Peters.]

These pieces are a valuable addition to our store of short pieces needing, in those who play them, taste, poetic feeling, and intelligence rather than great executive facility. They are six in number, entitled respectively: "Menuet," "Gade," "Illusion," "Secret," "She dances," and "Home sickness." The grace, piquancy, harmonic variety, and rhythmic charm so conspicuous in previous works of this gifted composer, abound also here. Of the grotesque, the boisterous, the *bizarre* side of Grieg's wayward muse, however, this time nothing is seen. As regards poetic interest or expressive significance, "Home sickness" appears to us to be first in order of merit; "Secret" and "Illusion" next. For grace and fancy, "Menuet" and "She dances" easily bear away the palm; the former—rather a Mazurka than a Minuet, by the way, though that signifies little—being, moreover, very striking and original. We have said enough to ensure Grieg's Op. 57 a welcome amongst all who in music prefer feeling to fireworks.

FOREIGN NOTES.

Berlin.—Leoncavallo's "I Medici" was given, for the first time in Germany, at the Royal Opera, on the 17th ult., and enthusiastically received, the composer being called no less than fourteen times. The Emperor and Empress were present at the performance and, afterwards, invited the poet-musician to the Castle.

Brescia.—A new opera by Gaetano Coronaro, entitled "Malacarne," was produced on January 20, at the Grand Theatre. Its success was apparently very considerable.

Brussels.—Alfred Bruneau's new opera, "L'Attaque du Moulin," was given for the first time at the Théâtre de le Monnaie, on January 27, and achieved a genuine success. M. Seguin was admirable in the sympathetic part of the miller, *Merlier*.

Carlsruhe.—Tschaikowsky's one-act opera "Iolanthe" was performed at the Court Theatre, on January 27, for the first time, and very warmly received.

Cologne.—At the seventh Gürzenich Concert, on January 23, a new Symphony in B flat, by Gustav Jensen, was produced with much success, and Herr Albert Eibenschütz played Rubinstein's fifth Pianoforte Concerto in E flat.

Copenhagen.—"Cleopatra," the new four-act opera by August Enna, was produced at the Court Theatre, on the 7th ult., with fair success. The music is said to contain many reminiscences of Wagner and Verdi.

Darmstadt. — At the Court Theatre a new one-act opera, "Der Brautgang," by Bruno Oelsner, a member of the Court Orchestra, was successfully produced on January 21.

Dresden.—"Marga" is the title of a new one-act opera which was, on the 9th ult., successfully produced at the Court Theatre. The composer is Herr Pittrich.

Leipzig. — At the sixteenth Gewandhaus Concert, on the 2nd ult., three short movements from Edvard Grieg's music to Björnson's drama, "Sigurd Jorsalfar," were produced under the direction of the composer, and enthusiastically received. They are entitled: Vorspiel, "In the hall of the king"; Intermezzo, "Borghild's Dream"; and "Huldigungsmarsch."——Giacomo Puccini's lyric drama "Manon Lescaut" was performed, for the first time, at the new Town Theatre, on the 2nd ult.——On the 3rd ult. the Teachers' Choral Society gave its second Concert, when an exceptionally interesting programme was put forth. The choir sang Edgar Tinel's *à capella* setting of the 29th Psalm, Schubert's magnificent "Gesang der Geister über den Wassern," two sixteenth century songs by Lechner and Hesler, and Brahms's rarely heard cantata "Rinaldo." A young English violoncellist, Miss Mary Taylor, of Oxford, a pupil of Julius Klengel, met with great success in Goltermann's A minor Concerto and several smaller pieces.

Liège.— The hundredth performance of Ambroise Thomas's "Hamlet," at the Théâtre Royal, was given on January 28, in the presence of the veteran composer. He was received by the Governor of the province of Liège, the Burgomaster, and the director of the Conservatoire; a local choral society sang the "Marseillaise," and the audience rose from their seats and greeted the master with prolonged cheers and shouts of welcome as he entered the royal box in the gaily decorated building.

Lisbon.—At the Avenida Theatre, a comic opera, "A Mulher de pastelleiro," by Cyriaco de Cardoso, was recently produced with success.

Milan.—Wagner's "Walküre" was given a dozen times during the month of January, and always to crowded and interested audiences, so that the non-success of the first performance was evidently not fatal to the chances of the work on the foremost Italian stage.

Naples.—A parody on Verdi's "Falstaff," entitled "Falsa-staff," the music by G. Marchisio, has made its appearance at one of the smaller theatres here.

Prague.—On the 7th ult., Wagner's "Meistersinger" was performed for the first time in the vernacular at the Bohemian National Theatre and enthusiastically received.

Paris.—"Le Flibustier," a comédie lyrique in three acts, by the Russian General and Composer, César Cui, was performed for the first time at the Opéra Comique, on January 22, but met with only the barest *succès d'estime*. ——M. Léon Boëllmann has been awarded the prize of 1,000 francs, offered by the Société des Compositeurs de Musique, for the best Symphony for great orchestra, while a prize of 500 francs for the best Pianoforte Quartet was carried off by M. F. de la Tombelle.

Savona.—"Il Conte di Salto" is the title of a new one-act opera successfully produced at the Chiabrera Theatre, on January 21. The composer is Signor Giovanni Consolini.

St. Petersburg.—Leoncavallo's "I Pagliacci," with Madame Sembrich in the character of *Nedda*, was performed for the first time, and with great success, at the Italian Opera, on January 22.——A new String Quintet in A, by Alexandre Glazounow, was recently produced with very great success at the fifth Auer-Verjbilowitch Chamber Concert.——The projected Wagner Cycle by the troupe of the Hamburg Opera has been abandoned, because subscribers were not forthcoming in sufficient numbers. The success of the French opera season, on the other hand, is secured, all seats having already been booked. "C'est un beau succès," quoth the Paris *Ménestrel*.

Stuttgart.—On January 21 a new romantic opera, "Der Pfeifer von Hardt," the libretto after Hauff's novel "Lichtenstein," the music by Ferdinand Langer, was produced at the Court Theatre and pleased very much.

Vienna.—Richard Heuberger's new three-act opera "Mirjam," or "Das Maifest," was produced at the Court Opera, on January 20, with considerable success. The music is very taking, but the libretto uninteresting.

CORRESPONDENCE.

THE ART OF CHANTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In continuation of the remarks for which you kindly granted me space last month, may I take up certain points which were then left without sufficient notice?

Conceding, as everyone must, that the harmonised Anglican Chant, whatever its merits or defects, has been gradually built up out of primitive melodic and rhythmic forms, to meet felt necessities, the problem we have to solve as best we can is how to adapt to this chant, moulded as we have it, the English Version of the Psalms. The true arsis and thesis of the Anglican Chant is ascertained and settled, and we must take it as it stands, although it might be contended, in spite of the customary method of barring, that the underlying rhythm is more accurately indicated by the quadruple grouping of the phrases, as probably those find out who try to set the words to the music. Let us not, however, claim too much for any known form of chant. Constant concession and compromise are demanded. Difficult and doubtful places have to be considered with care and handled with judgment. And, when all is done, lack of intelligent appreciation and musical skill may nullify the most expressive arrangement of the words.

After many experiments which might well be called wild, most church musicians appear to be agreed that after all the time-honoured syllabic system of pointing, freely modified according to circumstances, is the most satisfactory, or at least offers the fewest objections and drawbacks. Not that any system is automatically perfect, calling upon the organist and the choir for nothing but a placid, unobservant, inexpressive jog-trot. Delicate tact and nice discrimination are required, in order to bring out by the pointing the meaning and teaching of the words, without infringing needlessly upon the syllabic principle; and on the part of the executants also are required watchfulness and quickness, to strengthen or weaken an accent here, to pass circumspectly over an awkward passage there, and, above all, to sing and play with understanding, reverence, and propriety of expression. I notice that Mr. Heywood claims for the particular type of chant he favours a virtual monopoly of the opportunity of giving proper expression; but where is the impossibility of singing expressively when the ordinary Anglican Chant is used? Begging the question is not serious argument.

I should like to say something about the treatment of the words which stand at the ends of the 1,376 verses, which Mr. Heywood separates off from the other 1,132 in the Psalter, as lending themselves more readily to the

method of pointing he prefers. Say and do what we will, the final accent asserts itself in any recognised form of chant. The crux is how to deal with words of two, three, or four syllables, of which the last is unaccented in English. Affixes of quality or state of being, as "ness" or "ion," and tense-endings, as "eth" or "ed," surely cannot properly be assigned to the final note of the chant, except under the pressure of absolute necessity. It would appear, however, that Mr. Heywood (see p. 35 of his book) contemplates being constrained to leave without dissection dissyllabic endings, as "cymbals" or "gladness"; so perhaps we may venture to dismiss them as provided for on the same principle by both schools of pointing. I have not calculated the deduction which should be made on this account from the 1,376 trochaic verses, but it must be very large, probably 1,200 at least, leaving comparatively few endings to give trouble, and that to every school of pointing in common; for words of three or four syllables, occurring at the end of a verse, are admittedly difficult to treat, and not over satisfactory, however treated. Of course, if, with a total disregard of accent, they are taken strictly syllabically, there is an end of discussion; but no experienced and educated ear can tolerate without distaste and remonstrance such endings as "might-i-er," "wick-ed-ness," "en-em-y," "scat-ter-ed," not to mention, as being past all endurance, "testimo-nies," "wickedness-es," and the like. But the question cannot be decided off-hand, as if there were but one permissible solution.

It may be thought too minute and technical a doctrine, but in my view the kind of letters of which the word is made up has a distinct bearing upon the treatment it ought to receive. When the word is chiefly composed of short vowels and liquids, as "enemy," "equity," or contains them in its later syllables, as "testimonies," "sanctuary," allowing the word to run easily and quickly, I fancy the ear asks for the assignment of the word as a whole to the final note, without any attempt to divide it, and thereby add unusual weight to the very slight secondary accent. The case is somewhat different with compound words like "dwelling-place," "water-side," or with a word like "right-eousness," with its dental and its sibilants. It is felt to be less offensive to the ear to divide such words, although in the last case there is the fatal affix to reckon with. "Persecutors," again, is more bearable than "testi-monies," a form of mutilation, which suggests a ludicrous meaning. Nothing, let me urge, is more hopelessly disappointing and disastrous than going to work with an undeviating plan cut and dried down to the smallest particular.

Important as are the above-mentioned subjects, which chiefly affect the treatment of individual verses, they are not nearly of so much moment as others connected with the art of chanting. For example, the opinion once held and expressed by a few is now becoming general, that it is desirable, not to say necessary, to arrange the Psalms strophically, so as to illustrate their construction, and the sequence and inter-dependence of their several sections. Marks of expression and of mode of performance are more carefully and accurately inserted and regarded than heretofore. Single, double, triple, and quadruple chants are assigned to the Psalms or groups of verses for which they appear to be the most appropriate, and so forth. No doubt these things demand learning and judgment in application, and thought and care in performance; but happily the time is now past when, in such matters, the human instinct for progress and improvement was derided as an amateurish and troublesome fad, barely worth consideration, much less adoption, with all the unwonted and unwelcome diligence and attention involved.

And in presence of this forward movement we are dictatorially referred to the dark ages for the culminating period of Church music, which then consisted, what there was of it, in the relics of Greek modes, half-forgotten, and imperfectly understood.

Free rhythm! Ecclesiastical melody! The grotesque gestures and formless howls of savages, shaping themselves slowly and tentatively, under the restless and importunate sense of inadequacy, into that definiteness without which there is no such thing as art.

It has taken centuries for Europe to make her music what it is, and yet, as regards chanting, we are called upon, alas, in the name of the Church, to despise and reject the heritage on which we have entered, as if it were a worthless counterfeit.—I remain, Sir, your obedient Servant,

A Cathedralist.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Doubtless Mr. Heywood will undertake the defence of his book against "A Cathedralist," but as the latter has referred to me, perhaps you will allow me a word in reply.

1. As to accent. I understand Mr. Heywood to say that the ante-penultimate is the natural place of the musical accent, and that in weak or Trochaic endings the pointing should be arranged accordingly. Circumstances require, however, that sometimes the accent should fall on the last note. The normal position of the accent is on the first of the bar, but when words of the character of psalms and hymns have to be fitted to music of the usual type, it often becomes necessary to modify strong accents and to strengthen weak ones. If "A Cathedralist" does not admit this, how does he justify the following?—

thý | — sal- | -va- | -tion.
through | my | foolish- | -ness.

He surely will not say that a strong accent *must* be placed on "tion" and "ness." If he agrees with me that the above is good pointing, he concedes the "Church" case.

2. As to the accent mark. I object to this as misleading, as unnecessary, and as being often wrong. It is misleading because, despite the choirmaster's efforts, the average choir attaches a fictitious importance to it, and regards it as a convenient place to pull up and get its "second wind," and because many think that it points out the only place in the recitation which is to be accented.

Of course this ought not to be so, but all will agree with me that it is so in only too many cases. It is unnecessary, because it is perfectly possible to secure good and even chanting without it by directing the choir to make their rallying-point, so to speak, on the note after the reciting note and not on the reciting note itself. As to my third objection, I readily admit that, in most cases, the syllables from the accent mark fall readily enough within the limits of a semibreve, but why should they always do so? Compare the following:—

ác- | -cording | to thy | word.
Righteousness shall | go be- | -fore him.

Why should the same time be allotted to one syllable, and that a very short one, as to five?

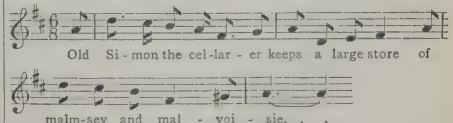
Let it be remembered, in connection with this point, that the chant, *when sung*, is no longer in any set number of bars. For instance, sing the first verse of Psalm 1 to a single chant, and instead of seven bars you will take about twelve. All talk of seven-bar rhythm is, therefore, beside the question; the chant should be essentially free.

Yours faithfully, J. Percy Baker.

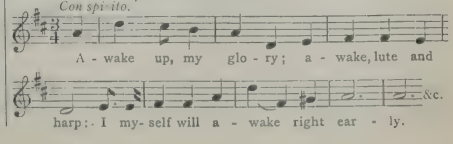
A REMARKABLE THEMATIC COINCIDENCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I should like to call attention to a most remarkable series of thematic "coincidences" between an Easter anthem recently published in one of your contemporaries and Hatton's "Simon the Cellarer." The song, as every one knows, begins as follows:—

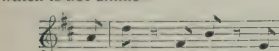


And this is the anthem, which, by the way, is appropriately marked "*Con spirito*"—

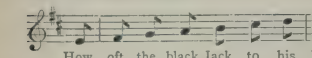


Subsequently we come to—

which is not unlike—



While the succeeding bars—



occur note for note in the anthem, as follows—

I enclose my card and beg to subscribe myself,

An Old Organist.

Blechingly, Red Hill, Surrey.

Letters on "The Nomenclature of Intervals," &c., are held over for want of space.

TO CORRESPONDENTS.

*** *Notices of concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Chelsea.—*See Ellis's lecture "On the Musical Scales of Various Nations," in the "Journal of the Society of Arts" for March 27, 1885.*

W. P., Glamorganshire.—*We never undertake to give advice on such matters.*

Jebb's Choral Responses.—*Several correspondents write to say that the second volume of Jebb's Choral Responses was published in 1857, by Robert Cocks and Co.*

Z.—*The first number of* The Harmonicon *was issued in January, 1823; the last in September, 1833.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—Mr. J. Hoffmann read, on the 13th ult., before the members of the Philosophical Society, in the Music Hall Buildings, a thoughtful and instructive paper entitled "The Song, with special reference to the Art Song and its composers." The interest of the Lecture was greatly enhanced by the excellent series of examples sung by Mrs. Hoffmann, Mr. A. E. Smith, Mr. W. J. W. Smith, and Mr. J. Kirkby. Professor Stewart, president of the Society, occupied the chair.

Ashford, Kent.—An excellent performance of Molique's "Abraham" was given on the 1st ult., by the combined forces of the Choral and Orchestral Societies. The soloists were Miss Pierce, Miss Mary Reeve, Mr. McBride, Mr. Meacher, and Mr. Richardson, all of whom admirably rendered the parts allotted them. Dr. Wilkes conducted with his usual skill, and deserves the greatest credit for his untiring efforts in promoting the cultivation of good music in Ashford.

Birkenhead.—The Recitals on the Hope-Jones organ in St. John's Church have been continued. Dr. A. L. Peace was the recitalist on January 27, and, on the 17th ult., Mr. T. Westlake-Morgan.

Broadstairs.—On January 29 a successful performance of Handel's "Messiah" was given in the large hall at St. Mary's Home, by the Broadstairs and St. Peter's Choral Society. The choruses were capitally rendered, and the solos excellently sung by Miss Rosa Harris, Miss Connie Hicks, Mr. Charles Rowe, and Mr. Alfred Osmond. Mr. H. Osmond presided at the pianoforte, Mr. T. Russe at the organ, and Mr. D. Lott conducted.

Chigwell.—A special musical Service was held in connection with the dedication Festival of the Parish Church, on the 4th ult., when Dr. Martin's "Military" Service in B flat, and an effective setting of the 100th Psalm, by E. C. Nunn, were very adequately sung. Mr. H. Clinch and Mr. W. Cuttle were the soloists. The service was preceded by a short Organ Recital by Mr. Cuthbert Nunn, and closed with the "Hallelujah" Chorus. Mr. Henry Riding conducted, and Mr. E. C. Nunn accompanied.

Cork.—A Choir Festival was celebrated in St. Peter's Church on the 6th ult., when the music included effective renderings of the anthem "The Souls of the Righteous," by J. C. Marks, and "He shall feed His flock," from "The Messiah." The principal soloists were the Misses B. and N O'Neill, Miss Gabriel, and Messrs. J. C. Lee and W. Jordan.

Enniscorthy, Ireland.—The winter Concert of the Choral Union was given, on January 28, in the Church Institute. The first half of the programme was occupied by Farmer's "Christ and His Soldiers," and the second half consisted of part-songs, solos, and instrumental pieces, the last-named being played by the Amateur Orchestral Society. The soloists were Miss H. C. Preston, Mrs. Leslie Mease, Mrs. Carey, Miss M. Jones, Mr. Lamont, Mr. Webb, and Mr. McDermott. Mr. F. Hatson Wright, Organist and Choirmaster of St. Mary's Parish Church, conducted.

Epsom.—The Choral Society's seventh season was concluded on the 1st ult., when the "Creation" (Parts 1 and 2) and a miscellaneous selection, including the Kyrie, Sanctus, and Agnus Dei from Cherubini's Fourth Mass, were successfully performed under the direction of Mr. Avalon Collard. The principal soloists included Miss Florence Monk and Mr. Daniel Price. In the second part Mr. Hugh Bury received an encore for his rendering of Svendsen's Romance for violin, a similar compliment being paid to Mr. Avalon Collard after his singing of Gounod's "O that we two were Maying," and Miss Irene Wood, Miss Rose Wood, and Mr. A. C. Barton, members of the Society, joined Mr. Collard in Balfe's quartet "Lo! the early beam of morning." Mr. H. M. Higgs was the organist and Mrs. Hailes the pianist.

Halstead.—The annual Concert of the Orchestral Society took place on the 6th ult., and fully maintained the standard achieved in former years. The principal works performed were Schubert's "Unfinished" Symphony, Bennett's "Paradise and the Peri" and Mendelssohn's "Hebrides" Overtures, and Grieg's "Peer Gynt" Suite. Madame Albu contributed several songs, and Mr. Solomon and Mr. James gave solos on the slide trumpet and bassoon respectively. Mr. F. B. Smythies was principal violin, and Mr. Leake conducted with his wonted skill.

High Wycombe.—The Choral Association gave an effective performance of Cowen's "Rose Maiden" before a large audience, in the Central Hall, on the 5th ult. The principals were Miss J. Jones, Miss E. Himing, Mr. M. Humphreys, and Mr. G. Stubbs. Mr. J. G. Wrigley conducted, and played several pianoforte solos with much success in the second part of the programme.

Maidstone.—Bennett's "May Queen" was performed on January 30, in the Corn Exchange Hall, by a chorus and orchestra of 250 performers. The soloists were Miss A. Sargent, Miss F. Wallis, Mr. A. Pennington, and Mr. W. Syckelmore. Mr. F. W. Dutnall conducted.

Newcastle.—One of the most successful Concerts of the Harmonic Society was given in the Olympia Hall on January 26, when Mr. John F. Barnett's tuneful cantata "The Ancient Mariner" was sung by Madame Fanny Moody, Madame Marie Bellas, Mr. Tom Child, Mr. Chilver Wilson, and an excellently trained body of choristers under the conductorship of Dr. Chambers.

The accompaniments were admirably played by Miss Etta Newborne.——On the 13th ult. Miss Frances Simpson commenced a series of six Pianoforte Recitals, at the Lecture Hall, Hood Street. The second, on the 20th ult., consisted of a Lecture on "The Development of the Sonata," by Miss Oliveria Prescott, who, with Miss Simpson, supplied the illustrations. Miss Prescott's remarks were heard with evident interest, but the audience should have been larger.

North Malvern.—The Choral Society, under the conductorship of Mr. W. Higley, gave an effective performance of "The Messiah," on the 15th ult., the solos being sung by Madame Ada Patterson, Miss M. Helmore, Mr. Tom Child, and Mr. W. J. L. Higley. The orchestra, in which a number of local amateurs of both sexes assisted, was led by Mr. W. Ellis.

North Walsham.—Dr. Hiles's Musical Society gave, on January 31, a performance in the Church Room of his Oratorio "Nehemiah." The choir was augmented for the occasion, and the accompaniments played by an orchestra largely composed of members of the Norwich Philharmonic Society. The soloists were Miss A. Vincent, Miss F. Acton, and Messrs. H. J. Brookes, W. D. Tomkins, J. J. Manning, and H. Wimble. The choruses were well sung, and the work had a cordial reception.

Ore.—The recently-formed Choral Society made a successful *début* on January 31, when Mr. J. F. Hindell conducted a creditable performance of Handel's "Judas Maccabæus," the solos in which were sung by Miss Starr, Miss Goble, Mr. V. Sellman, and Mr. H. Baker. The programme also contained miscellaneous songs sung by Miss Nelson and Miss L. Peddlesden, and a violin solo played by Mr. Wooley. Mr. F. E. Peddlesden acted as accompanist at the pianoforte, and a small orchestra gave valuable help in the rendering the Oratorio.

Red Hill.—Under the able conductorship of Mr. H. Graves, the Society of Instrumentalists, on January 30, in the Market Hall, rendered in most praiseworthy manner an excellent programme, which included Mendelssohn's "Italian" Symphony and Mr. Edward German's three piquant Dances from his incidental music to "Henry VIII." Mr. John Sandbrook gave great satisfaction as the vocalist.

Romford.—Sir John Stainer's cantata "The Crucifixion" was sung, on the 15th ult., by an augmented choir of over eighty voices, in the Parish Church. The Rev. A. R. T. Eales presided at the organ, and Mr. Charles Wood, Organist and Choirmaster of the Church, conducted.

St. Alban's, Herts.—Mendelssohn's "St. Paul" was sung, on January 31, by the Oratorio Society, to a large and appreciative audience, in the County Club Hall. The solos were entrusted to Miss Carrington, Miss F. Rose, Mr. Trefelyn David, and Mr. J. Sandbrook; Mr. Stanley Blagrove led an efficient orchestra, and Miss L. Rose assisted at an American organ. The performance was the first by this Society, under the conductorship of Mr. W. H. Speer, who has succeeded Mr. Morton Glover, owing to the ill-health of the latter.

Southend.—Mendelssohn's "Athalie" was successfully performed by the Choral Society, at the Public Hall, on the 6th ult. The choruses were sung with precision and effect, indicating able and careful training on the part of the Conductor, Mr. W. G. Brighten. The solos were well sung by Mrs. Beard, Misses Cartwright, Stephens, Morphey, Parker, Gregory, and Craig (members of the choir), and Miss Jessie Browning. The accompaniments were played by a small orchestra led by Mr. Val Mason. Mr. Charles Fry was engaged to recite the lyrics and also gave several recitations in the second part. Mr. Harry Read gave an excellent rendering of Beethoven's "Sonate Pathétique," and also contributed a Gavotte played by the orchestra, which was very favourably received.

Stratford.—Mendelssohn's "Elijah" was performed, by a band and chorus of about 150 performers, in the Town Hall, Stratford, on January 31, under the direction of Mr. W. Harding Bonner. Mr. Henry Riding presided at the fine new organ, and the solos were taken by Miss Florence Monk, Miss Edith Hands, Mr. James Horncastle, and Mr. Robert Grice.

Walthamstow.—On the 6th ult. the Musical Society gave the second Concert of the season, in the Victoria Hall, before a numerous audience. The programme included Schumann's cantata "The Pilgrimage of the Rose," ballads and madrigals sung by the choir, and several orchestral pieces rendered by an orchestra of about fifty performers, under the leadership of Mr. H. Baynton. The principals were Miss Florence Monk, Miss Agnes Jackson, Mr. Otto Dene, and Mr. Bantock Pierpoint. Dr. J. Warriner conducted.

Weston-super-Mare.—A festival Service, which included an impressive performance of "The Messiah," was given, on the 6th ult., in Emmanuel Church. The soloists were Miss Marie Gane, Miss Clara Aldersley, Mr. E. T. Morgan, and Dr. Roxburgh. Mr. W. H. Palmer presided at the organ during the service, Mr. W. Darby, assisted by a small orchestra, accompanied the Oratorio, and Mr. Edward Cook conducted.

Windsor.—Princess Christian took part, with Sir Walter Parratt, in the performance of the pianoforte duet arrangement of Saint-Saëns's "Danse Macabre," at a Concert on the 5th ult., at the Albert Institute, in aid of the local Infant Nursery. Her Royal Highness also assisted in the rendering of Moscheles's "Les Contrastes" (written for eight hands), the other players being Miss G. M. Liddell, Miss Caroline Bigge, and Sir Walter Parratt.

Woolwich.—A new humorous cantata, entitled "The King's Decree," written by Mr. H. Webber, and composed by Mr. H. W. Jones, was successfully produced by the Choral Union, on the 6th ult., in the Royal Assembly Rooms. The characters were effectively impersonated by Miss Annie Swinfen, Miss Annie Fisher, Mr. W. H. Webb, and Mr. I. Orchard; Mr. A. Lorey led an efficient orchestra, and Mr. T. J. Nell conducted. The programme also included Handel's "Zadok the Priest" and several well-known madrigals and part-songs, in which the choir fully maintained its reputation. Good service was rendered by Madame Tester-Jones at the pianoforte and Mr. H. W. Jones at the organ.

Organ Appointments.—Mr. H. N. Hay, Organist and Choirmaster to Cross Street (Baptist) Chapel, Islington.—Mr. Frank Butler, Organist and Choirmaster to the New Parish Church, Hove.—Mr. Warren Tear, Organist and Choirmaster to St. Mark's, Kennington.—Mr. D. A. Fox, Organist and Choirmaster to Upper Norwood Congregational Church.—Mr. Charles D. Mortimer, to St. Catherine's, Wigan.

DEATH.

On the 2nd ult., at Hampstead, Fanny, wife of George Gresham (daughter of the late James Thomas Harris, Esq.).

MRS. R. P. JEFFERSON (Soprano)
26, Spencer Place, Leeds.

MR. HERBERT ALDRIDGE (Baritone)
For Oratorios, Concerts, &c., address, South Street, Romford, Essex.

MR. W. THORNTON (Baritone)
Address, care of Wood and Marshall, Bradford.

MR. FREDERICK ST. JOHN (Basso-Cantante)
Oratorios, Concerts, &c.
Care of P., 15, Handen Road, Lee, S.E. Interview if in or near London.

SOLO BOY WANTED, for St. Jude's, S. Kensington. £12 per annum. Resident in S.W. or W. district preferred. Write to Mr. H. W. Hunt, 146, Finboro' Road, S.W.

TWO TREBLES WANTED, at once, for St. Thomas's Church, Portman Square, W. Salary, £10 per annum. Address, Mr. Ernest Newton, The Vestry.

ALTO REQUIRED, for the Parish Church, Beckenham. Must be communicant of the Church of England. Applications to be sent to G. J. Hall, F.R.C.O., 18, Wickham Road, Beckenham.

ST. GEORGE'S CHAPEL, Windsor Castle.—There is a VACANCY for a LAY CLERK with a Tenor voice. Candidates, who must be under 26 years of age, should apply for information to the Succentor, Cloisters, Windsor Castle.

EXETER CATHEDRAL.—TENOR WANTED. For particulars apply, at once, to Rev. H. De Vere Welchman, Succentor, The Close, Exeter.

DURING THE LAST MONTH.

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MORNING POST.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1894.

PERSONAL REMINISCENCES OF BEETHOVEN.

The following Reminiscences, by Louis Schloesser, translated by his son, Mr. Adolph Schloesser, will, it is hoped, prove interesting to the readers of The Musical Times.

(Louis Schloesser was born in Darmstadt, November 17, 1800, and died there November 17, 1886. After studying under Rinck, he went to Vienna and afterwards to the Paris Conservatoire. On his return to Darmstadt, he joined the orchestra of the Opera, eventually becoming Kapellmeister. He retired from active service after his fiftieth year of office, and devoted himself chiefly to musical literature.)

In taking up my pen to recall those never to be forgotten hours I passed with Beethoven during my stay in Vienna, the time seems to my mind like a rose-hued dream. More than half-a-century has passed since then, and I am amongst the very few living who had a personal acquaintance with the great man. His noble features, large piercing eyes, his finely moulded mouth (generally shut) with its brilliant white teeth, are all engraved indelibly on my memory. His figure was broad and rather short, but his head, with its wild hair, at once attracted attention; and when he spoke, whatever the subject might be—himself, his art, or his work—one hung with admiration on his flowing words, which so clearly showed his large mind full of grand ideas, that he delivered so clearly and instructively, so simply, and without a trace of affectation.

I cannot deny that at times he was very melancholy, but his many family troubles and disagreements, added to his great deafness, must plead for him; and personally, I experienced unvarying kindness and friendly consideration, for which I have always felt most grateful.

A journey from Darmstadt to Vienna was, in 1822, not particularly amusing, and a young fellow of twenty-two years of age, as I was, felt the annoyance of confinement in a stuffy diligence during several days and nights. But I was a budding young musician, impatient to commence study under Mayseder and Ignatz von Seyfried, to whom Spohr had written on my behalf. So I soon forgot all my difficulties, and entered the Kaiserstadt with a joyful heart. I could not have timed my stay in Vienna more favourably, for beside the giant Beethoven, I found there Rossini, Carl Maria von Weber, Schubert, Gyrowetz, Weigl, Abbé Stadler, Kreutzer, and others, and their works were performed at the Opera House, next to the Kärnthnerthor, in such a magnificent and perfect manner as may never happen again. Besides this, there were grand services in the churches, under Salieri, Eibler, and others; chamber concerts at Kiesewetter's and Mosel's; the excellent quartet parties of Schuppanzigh, Mayseder, Link, and Merk; the literary parties at Castelli's, and visits to Franz Schubert.

Some months passed in these enjoyments and with my studies, but the wish of my heart, my longing desire if only to see Beethoven, remained unfulfilled! I could not even clearly ascertain his address, as my friends told me he spent much of his time at Baden, and when in Vienna owned several lodgings at the same time! By the advice of Seyfried I called several times at the music warehouse of Steiner and Haslinger, as Beethoven was frequently there between twelve and one, but, alas, without success. I went with Schuppanzigh to the café by the Mehlmarkt, opposite the Kapuziner Kloster, where Beethoven often read the newspapers; but fate was against me until one day, by chance, I saw on the posters at the corner of the street, that "Fidelio" was announced for November 4, 1822. I did not fail to attend, and the impression this great work made on me and on the public, with the parts filled by

Wilhelmina Schröder as *Leonora*, Haitzinger as *Florestan*, and Forti as *Pizarro*, was as overwhelming as it was affecting. But at the time of which I speak, the tendency, especially in Vienna, was chiefly toward the Italian school, and the comprehension of a really dramatic musical interpretation had lain dormant until now in the greater part of the public. But this evening enthusiasm was awakened, and the crammed house was as if electrified! At the close of the performance I was so lost in delight with the glorious *Finale* that the house was nearly empty before I awoke and went into the lobby, at the same moment that three gentlemen, arm-in-arm, entered it from the pit-boxes. I noticed that their appearance created a sort of commotion in the crowd, and my friend, Franz Schubert, tapped me on the shoulder and pointed to one of the three, who had just turned round at the door. I immediately recognised Beethoven, so well known to me by his portraits. Whether I screamed with excitement, or stood dumb, I know not; but I quickly recovered and followed him and his two companions (Schindler and Breunig) downstairs, and through street after street, until they were lost in the darkness, and I turned my steps homewards, reflecting on the combined joy and sadness this great man must feel in seeing this immense work so splendidly performed, and yet being deprived of that sense which would have enabled him to hear the harmonies which he had called to life, but which he could only realise in his mind's delicate vibrations. At last I had seen him, but to speak to him seemed as far off as ever. Towards spring I called on my countryman and friend, Baron von Türckheim, the ambassador of the Grand Duke of Hesse at the Imperial Court. He was a true devotee of music, seldom missing a performance at the Opera, and he was very fond of discussing the merits with me afterwards; he had independent opinions which always deserved respect. On this occasion, after various discussions (musical), he suddenly asked me, "Well, have you made the acquaintance of your idol yet? Have you spoken with Beethoven?" "Alas! no," I replied. "Well, I will at once give you the opportunity then. Beethoven has composed a 'Missa solennis,' which he wants to publish by subscription, and he wrote a letter to His Royal Highness the Grand Duke. Here is the kind and flattering reply, with the ducal seal, which, if you like, you may personally deliver to Beethoven, at Kothgasse, No. 60, first floor, left door." With joy I took the letter from the Baron, and jumped into a cab to take me to the address in the Wiedner Vorstadt—a name of rather desolate sound, which was quite borne out by the commonplace looking house which I could not bear to connect with the name of Beethoven. I quickly ran up the five or six rough steps, anxious to get out of the sound of the metallic hammer at a blacksmith's shop opposite, and entering a passage, shut the door behind me. I ascended a dark staircase, my pulses beating in *tempo prestissimo*, and stood before the brown door behind which I hoped to find my musical god. I knocked gently with no result, then summoning up my courage, and remembering that I came as a sort of *chargé d'affaires*, I opened the door and stood in a low, dark kitchen, black with smoke, which seemed also to serve as an ante-room. "And this leads to the sanctum of my idol!" I thought in astonishment. But so it was, and constantly in my later visits Beethoven would see me out through this dark hole to the stairs. Again I knocked at the next door, but nobody answering I bravely entered, and found myself in a low but fairly spacious room. In the middle stood a large square table, and this, as well as the chairs, was untidily covered with books, papers, manuscripts, pencils, and newspapers. A watch and an ear-trumpet of some yellow metal were also lying about, and the whole place was strewn with odds and ends. By the wall stood a bed, also completely covered with music, printed and manuscript. Two window recesses of unpainted pine wood and covered with writing in pencil caught my eye, and in one of these recesses stood Beethoven! His back was to me and he was busily writing on the wood, apparently making figures and calculations. The poor man had not heard the door open, nor had he felt my presence, so I advanced some steps very noisily, thinking he might feel the vibration, which he did, and turning round immediately, looked in surprise to see a stranger before him. He immediately apologized, saying that he had just sent out his housekeeper, and so had no one to announce visitors. I was at once impressed by the grand head in its frame of shaggy hair, by the serious eyes and the kindly-shaped mouth, which gave him such a friendly expression when he talked. Evidently he had just finished breakfast, for a napkin was on his chair with which he continually wiped his white teeth, a habit I often noticed afterwards. For the moment forgetting his deafness, I began explaining the motive of my visit; but finding he did not hear me, I handed him the Grand Duke's letter. (I am not sure whether this document was found amongst his papers after his death, but he certainly received it from me.) After having broken the big seal and read the letter, Beethoven shook hands with me, and embraced me as if I had been the bearer of the most happy message. "This is a letter which does the writer honour," he said. "Your Grand Duke writes like a princely patron and a thorough musician. It is not only the acceptance of my composition which gives me such satisfaction, but the appreciation he expresses for art and his admiration of my works." I answered through the ear-trumpet that he was the greatest living composer, that his symphonies, quartets, &c., were received with enthusiasm wherever performed, and that

everyone hoped many more works were to come. Beethoven, though averse to flattery, was not insensible to this success in foreign countries, particularly when told of it, as in my case, with the ring of truth and sincerity. I told him also of my first sight of him after the performance of "Fidelio," and how I had followed him through so many streets. This seemed to amuse him very much. "Why did you not speak to me then, or come to me before this? I daresay you have heard all manner of stupid stories about me." He now put aside the ear-trumpet, as he said it affected his head, and that his deafness had been wrongly treated by the doctors; that it was not caused locally from the ear, but from the stomach. These were his words, and his idea of the cause. From now, onwards, I always used paper and pencil in conversing with him, and he understood the smallest hint, answering most minutely. He was very interested to receive some details of the life of the Grand Duke of Hesse, Ludwig I., who, when he was Hereditary Prince, knew Gluck in Paris, and had brought all his operas to Darmstadt, where they are in the Court Musical Library in plain blue bindings, and with many remarks in them in the prince's handwriting.

"What a grand mind," said Beethoven, "had this Gluck! With what boldness, energy, and heart he expressed his ideas." He then made some sarcastic remarks on the prevailing musical taste in Vienna. He enquired with interest about my studies, approved of my masters—Seyfried, Mayseder, Worzischek—and invited me to show him some of my compositions, that he might judge of my abilities. I told him that I had just finished a cantata, "Der Abend," words by Kosegarten, also a drama, "Correggio," written by Ohlenschläger. "Well," said Beethoven, "bring me the orchestral score the day after to-morrow, and dine with me. It will not be a grand feast, but there will be enough for us two." He wrote his address on a piece of paper for me: "L. van Beethoven, Kothgasse, No. 60, first floor, left door," and this of course I preserved as a holy relic. I left him my card, and we parted, he saying to me: "Whenever or wherever I can help you, I shall always be at your service."

All my friends were astonished at his friendly reception of me, so contrary to his usual habit and to his reputation as an unapproachable hermit. I found him then and always most paternal and noble, most kind and friendly.

(*To be continued.*)

FROM MY STUDY.

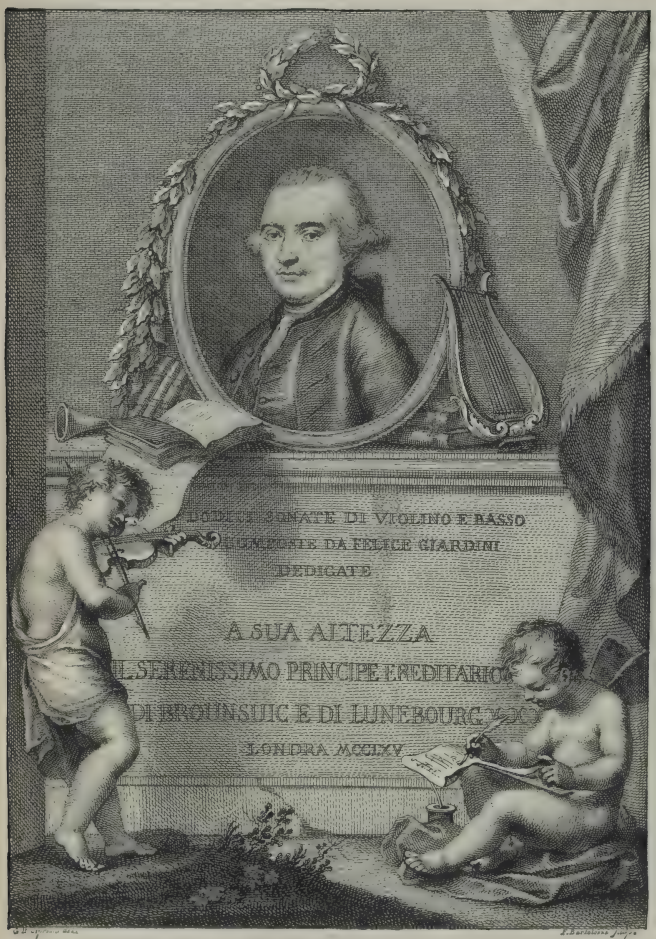
Felice Giardini occupies an interesting position as the first of the great violin *virtuosi* who, coming to us from abroad, have done so much for the culture of their instrument in this country. By birth a Piedmontese, he began his musical career as a choir-boy in Milan Cathedral, but, on showing a partiality for the violin, he was recalled to Turin by his father, and placed under the care of Somis. Subsequently, Giardini went to Rome and Naples, obtaining, in the southern capital, an engagement at the Opera as *ripieno* violin. Out of this position he tried to raise himself by means which more immediately secured him a sound box on the ear. He told the story of this mischance to Dr. Burney in after-life, and the Doctor retails it in his history, using the violinist's own words:

"I acquired" — Giardini speaks — "great reputation among the ignorant for my impertinence (in flourishing and changing his part), yet, one night, during the opera, Jomelli, who had composed it, came into the orchestra and, seating himself close by me, I determined to give the Maestro di Capella a touch of my taste and execution, and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy, for which I was rewarded by the composer with a violent slap in the face—the best lesson I ever received from a great master in my life."

Giardini came to England in 1750, or thereabouts, and made his first appearance at a Concert for the benefit of Cuzzoni, who, old and fallen upon evil days, appealed to the sympathy of her former admirers. There was a poor attendance, "but," says Burney, "when Giardini played a solo and concerto the applause was so loud and long and furious, as nothing but that bestowed on Garrick ever equalled. I had met him the night before at a private Concert . . . at the house of Napthali Franks, Esq., who was himself one of the best dilettanti performers on the violin at that time, and we were all equally surprised and delighted with the various powers of Giardini, at so early a period of his life; when, besides solos of his own composition of the most brilliant kind, he played several of Tartini's, in manuscript, at sight, and at five or six feet distance from the notes (why mention that, unless to prove that the man had good eyes?) as well as if he had never practised anything else. His tone, bow, execution, graceful carriage of himself and his instrument; playing some of my own music, and making it better than I intended, or had imagined it in the warm moments of conception (ah, Doctor!); and lastly, playing variations, extempore, during half-an-hour, upon a new but extraordinary kind of birthday Minuet which accidentally lay on the harpsichord—all this threw into the utmost astonishment the whole company, who had never been accustomed to hear better performers than Festing, Brown, and Collet."

Festing, then leader at the Opera, did not long survive the coming of Giardini, whose success was a mortal blow. He died in 1752, and, in 1754, the Italian virtuoso stepped into

his place. Two years later, Giardini was unwise enough to undertake the management, jointly with Mignotti, and with the usual results. He gave up the reins in 1763, very much the poorer for his venture; afterwards following his legitimate business as leader, soloist, teacher, and composer until 1784, when he left for Naples in the train of Sir William Hamilton (afterwards the husband of Emma Hart), remaining there five years. He should have remained there always, but could not forget the flesh-pots of England, and so came back to this country, only to find that times and men had changed. Giardini had seen his best days; he was old and ill, and, with diminished powers, was glad to play the viola in quartets. He tried management again (at the "little theatre in the Haymarket"), but to no purpose, and when St. Petersburg and Moscow proved as cold as London, he sank under disappointments and died (Moscow, 1796), weighed down by poverty and distress. In prosperity, Giardini made few friends. Biographers describe him as capricious and splenetic; as speaking well of few and quarrelling with many. But for all that he was a great artist, and the precursor, in English musical history, of a long and illustrious line. It is needless to discuss Giardini's compositions. They are forgotten.



There is no need, in this place, for details of a career so well known as that of Paganini, but it may be interesting to reproduce a description of the great violinist's appearance, written on the occasion of his *début* in London. It is taken from the *Times* of June 6, 1831:

"A tall, thin man, with features rather emaciated, pale, a sharp aquiline nose, a keen eye, the expression of which is much heightened when he plays. His hair, dark, is worn long behind, and combed off his temples and forehead. His manner grotesque. His appearance is not improved by a tuft of hair which he leaves on his lower lip, neither does it derive any aid from dress; his suit of black being ill-made and loosely worn. The full-length portrait of him in all the shops is an excellent likeness."

Commenting upon this word-sketch, the late Rev. Dr. Cox, who knew Paganini well, remarked:*

"This description is in every respect correct, except as to Paganini's manner being grotesque. So far from that having been the case, his carriage was easy and, when he stood up to

* "Musical Recollections of the last Half-Century." Vol. I., p. 201.

play, dignified. The tuft of hair on the chin was an innovation upon the custom of the times which was regarded as something outrageous. The more recent and general habit for civilians to wear both beard and moustache would have driven our fathers wild with exasperation; the only hair permitted by them to be grown upon the face being the 'mutton chop' whisker. It was then the height of fashion for every one, gentle and simple, to undergo the daily torture of shaving."

Whatever may have been Paganini's manner, there was a certain *diablerie* in his appearance which, we have some reason to believe, he cultivated rather than sought to modify. Dr. Cox speaks of him as gliding about "more like a ghost than a human being," and witnesses still remain who can testify that his entrance upon a concert platform was uncanny in the extreme. Around such a personality legends began to form as by some natural law. "The extraordinary expression of his face," writes Fétis, "his livid paleness, his dark and penetrating eye, together with the sardonic smile which occasionally played upon his lips, appeared to the vulgar, and to certain diseased minds, unmistakable evidences of Satanic origin." In a letter to Fétis, he bitterly complained of calumny on this account, and on others scarcely less reputable, saying, *inter alia:*

"A still more ridiculous report, at Vienna, tested the credulity of some enthusiasts. I had played the variations entitled 'The Witches,' and they produced some effect. One individual, who was represented to me as of sallow complexion, melancholy air, and bright eye, affirmed that he saw nothing surprising in my performance, for he distinctly beheld, while I was playing my variations, the devil at my elbow directing my arm and guiding my bow. My resemblance to him was a proof of my origin. He was clothed in red; had horns on his head, and carried his tail between his legs. After so minute a description, you will understand, Sir, it was impossible to doubt the fact, hence many concluded they had discovered the secret of what they termed my wonderful feats."

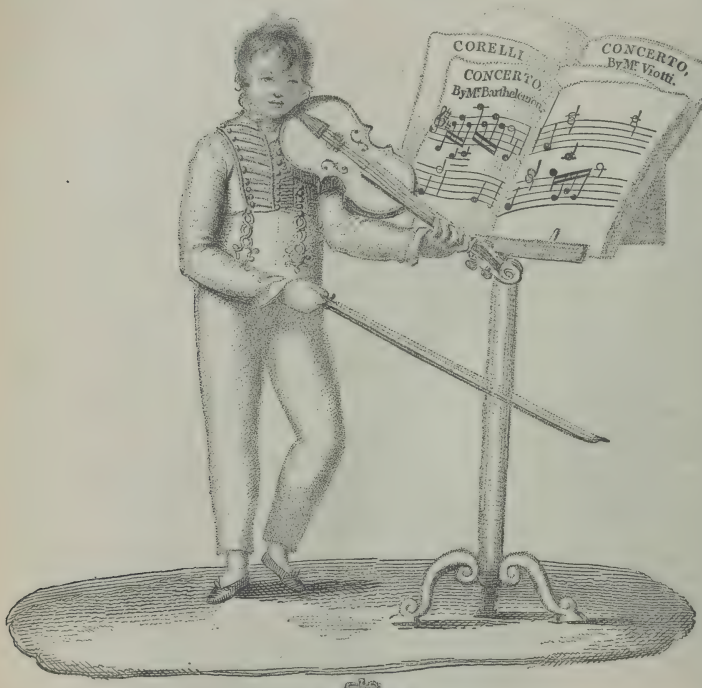
Fétis intimates that the ridiculous ideas prevalent as to this great artist's origin had something to do with the difficulties which arose in connection with the disposal of his remains. There were doubts of his catholicity, held by many who did not go so far as to question his humanity. Ecclesiastics and relatives consequently fought over the body, the one claiming, the other refusing interment in hallowed ground, and kept up the battle for five years.

Paganini's bones found rest at last in a Parmesan village church. Other anecdotes tell of a flower girl, who, meeting the violinist in a lonely place, stood still as one fascinated while he paced up and down before her, declaiming loudly and bursting into fits of demoniacal laughter. Another imaginative person saw nine or ten shadowy hands hovering about the strings of his violin, while some whispered that he held interviews with Satan in an old Florentine castle, whence fearful sounds proceeded on stormy nights.

Paganini's playing might well have suggested

the supernatural. At his first performance in London Lindley stammered out (he always stammered), "That's the very devil!" and Mori declared that if unable to find a purchaser for his own violin he would burn it forthwith.

The quaint and scarce portrait of Nicholas Mori now reproduced was issued, as appears from the inscription, just prior to that famous violinist's first benefit concert. Mori appears not to have encouraged counterfeit presentments of himself. A writer in the *Musical*



Young Orpheus, Master Mori,
Born 24th Jany 1797.

World of June, 1839, states that no likeness of him was ever taken, but his statement, as the reader sees, is not quite correct. The journal just named issued a lithographic portrait of Mori on the occasion of his death in 1839; that, however, was made up from a *post mortem* cast of the features taken by Deville, the phrenologist, and there seems reason to believe that the drawing now presented is the only one taken from life.

Mori, the son of an Italian wig-maker carrying on business in the New Road, was born on January 24, 1796. He showed signs of musical endowments at a remarkably early age, and was placed under Barthelemon for instruction on the violin when only in his fourth year. At the age of eight he made his first public appearance, at the King's Theatre, and played one of his master's Concertos, described as very difficult and, though forgotten now, known then as "The Emperor." The young musician was so small, it is said, that properly to be seen by the audience it was necessary to place him on a table, in which situation he played all his solos. A little later, he made a great figure at some private concerts given by a surgeon named Heaviside. "In his customary elevation," writes a biographer, "he played at every concert some of the most difficult concertos then published, and on every occasion excited the astonishment of his audience. But he performed a similar part with equal ability at many other houses than that of the fashionable surgeon. There were few concerts in which he was not called upon to assist, and wherever he went he was regarded as the Master Betty of the musical world." Subsequently, Mori became a pupil of Viotti, and fairly entered upon a career which led to great distinction. Mori succeeded Spagnoletti as leader at the Opera; he led quartets at the Philharmonic Concerts when only nineteen; became principal first violin at the Ancient Concerts and most of the provincial festivals, and also a professor at the Royal Academy of Music. In short, all the distinctions open to such an artist were gained and enjoyed without challenge. Mori died suddenly on June 14, 1839, in his forty-third year. His remains rest in Kensal Green Cemetery, to which they were escorted by a host of musicians, including 150 members of metropolitan orchestras. In the list of mourners appear the names of Hatton, Smart, Cramer, Cooke, Lindley, Novello, Dragonetti,

Costa, Willman, Oury, Harper, and many more.

When writing of George Aspull, last month, I had not under my eye a notice of that remarkable lad by Dr. Cox, who describes him as "one of the dearest friends of my youth, whose memory I shall never cease to regard and revere." I take the following from the Doctor's "Musical Recollections":

"He (Aspull) was brought before the public very early as a prodigy, and (the old story, ever new) was worked so incessantly both in private practice and public performances that his health entirely gave way, not, however, before he had travelled half over England, and obtained several gold medals as an acknowledgment both of his immediate manifestations of talent and promise of future celebrity. . . . Many of his best compositions were never written; for although he had played them in public as well as in private society, he could not find time to write, and so they are for ever lost. One of these, like an epic poem, would have served to hand down his name to immortality, had it ever been put upon paper. The orchestral accompaniments alone were written for its production at his last Concert at Cambridge. . . . He would have proved the greatest musical genius this country ever produced, there being no similar instance on record here of anyone so young having evinced the unquestionable superiority of talent which he possessed, and yet manifested with the greatest modesty of manner and simplicity of demeanour."

Among my old English song-books is a stumpy little volume in faded brown calf, entitled "The Nightingale. Containing a Collection of Four Hundred and Ninety Two of the most celebrated English Songs. None of which are contained in the other Collections of the same size, called the Syren and the Lark. London. Printed and sold by J. Osborn, at the Golden Ball in Pater-Noster Row. 1742." Prospecting this book, in the gold-miner's sense of the term, I came upon interesting evidence of the opposition with which Italian Opera had to contend, and, incidently, of the eagerness with which the "Beggar's Opera" was supported as a new departure towards the success of our native muse. The fiftieth song in "The Nightingale" (sung to the tune of "King John," &c.) is a bitter diatribe against the favour shown to foreigners, foreign arts, and foreign manners. One or two verses are scarcely quotable at the present time, but enough remain for my purpose:

Come listen, ye English, awhile to my strain,
While I tell you a story will give you much pain,
How Englishmen starve while the foreigners gain.
With a down, &c.

What have you e'er done to deserve such a doom?
With your Fathers your wit is sure all in the Tomb,
That you forfeit your sense for a Squauler of Rome.

. . . . . .

No Fool is so dull but their Worth will enhance,
But if all their Nation come hither to dance,
I hope we shall quickly be tired of France.

Court, City, and Country stand on their side,
Our Delight it is grown, and our Boast and our Pride,
To see Englishmen walk while the Foreigners ride.

With Monsieur our Play-bills are stuck ev'ry Day,
Italians, French, Dutchmen fill up ev'ry Way,
And Signior and Monsieur is all we can say.

. . . . . .

In the Manners of England none try to succeed,
Most of us like Frenchmen both habit and feed,
But who can't talk French is a Blockhead indeed.

Our Old English Dishes we're taught to disown,
To Ragousts and Toupees we now are so prone
That we've neither a Dress nor a Dish of our own.

From this general anti-alien screed I pass to a particular example in which Polly Fenton, representative of the heroine in the "Beggar's Opera," is exalted at the expense of foreign rivalry:

Of all the Toasts that Britain boasts,
The grim, the gent, the jolly,
The brown, the fair, the debonair,
There's none cried up like Polly;
Sh'as fir'd the Town, has quite cut down
The Opera of Rolli;
Go where you will, the Subject still
Is pretty, pretty Polly.

There's Madame Faustina-Catso,
And eke Madame Catsoni,
Likewise Signior Senesino,
Are *tutte abandoni*;
Ha, ha, ha, ha, do, re, mi, fa,
Are now but Farce and Folly;
We're ravish'd all with toll, loll, loll,
And pretty, pretty Polly.

. . . . . .

Ah! Johnny Gay, thy lucky Play
Has made the Criticks grin-a,
They cry 'tis flat, 'tis this, 'tis that,
But let them laugh that win-a;
I swear *parbleu*, 'tis naif and new,
Ill nature is but folly;
'T has lent a Stitch to Rent of Rich,
And set up Madam Polly.

Next follows a word of warning to the future Duchess of Bolton:

Ah! tuneful Fair, beware, beware,
Nor toy with Star and Garter,
Fine Cloathes may hide a foul Inside,
And you may catch a Tartar.

The remainder of this closing stanza may be omitted with advantage.

Another ditty on the same subject is set to the tune of "The Abbot of Canterbury":

I sing of Discords that happen'd of late,
Of strange Revolutions, but not in the State;
How old England grew fond of old Tunes of her own,
And our Ballads went up, and our Opera's down.
Derry down, &c.

Our Op'ra's, I say, for with our English Money,
We've paid for the trills of Signora Cuzzoni;
Nor yet had I ly'd, had I said Senesino
Had got a brave spell of our good ready Rhino.

They still pick our pockets, and fear no Alarm,
For they thought their Sonata's for ever would charm;
But the bold Johnny Gay, he soon made it appear
That the Songsters had got the wrong Sow by the Ear.

. . . . . .

No quarter they found, nor no Time to take Breath,
He plied them so hard with the mighty Mackheath;
But Captain Mackheath did not quite do his Duty,
He scar'd them, but let them go off with their Booty.

And if ever they dare to engage us agen,
My Life on't, they'll find we are still the best men;
Proud Rome must knock under to fair London City,
And Knights of the Road prove too hard for Banditti.

No more with a languishing Audience surrounded,
Their Cremona's unrosined, their Voices dumbfounded;
They let drop in a fright all their lofty Pretences,
And are out of their Wits to find us in our Senses.

. . . . . .

And what farther remains but to wish them well home,
To the Doge, the Grand Duke, or the old Pope of Rome?
They are gone: Let them go; we shall see 'em no more,
And so farewel to Bravo, and farewel to Encore.

The writer of this lyric may have been a true patriot, he certainly was no true prophet.

X.

REGISTRATION OF MUSIC TEACHERS.

The Conference of Musicians, which is to meet on April 26 to discuss the question of the "Registration of Teachers of Music," will have a delicate and difficult task. Of course, should registration be made compulsory by law, it will not have a retrospective effect; all persons now engaged in teaching must be allowed to register themselves *ipso facto*. The subject can therefore be approached without fear of doing any present injury; but will registration do any future good? There can be no doubt that one cause of the immense growth of poor and indifferent music-teaching throughout the country is the ease with which it is possible to "profess" music compared to any other "profession." At the present moment anyone who chooses to do so can teach music on his own statement that he is capable of so doing. There are, of course, some very good musicians who stand in this way as self-guaranteed; but there exists also a vast number who are utterly unqualified to teach and yet who secure a good income either by devoting themselves entirely to music, or by teaching in the hours when they are "off business." There is also another large class of teachers which has sprung into existence through the touting for *examinees*, which is steadily on the increase all over the country. Those who are responsible for granting certificates after these examinations perhaps think they have encouraged young people to study further; in a few cases this may be the result. But a considerable number of those who get a certificate of any kind, however elementary, immediately set up, not as learners, but as *teachers*. There can be little doubt that large sums of money are annually transferred from the purses of poor parents into the pockets of incompetent music-teachers, the fully qualified professionals being powerless to prevent the process, and having to sit still and watch the steady decrease of their own income until it becomes perilously limited. Should it be decided at the Conference that this happy-go-lucky state of things should be left undisturbed, musicians will at least have the satisfaction of knowing that the subject has been fully looked into. But it may not be possible to leave things as they are: a bill for enforcing Registration of Teachers has been for some time looming on the Parliamentary horizon, and should such a bill get a reading it will be very hard to keep "teachers of music" from falling under one of its clauses. The Conference should prepare itself for such a contingency.

Many persons object to registering anybody as a teacher, on the ground that it is impossible to find out by examination whether a candidate can *impart knowledge*. True! but this is no argument against finding out whether a candidate has *any knowledge to impart*, and this can be found by examination. Some persons say that safeguards which are of easy application in other branches of education cannot be applied in the case of an Art. But surely the South Kensington certificates which qualify teachers of drawing have been a great success, a real boon to those who want to teach it and those who want to find teachers. And if we are not mistaken, the Teachers' Certificates of the Tonic Sol-fa College are held in good repute also. Is it not possible for our existing Institutions to combine and take up this matter? Such a course would surely be better than waiting until legislation forces their hands. What is the Incorporated Society of Musicians about? It is to such a body as this that we should naturally look for help. Could a reconstruction of the musical side of the College of Preceptors meet this case? Could the Associated Board put forward a scheme? The best solution would probably be found in a strong combination of existing Institutions, as before suggested. If constituted with fairness and unanimity, such a combined body would almost be powerful enough to act without the cumbersome goad of an Act of Parliament.

MUSICAL PARTICULARISM.

We borrow for our heading a term primarily associated with politics in default of a better word to express a curious tendency which is manifesting itself in our midst at the present moment. Modern music is in many respects so inevitably cosmopolitan that one need not be surprised at, nay rather one may welcome any legitimate effort to secure recognition for the national or folk element. And furthermore, wherever such efforts are made in an artistic spirit, or with a due regard for modern developments, they almost invariably meet with success, as may be evidenced by the instrumental compositions of Brahms or Dvorák, or the vocal arrangements of Herr Korbay or Professor Stanford. Such expressions of the national spirit, in music are one thing; an aggressive particularist propagandism is another, and if we are asked for an instance, we would point to a little volume, entitled "The Revival of Irish Literature," recently published by Mr. Fisher Unwin, in which Dr. Douglas Hyde, discoursing on the necessity of De-Anglicising Ireland, offers the following remarks on Irish music: "Our music has become Anglicised to an alarming extent. Not only has the national

instrument, the harp—which efforts are now being made to revive in the Highlands—become extinct, but even the Irish pipes are threatened with the same fate. In place of the pipers and fiddlers who, even twenty years ago, were comparatively common, we are now menaced by the German band and the barrel organ. Something should be done to keep the native pipes and the native airs amongst us still. If Ireland loses her music she loses what is, after her Gaelic language and literature, her most valuable and most characteristic possession. And she is rapidly losing it. . . . It is difficult to find a remedy for this. I am afraid in this practical age to go so far as to advocate the establishment in Cork or Galway of a small institution in which young and promising pipers might be trained to play all the Irish airs and sent forth to delight the population." It is ungracious to dispel the dreams of an amiable enthusiast, but the history of music effectively negatives the possibility of this artificial revival of performances which formed part and parcel of a bygone age. And to say that Ireland is rapidly losing her music is curiously wide of the mark. On the contrary, the treasures of her musical literature were never more accessible to the student than at the present moment, when the idealised form of their presentation—very different from the vulgarised dilutions of fifty years back—has lent them an added charm, which in their primitive and barbaric form they could never hope to exert on the cultivated ears of to-day.

Having said this much, we frankly admit that the outrages on good taste that are often perpetrated in the name of nationality move us to a lively sympathy with Dr. Hyde's attitude. Take, for example, such a curious outcome of patriotism as "God save Ireland"—we say nothing of the words—the tune of which is none other than that of "Tramp, tramp, tramp, the boys are marching." Or, again, what can be less satisfactory, either from the artistic or the national point of view, than the bulk of the songs which figure in the programmes of an Irish Ballad Concert? The words of Lover's songs are seldom without point — often delightfully humorous or charmingly sentimental—but from the melodic or rhythmical point of view they seldom smack of the soil. As for Balfe, the above remarks apply with even greater force. The sentiments of "Killarney" are irreproachable, just as they are in Claribel's "Come back to Erin," but the trail of the Sassenach is over them both. And yet, strange to say, it is precisely these pseudo-Irish ditties, thickly bestrewn in the text with conventional terms of endearment—aroon, mavourneen, and so forth—which are most in evidence at all entertainments in which it is sought to conciliate or do honour to the national sentiment of Ireland. That this is not an exaggerated or misleading account of the situation as far as London is concerned, any one will testify who has attended the St. Patrick's Day celebrations at our leading concert halls. As for Ireland herself, Dr. Hyde gives us an even more deplorable account of the decline of popular discrimination. "A few years ago," he writes, "all our travelling fiddlers and pipers could play the old airs, which were then constantly called for, . . . airs, whether gay or plaintive, which have for so many centuries entranced the Gael. But now English music hall ballads and Scotch songs have gained an enormous place in the *répertoire* of the wandering minstrel, and the minstrels themselves are becoming fewer and fewer, and the few worse and worse."

There is another side to the medal, of which Dr. Hyde is probably unaware, and which is perhaps hardly calculated to give so fervent a patriot unalloyed satisfaction. Concurrently with the invasion of Ireland by the music hall Muse, there has been a corresponding growth in England amongst cultivated musicians—professional and amateur—of a sympathetic appreciation for the beauties of Irish folk-song. In Ireland the "Harp of Tara" has found a dangerous rival in the song (and dance) of "Ta-ra-ra." We have little doubt that from Donegal to Kerry there are few villages into which the maudlin sentimentality of "After the Ball" has not already permeated. On the other hand, as we have already hinted, genuine Irish melodies were never more fully appreciated in cultivated English musical circles than at the present moment. Whether political considerations may have had anything to say to the case or not, we are not prepared to say. But the fact remains that the more educated the hearer, the keener is the enthusiasm for these beautiful outpourings of the Celtic muse. And if we are correct in this surmise, which is indeed largely borne out by the evidence furnished us by Dr. Hyde himself, the method which he proposes for the remedy of the existing evil is hardly likely to achieve the consummation he so ardently desires. You cannot put the clock back a hundred years in music any more than in any other department of art or letters. It is impossible to withdraw musicians from the influences that are in the air, and force them to cultivate the Muse exclusively on the bagpipes or the harp. To begin with, since the pipers and harpers are practically extinct, where are the professors to be found? The most valuable services rendered to Irish music in the present generation have invariably come from musicians of all-round accomplishment. And what is true of Ireland is true of Scotland and Wales, Bohemia and Hungary. The conditions and opportunities of modern life, with all its facilities for intercommunication, negative the possibility of even the average individual resting content with folk music alone. For good or for evil the puissant and steadily increasing dominion of the modern orchestra has rendered such contentment impossible.

ON A DEAD SINGER.

JANET MONACH PATEY.

In Spring, when up from Southern lands
  Unresting climbs the ardent Sun,
While in his train, with linkèd hands,
  Life, Love, and Joy all sportive run,
The silent birds awake to song,
    And, through the hours of day,
    Pipe loud their jocund lay;
One, blissful, singeth all night long.

When Autumn, bending 'neath rich fruit
  Sprung from th' embrace of Sun and Earth,
And, wearing her most gorgeous suit,
  Moves slow through harvest-home's rude mirth,
The birds are dumb on plain and hill;
    They mourn the darkling hours,
    The faded summer flowers,
That tell of Winter's deathly chill.

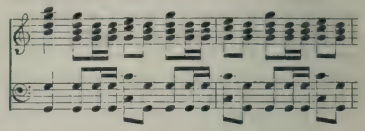
She, our lost singer, whom we weep
  As woods drop tears for Philomel,
While pass the nights in silence deep,
  And voiceless is the bosky dell—
She sang through Spring and Summer days,
    Till came the waning light,
    And then would say "Good-night!"
To take long rest 'neath grateful bays.

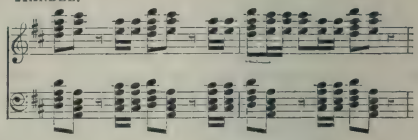
Ah! doth the peerless nightingale,
  When music ceases from the grove,
Sit mute in some sequestered vale,
  Or silent through the woodlands rove?
Her voice is heard 'neath other skies,
    Telling of dear delights,
    While pass the balmy nights
In ecstasy that never dies.

So she whom, hearing not, we mourn,
  From Art's high service doth not cease,
But sings o'er some far-distant bourne,
  Where Beauty dwells with blessèd Peace—
Where constant is the joy of Spring,
    And through celestial bow'rs,
    'Mid bloom of deathless flow'rs,
Sweet music shall for ever ring.

Joseph Bennett.

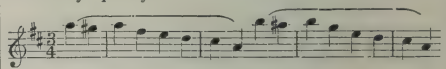
A few years ago a number of "thematic coincidences" from the works of various composers were published in these columns; and, from time to time, various correspondents are still good enough to forward us examples. Too often, however, the resemblances are, either, so slight that only a very strong desire to discover them could possibly bring them to light; or result from the use of passages which are the "common property" of composers all the world over. Samples of each of these two kinds have been forwarded to us, quite recently, for insertion in The Musical Times; and as, in our opinion, they supply excellent examples of "how not to do it" we give them, in order that they may serve as danger signals. A lady writes from Ireland to say that certain bars from Mozart's Mass in C minor are "almost identical" with part of the "Hallelujah" Chorus from "The Messiah," viz.—

Mozart.

Handel.

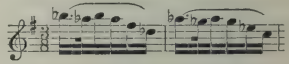


Now, harmonically, both these passages are simply repetitions of the plagal cadence (the first is really in G, the second in A), instances of the use of which might of course be multiplied *ad infinitum;* melodically, they have little in common; and the use, by two composers, of so simple a rhythmic figure as is surely not extraordinary.

Our second example is sent by a well-known amateur. He calls attention to the "remarkable similarity" between this passage from Beethoven's Choral Symphony—



and this, from Schubert's in B minor—



Now, as neither the intervals, nor the rhythm, nor the accentuation, nor the harmony of these two passages can be spoken of as coinciding, the "remarkable similarity" to which our esteemed correspondent draws attention reduces itself to one of melodic *contour* alone; and that, too, of the slightest description. As well say, at once, and have done with it: "There are only two types of melody—one in which the notes go up, and one in which they go down: *other differences are immaterial*"—for that, if our correspondent's "remarkable similarity" be accepted, is the inevitable corollary. "This coincidence," he naively adds, "seems to have escaped the notice both of Sir George Grove and Mr. Joseph Bennett." We are glad to believe it.

Great are the privileges of genius!—which not only gains immortality for itself, but is able also to bestow the gift on others. One solitary Cardinal Archbishop of Salzburg lives in story because he ill-treated Mozart. Who knows or cares anything about his predecessors or successors? Beethoven perpetuated the names of quite a host of aristocratic Smiths and Browns by the simple expedient of dedicating works to them, and raised one lady to such a pinnacle of fame by writing of her as "my immortal beloved," that she was once in danger of being relegated to the region of poetical abstractions—in short, of becoming a myth. From this fate she was rescued a few years ago by Thayer,

whose shrewd inference as to her identity was confirmed in 1890 by the publication of a little book by Mariam Tenger, entitled "Recollections of the Countess Theresa of Brunswick" (Beethoven's Unsterbliche Geliebte). This is now available to English readers, a translation by Miss Gertrude Russell having been published by Mr. T. Fisher Unwin. The volume contains two portraits: that which was given with the Beethoven number of The Musical Times, and another representing the same lady at an advanced age, taken from the bust executed by Aradi a few years before her death, and which is now in the Museum at Buda Pesth. The letter-press takes the form mainly of a series of interviews—one with the painter Cornelius, and others with the Countess, in the course of which she herself relates the circumstances of her engagement to Beethoven in 1806, and its abrupt termination in 1810; but many other interesting personages also figure in the narrative—such as Baron Spaun, the Telekis, and Giulietta Guicciardi, who is stated to have exclaimed to the Countess Theresa one day, "Do advise me, you cold philosopher! I do so long to throw over my Gallenberg and to marry that beautiful, horrible Beethoven—if only it were not such a come-down!" Theresa, who relates this, adds "God saved Beethoven from Giulietta. She became Countess Gallenberg and disappeared from the stage of his great life." Theresa died in 1861.

The exceedingly interesting celebration which took place at the Royal Academy of Music on the afternoon of the 17th ult., will not soon be effaced from the memories of those who were privileged to attend it. For on that day, on which Signor Manuel Garcia, the *doyen* of the teaching staff of the Royal Academy, entered on his ninetieth year, his colleagues mustered in full force to present him with a birthday gift and an address suitably expressing their feelings of esteem and admiration for his long and loyal services to that Institution, as well as their affectionate regard for his worth as a man. Mr. Walter Macfarren, to whom, in virtue of his seniority, Dr. Mackenzie gracefully delegated the task of presenting the address, rose to the occasion in a most felicitous speech, in which he bore eloquent testimony to the unflagging zeal and indomitable perseverance which had invariably characterised Signor Garcia's discharge of his duties, while Mr. W. H. Cummings added some interesting details in illustration of his courtesy and kindliness. Signor Garcia acknowledged the gift—a handsome silver tea and coffee service—and the address in a few heartfelt words, and at the close of the proceedings held a sort of informal *levée* at which he received the congratulations of all present.

How richly those congratulations were deserved some of the present generation may need to be reminded, for Signor Garcia has throughout his long and honourable career resolutely set his face against all publicity or advertisement of his great services. In this connection we make no apology for transcribing the testimony of the authors of the life of his illustrious pupil, Jenny Lind. Speaking of her visit to Paris in 1841, they write as follows: "Signor Garcia's claim to rank as the greatest singing-master of the present century was, even then, and still is incontestable. In fact he fills, in the vocal school of the nineteenth century, the place that was so nobly filled in that of the eighteenth by Niccolo Porpora. Not only do many of the greatest vocalists of the age owe their mastery over the art, and their brilliant and well-earned reputation, to his judicious training; but many more, unable to benefit by his personal instruction, have nevertheless benefited largely by his experience. For his researches into the mechanism of the human voice, his discoveries with the laryngoscope, and the clear-sighted intelligence with which he has turned those discoveries to account, have placed the art of singing upon a sounder basis than it has ever previously been able to claim." Jenny Lind's own testimony is worthy of citation. Writing at the time of her studies in 1842, she says: "I am enchanted with him as a teacher, and I believe him, also, to be a very good man." Another striking proof of the merit of his method is furnished by the fact, not generally known, that Wagner invited Signor Garcia to Bayreuth to superintend the training of his principal singers, having been deeply impressed by the results of his teaching in his own niece, Johanna Wagner, and Madame Schnorr, the original *Isolde*. Amongst other famous singers formed by him, mention may be made of Catherine Hayes and Mdlle. Nissen (afterwards Madame Siegfried Saloman), whilst the long list of his English pupils includes the names of Mesdames Orridge, Agnes Larkcom, and Messrs. Brereton and Oswald. Born in 1805, and intimate with all the great singers of the palmy days of the *bel canto*, son of the famous Manuel Garcia, senior, and elder brother of Malibran and Pauline Viardot-Garcia, Signor Garcia has finer materials for a book of reminiscences than any other living musician. It is most earnestly to be hoped that he may yield to the persuasion of his friends and lose no time in committing them to paper.

An important quarterly musical magazine has been started in Italy, under the title of *Rivista Musicale Italiana*. It is published by the firm of Fratelli Bocca, at Turin. First numbers are notoriously "strong" numbers, and even though it should not again reach the same point of interest, the magazine will be an important factor in the higher musical criticism. Laid out on the broadest lines, it embraces articles on historical research, such as L. Torchi's interesting description of the accompaniment of the first Italian operas and Chilesotti's account of a lute tablature. Contemporary art holds a prominent place, and in fact occupies the bulk of the present number; the essays on Gounod, by A. Jullien and G. Tebaldini—the latter dealing exclusively with the composer's masses and minor sacred works; an interesting pedigree of the "sword" motive in the Wagnerian trilogy, by A. Ernst; and an exhaustive analytical and critical account of Leoncavallo's "I Medici," by R. Giani and A. Englefred, being among the most important contributions. There is also a number of excellent reviews of various musical publications and literary works, at the head of which stands a detailed and appreciative notice, with examples in music-type, of Cowen's "Water Lily." Useful lists of operatic and other productions, and of music lately published in Italy and elsewhere, are included in the number, which also contains references to some of the chief articles that have lately appeared in The Musical Times and several of the chief foreign musical journals. We trust the *Rivista Musicale Italiana* has before it a long and prosperous career.

Our contemporary, *Musical News*, points out that its duty is "to be the recorder of musical events of the day." Granted, and the decease of the *Overture* was quite rightly made a point of information in its columns. It is usual on such occasions to offer

words of sympathy, and—*de mortuis nil nisi bonum*—to dwell upon the merits of the departed. But *Musical News* has chosen, for some reason or other, to perform a kind of scalp dance upon the new-made grave; calling attention to the late journal's "forced comic tone, often degenerating into vulgarity, and the strange 'high *jeaks*' (the word we have italicised is presumably one of our contemporary's frequent misprints) which lately characterised its pages." While deprecating this indecency, we are not called upon to defend the *Overture*. Mr. Frederick Corder can very well do that if, as is unlikely, he thinks it worth while. But it seems to us, from our knowledge of *Musical News*, that time and attention should be devoted to the removal of that journal's own defects rather than to castigation of a paper which, being dead, cannot hit back. No one, for instance, ever charged *Musical News* with humour, forced or spontaneous, while, as for vulgarity, the paragraph to which we now refer is a supreme and convincing example. By the way, our contemporary informs its readers in another paragraph that public appreciation of the work done by MM. Joachim and Piatti must be "a source of gratitude to these two artists." A cause of pride and satisfaction we can understand, but why gratitude? Nevertheless, gratitude is a good word. Again, our contemporary, referring to "the professor strict, the semi-professor, the semi-amateur," &c., sagely tells us that "culture and ability is not the exclusive prerogative of any one of these roughly defined classes." It may, however, be hoped that the privilege of writing "culture and ability *is*" belongs exclusively to *Musical News*.

Mr. F. H. Cowen and his most important works are so well known and appreciated abroad that the complete success of the Concert given under his direction by the Liszt Verein at Leipzig, on the 16th ult., will surprise no one. He conducted the entire Concert, which included his Symphony in F (No. 5) and the "Language of Flowers" Suite, besides Liszt's E flat Concerto and Hungarian Fantasia (pianist, Miss Remmert), and his "Mignon" *Lied*, sung by Miss Polscher. The Symphony pleased immensely, especially the *Allegretto* and *Adagio* — members of the orchestra and many musicians present asserting its superiority to the "Scandinavian" Symphony. Mr. Cowen's own preference, it may be mentioned, accords with this view. The Suite was also most enthusiastically received, and the Gavotte, as usual, encored. The composer was greatly pleased with the refinement and intelligence shown by the band, and with the cordiality of his reception. Writing recently to a friend, he said: "Altogether I have every reason to be gratified at my visit, and if only we could all do that sort of thing oftener, we should soon entirely remove the prejudice which has existed through ignorance but which is now on the wane." There is already a suggestion that Mr. Cowen should return in the winter and perhaps give a choral work. The Sterndale Bennett Society, to which we have already called attention in these columns, gave Mr. Cowen a reception, which was largely attended by English residents and students. The *Allegretto* and *Adagio* of the Symphony, by the way, were performed with great success a few days before Mr. Cowen's arrival.

We note with pleasure that arrangements have just been made to bring out, in a limited edition, and in monthly parts, the contents of the important MS. in the Fitzwilliam Museum at Cambridge, usually, but erroneously, called "Queen Elizabeth's Virginal Book." Most musicians know that the MS. (fully described, with a list of contents, in Grove's "Dictionary of Music and Musicians," Vol. IV., pp. 305 to 310, and in the Catalogue of the Music in the Fitzwilliam Museum, pp. 104 to 119) is the most valuable collection in existence of the earliest works for keyed instruments written in England by a group of famous composers of the sixteenth century; it contains compositions—290 in number—by William Blitheman, John Bull, William Byrd, John Dowland, Giles and Richard Farnaby, Orlando Gibbons, James Harding, — Hooper, William Inglott, Edward and Richard Johnson, — Marchant, Thomas Morley, John Munday, Thomas Oldfield, Jehan Oystermayre, Martin Peerson, — Persons, Peter Phillips, Giovanni Picchi, Ferdinando Richardson, Nicholas Strogers, Jan Pieterszoon Sweelinck, Thomas Tallis, William Tisdall, Thomas Tomkins, and Thomas Warrock. The publication will be edited by Mr. J. A. Fuller Maitland, M.A., F.S.A., and Mr. W. Barclay Squire, B.A., F.S.A. Nothing will be added or omitted, but the ordinary five-line staves will be substituted for the six-line staves of the MS. and the G and F clefs only will be used.

Although the reception given to Joseph Joachim and Alfredo Piatti, in honour of the fiftieth anniversary of their appearance in England, took place too late for extended notice in our present issue, we cannot allow a whole month to pass before placing on record an event unique in our musical annals, and congratulating those who brought it about on the brilliant result achieved. Since the reception of Liszt in 1886 no such gathering has been seen as that which assembled at the Grafton Galleries on the 22nd ult., to do honour to these two distinguished musicians. The Committee itself included all the most eminent names in the profession, with Sir George Grove and Dr. A. C. Mackenzie as Chairmen, and Mr. Hermann Klein as honorary secretary; and the Sister Arts were represented by names known all over the world. Of the guests, who were so numerous that they can only be described as a crowd, there were few without artistic distinction. The formal proceedings were brief, but marked by a degree of reverence as fitting as, now-a-days, it is rare. Dr. Mackenzie and Sir George Grove read short addresses of congratulation to the heroes of the occasion, in which their services to Art were warmly and gratefully acknowledged, and each made response in words characteristically modest and unaffected. While they spoke the great gathering stood—composers, conductors, singers, players, and critics uniting in homage and testfying to the abiding influence of true nobility in art.

The recent production of Mr. Cowen's "Signa" has naturally drawn attention to the novel on which the opera is founded. One of our readers, who has just read Ouida's book, sends us an extract from page 240 as a contribution to our "Museum of Musical Curiosities." *Bruno* has stamped upon and of course smashed to pieces *Signa's* violin. The boy sits up all night trying to mend it; but, says Ouida, "it was quite useless. The wooden shell he could piece together well enough; but the keys were smashed beyond all chance of restoration, and for the broken silvery strings there was no hope. The Rusignuolo was mute for evermore, as mute as a dead bird." Our correspondent asks, "Can it be possible that Ouida thinks a violin is played by means of a keyboard, or that *Signa* up to that time had played his instrument without having ever broken a string?"

FACTS, RUMOURS, AND REMARKS.

Not long ago the connection between Cowper's poem on the loss of the *Royal George* and the March in Handel's "Scipio" was mentioned in this journal. I have since received from Mr. Herbert W. L. Rumsey a very interesting letter on the same subject. This communication is, I regret to say, too long for reproduction as it stands, but the more important parts can be dealt with. Mr. Rumsey quotes from "Sea Sketches about Ships and Sailors"—a small volume published anonymously and without date at the *Leisure Hour* office. It is pointed out that the writer of the extract gives no authority for his statement, but, as it is in substantial agreement with other accounts of the same incident, I am disposed to accept it as a narrative of facts.

The statement begins with a well-drawn picture of a gloomy day, the atmosphere laden with rain and mist, and Cowper pacing his room, agitated and gloomy, and stepping to the theme of the March hummed by himself. After this artistic beginning, the writer proceeds:

Suddenly his door flew open, and in rushed a lady, holding in her hand an open newspaper, in which she had just been reading the account of the loss of the *Royal George*. Greatly excited at the melancholy news, she exclaimed: "Oh! Mr. Cowper, have you heard of the dreadful accident which has happened? The *Royal George* has gone down into the sea with 800 men on board, and every soul has perished!" Cowper, wrapped up in his own reflections, paid no attention either to her or her story, but continued to walk on backwards and forwards; the catastrophe, as may well be imagined, appeared to her a very fearful one, and hence she wondered at his not being moved by it. Thinking that perhaps he had not heard what she had told him, she repeated the account in fuller detail. . . . Still Cowper took not the least notice. . . . Hence she concluded that he was determined not to listen to her, and therefore left the room.

Nevertheless, though Cowper had manifested no sign that the melancholy news had produced any impression on him, he was deeply affected. The story had, as the sequel will show, reached his mind, but it had not yet touched his heart. Though he abounded to overflowing with sympathy for the distress of others, so much was he absorbed in his own misery, that he was entirely carried away for the time by it. . . . At that instant the bell of the church close by began to toll for a funeral. The unexpected sound, and the solemnity of the associations connected with it, wrought a sudden change in him. Each stroke as it boomed forth was to him like the thrust of a sword. The chord that united him to his fellow man was now reached, and vibrated to the touch. . . . Roused to a state of intense excitement, he could restrain himself no longer, but seized a pen, and gave vent to his feelings in these deeply solemn and exquisite lines, the measure of which corresponds to the music of Handel's March.

Mr. Rumsey follows up his citation by remarking: "Students of the poet's works must surely know if this account is reliable, and perhaps they will give their less learned brothers the benefit of their knowledge."

After a season of comparatively good behaviour the printer's boy, moved, perhaps, by the advance of spring and a general recrudescence of life, has become frisky again. I note his doings in the office of a certain Irish journal with severe reprobation. Having got hold—in the dinner-hour probably—of a Concert notice, the young rascal set to work and mutilated most of the proper names. Gregory Hast he transformed into Gregory Host (that may be intended as a compliment meaning "a host in himself"). Grace Damian came out as Grace Domian, and Tivadar Nachèz as Tivadar Mackey. Augustus Barratt appeared as Agustus Barratt, and, unkindest cut of all, Mr. Johannes Wolff was actually transformed into a lady under the name of Miss Johanness Wolff. Let us hope that this practical joker was well spanked for his pains.

A Lincolnshire paper prints a letter in which the writer is made to state that he had been invited to send a contingent to the Crystal Palace to assist at a Concert of 5,000 voices "on the handle orchestra at the National Temperance fate." That boy again!

Noticing some remarks on the English of musical reporters which appeared in these columns last month, and especially on the "uncouth coinages" made to avoid repetitions of the same word, the *Globe* says: "But repetition, in all its unmitigated baldness, is preferable to the enormities ('rendition' and such like) described above." With that opinion I am in thorough agreement. My object was, not to excuse the "uncouth coinages" so much as to indicate the circumstances which, apparently, give rise to them.

I have a letter from Mr. G. W. Bettany, of Burton-on-Trent, with reference to the use of orchestral instruments in the service of the Church, and, more particularly, as regards their employment in accompanying the chanting of the Psalms. A short time ago I advised that these instruments should be heard only in the "Gloria Patri." As to this, Mr. Bettany writes:

I venture to acquaint you with the fact (which possibly may interest you) that for nearly six months in 1891, while the organ at Holy Trinity Church in our town of Burton-on-Trent was undergoing enlargement and repairs, an orchestra of over thirty performers took its place and accompanied the Sunday services. It was my great pleasure to conduct this orchestra, and the pleasure with which I recollect our rendering of the Psalms induces me to claim that the orchestra (however rightly it can be deemed an unadvisable use of it) *can* accompany the Psalms, and *can* be made the vehicle of expression suitable to them.

With regard to the difficulty presented by the often prolonged reciting note, Mr. Bettany observes:

No doubt, at times, it taxed our wind players, but there was always sufficient string tone sounding, and if the performers accommodated themselves to a *pp*, or took breath during its continuance, it only served to display the voices, and the effect was not a bit the worse.

I am glad to learn that so much success attended the experiment at Burton, but must point out that my remarks as to restricting the use of the orchestra assumed an organ to be available. Where, as in the case mentioned by my correspondent, there is no organ, the orchestra must, of course, do its best, which, in the Trent-side town, means something very good indeed. The band conducted by Mr. Bettany comprised fourteen violins, two violas, three violoncelli, two double-basses, a flute, two oboes, two clarinets, two horns, a bassoon, cornet, trombone, and euphonium. In addition, there were seven auxiliary performers. Well done, Burton!

A correspondent sends me a sheet of four large pages (yellow flimsy) in which is set forth the advantages of So-and-so's new method of teaching the pianoforte—a method which, if we may believe

what is said about it, can claim to be the "royal road" found at last. So-and-so

Begs respectfully to make known the fact, and honestly intimate, that through the medium of his NEW AND EASY METHOD, ANY PERSON OF 60 YEARS or under, with but little time to waste, CAN ENSURE (quite apart from talent) A THOROUGH THEORETICAL AND PRACTICAL MUSICAL KNOWLEDGE, together with 20 to 30 cheerful tunes IN ONE QUARTER, although totally unpossessed of the slightest knowledge of music, AND WHOLLY IGNORANT OF THE INSTRUMENT.

So let us cry "Eureka!" Where children are concerned, the inventor drops into poetry, and says or sings:

Ye young ones you have your wee little cares,
Your own little troubles and your own little scares;
You must of course squall when, quite unawares,
You roll from the top to the foot of the stairs.
You must of course cry, and thus beautify
The side of your face, which has dust in poor eye.
You must feel it hard if perchance you knocked heads,
With that clumsy Bobby or against brother Fred's.
You must think it cruel when you try, try, try,
To learn quickly, yet can but cry, cry and why?
Because the dry exercise and the horrid old scale,
Is made O so ugly and that's why you fail;
But now dry your eyes, all such griefs are past,
AN EASY NEW TEACHING is invented at last.

Lest the mind should unduly dwell upon the new discovery, and work itself harm by excess of rapture, the pamphlet is charged with such varied information as that the people of Madagascar eat fried silk-worms, while those of New Caledonia are fond of roasted spiders.

I am in receipt of a second letter from the Rev. W. E. Stebbing, of Morpeth, on the subject of glaringly inefficient musical criticisms. It contains a suggestion which deserves publicity:—

My experience is that in most towns there are people who could do the work very much better. In quiet country towns there are often doctors, lawyers, parsons, or other private persons with whom music is a favourite hobby. Sometimes they know a great deal about it and are competent scholars on the subject. I have found several who could write most intelligently upon musical subjects, and I believe many more exist. To take a typical instance. I know a Lancashire cotton town (40,000 inhabitants) very well, where a member of a brewing firm has one of the best musical libraries in the county and is a man of high intelligence in matters musical. Two other gentlemen, cotton spinners, and a well established doctor are also capable critics. This is quite a sufficient number for such a town as I have in my mind, and such conditions will be found to exist proportionally in most quarters. Could not editors of papers be persuaded to ask gentlemen of this sort to provide them with careful criticisms, and dispense with the incompetent office boy or man from henceforth?

Persons acquainted with the conditions of modern journalism will easily put their finger upon the weak point in the above suggestion. An editor would have but little control over amateur contributors, and they, being men of business, would often find themselves unable to attend to the work of musical criticism. But a newspaper, in these days, must be served, and served promptly, or it drops behind. Still the plan might be found workable in certain cases, and to that extent prove of value.

Taken from a Concert-notice published in a Manchester paper: "The pair actually returned and gave the last verse of Sullivan's pretty duet, but we think Mr. Langton Griffiths would have done well to have seen the audience 'blowed' first, as they somewhat inelegantly put it in these parts. But to return to our muttons." Inelegance seems to be catching.

It has now been decided that Mr. Henschel's Scottish Orchestra shall appear at only four of next season's London Symphony Concerts, metropolitan performers being engaged for the remaining four. This arrangement happily preserves the connection between the Conductor and the London artists who have served him so long and well. I have reason to know that the prospect of a severance was a source of pain to Mr. Henschel, but, at one time, there appeared to be no alternative.

Not much space will be given in this department of The Musical Times to what is called the "encore nuisance." Those who put lance in rest as opponents of encores are tilting against the wind. Time after time, within my recollection, have onslaughts been made upon a vicious custom, but it flourishes as rankly as ever. The reason is that the conditions of vitality are always with us, and not only with us but rooted in human nature. It is more an instinct than a principle which prompts us to get all we can for our money, and, as artists, to court the favour of the public and encourage its manifestation. When the leopard changes his spots we may look for the rise of a popular sentiment, in auditorium and on platform, against the present system.

At least one order of musical practitioners appears to be making a good thing of life. A correspondent of the *Globe* states that an Italian organ-grinder lately admitted in a police-court that, in thirty-eight weeks, he had earned enough to put by £30 for himself and as much for his daughter, besides taking a pleasure trip to Naples. Unless we assume that the money was given as a bribe to go and play round the corner, it must be admitted (*pace* Mrs. Ormiston Chant) that the street organ is a popular instrument.

A man in America declares that the barrel organ is not a frivolous or painful machine, but an educational implement having an extensive influence. He happens to be a barrel organ maker.

I learn from an advertisement in a Norfolk paper that a certain professor in that county gives two lessons a week, on the pianoforte or harmonium, for ninepence! It may be that the lessons are worth no more, in which case the modesty of the professor is most exemplary.

The biography of the late J. W. Davison, upon which his elder son, Mr. Henry Davison, is at present engaged, will be a permanent memorial of a remarkable man. But if those who have departed from us are permitted to know what events are happening in their old home, it is tolerably certain that there is one distressed shade amongst them. Davison had a rooted aversion from the idea of writing his reminiscences, or preparing materials for a "Life." I have the best reason for knowing this, because during the many years of our intimate association as colleagues and friends, I frequently urged him to let the world have the benefit of his recollections, and of the shrewd observations upon men and things with which he so often delighted me. Nothing could induce him to look at the matter seriously, and when I offered to undertake the literary part of the work if he would provide and arrange the materials, the reply was that he hoped I had something better to do with my time.

It is not well that the dead should bind their successors, and I am glad that Mr. Henry Davison proposes to snatch from the limbo of old newspapers and periodicals the finest efforts of his father's pen, to print a selection from the many interesting letters received by this powerful critic in the course of his long career, and to particularise the more important events and circumstances of his life. The work will be published in two volumes.

The last Popular Concert of the season was marked by intense enthusiasm for the two great artists, Joachim and Piatti, who have so long been the mainstay of Mr. Chappell's enterprise. A more satisfactory jubilee celebration could not be imagined, because there was nothing of organisation about it, but simply a spontaneous expression of feeling in which both admiration and gratitude found place.

"A Musical Student" tells me of a Prayer Book in the possession of her father, which is embellished with marginal wood-cuts, and contains, *vis-à-vis* with the Psalms, a number of groups representing the Dance of Death. She points out that in this series are various references to music and musical instruments and also attendant couplets, such as "Drummer call together All soldiers to my banner." The book of which my correspondent speaks is, no doubt, Pickering's reprint (1853) of "The First Book of Queen Elizabeth: The Boke of Common Praier, &c. London. In Officina Richardi Grafton, 1559." A beautiful and spotless copy of the reprint is in my library, and "A Musical Student" is thanked as being the means of directing my attention to it.

I see that the *Times* continues its very disparaging remarks upon Gounod's "Redemption." It speaks of the music as "painfully at variance with the sacredness of the text," and of the parts sung at the Crystal Palace by Messrs. Lloyd and Bispham as "tedious." The *Times* has a right to its opinion and to the expression thereof as often as may seem advisable. We who have different views about the "Redemption" do not complain, but when we read: "With the strains of the immortal *Passion Music according to St. Matthew* still ringing in one's ears it is impossible not to feel the great difference that exists between the real inspiration of the one work and the false ring of the other," it seems needful to point out that comparisons of the music of to-day with that of 150 years ago—music differing as much in regard of nationality and temperament as in point of time—are not very scientific. It is fortunate that many of us do not condemn Gounod's sacred masterpiece because we account the Matthew "Passion" a *chef-d'œuvre*.

Joseph Bennett.

ROYAL CHORAL SOCIETY.

Gounod's second and last sacred trilogy, "Mors et Vita," includes, as musicians are aware, a complete and extremely impressive setting of the Requiem Mass. This may be detached with ease from the rest of the work, and it was given at the Albert Hall, under Sir Joseph Barnby's direction, on the 1st ult., in association with Rossini's "Stabat Mater." Rather curiously, the performance did not attract as much attention as might have been expected, the attendance being under the average. But if the large building was not well filled, the enthusiasm of those present was quite refreshing to notice—that is to say, in the "Stabat Mater," for of course Gounod's solemn strains were received in becoming silence. As regards the performance, it may be said, in the first place, that Sir Joseph Barnby's magnificent choir was well up to its usual mark, alike in the French and in the Italian master's work. The names of the principal performers were perhaps, as a body, not sufficiently familiar to be attractive; but it should be placed on record that they all fulfilled their duties to the full satisfaction of the audience. Mrs. Elene Eaton's powerful soprano voice told well in the immense hall; Miss Marie Brema and Mr. Watkin Mills sang in their customary artistic manner, both being in good voice; and a very favourable impression was created by Mr. von Bandrowski, a tenor from Frankfort. He was especially applauded for his impressive rendering of "Cujus animam," which still remains one of the most popular solo pieces for tenor voice.

PHILHARMONIC SOCIETY.

This Society began its eighty-second season in Queen's Hall on February 28, when—and also at the second Concert, on the 14th ult.—was performed the last Symphony and the last important work of Tschaikowsky, whose death, a few weeks after its production in the Russian capital, caused such general regret throughout the world of art. By one of those strange coincidences which are not infrequent, the Symphony, written in the full vigour of health, is styled "Pathetic," and ends with a movement as sad and funereal as anything in music. All unconsciously, the master here prepared his own dirge. The work makes some bold innovations upon established form. Thus the slow movement, usually placed second, stands fourth and last. A short introduction, and an opening *Allegro*, are followed by an *Allegro con grazia* in Scherzo form; an *Allegro molto vivace*, also in Scherzo form, but much elaborated, and the whole ends with an *Adagio lamentoso*. There is no reason to think that the composer intended this arrangement as a model. It is, without doubt, an exceptional case suggested by the specific character of the Symphony, the composer determining that the final impression made by the music should justify his use of the term "pathetic." We need not, therefore, spend much time in pointing out that the association of three quick movements in consecutive order is undesirable, or that the plan usually followed is, on many accounts, the best. Another novel feature of the work is found in the opening *Allegro*, where the leading subject is marked *Allegro non troppo*, and the second theme *Andante*, where, also, there are other changes of *tempo*, making the number six in all. The movement, however, though containing much episodical matter, is in the accepted form. Here then we have an enlargement of the scope of a first movement, and a model which composers are not at all unlikely to work from. Each case must, of course, be judged on its merits, but we see no objection to the model as such—one which the Russian master has made specially interesting and effective by elaborate working and highly-effective contrasts. The second movement is perfectly simple and tuneful; the third is long and of complicated detail, sonorous and, so to speak, enthusiastic; while the fourth, like the first, presents various changes of *tempo*, ranging from *Adagio* to *Vivace*. Obviously such a Symphony is one for careful review, with the advantage of music-type illustrations, rather than for exhaustive discussion in a general notice such as this. Dr. Mackenzie conducted the fine work with obvious sympathy, and both performances were really triumphs of interpretation, on which let all concerned be heartily congratulated. We make no reflection upon Conductor or orchestra when we say that the second performance was much better than the first. Music so elaborate, and, in some respects, so new, cannot be conquered in the short time ordinarily devoted to rehearsal for a single occasion. Other orchestral selections in the programme of the first Concert were Goldmark's Overture "Sakuntala" and Weber's to "Oberon." The pianist of the evening, Mr. Borwick, distinguished himself greatly in Beethoven's fifth Concerto, though there was a slight falling off in the last movement. Grieg's long and not uniformly interesting Ballade in G minor seemed to us an injudicious choice. Mr. Borwick, however, played them very well indeed.

At the second Concert, the closing Overture was Smetana's "Lustspiel," the Concerto being again one for pianoforte—Beethoven's in G (No. 4). Miss Fanny Davies's share in the execution of this fine work was a brilliant contribution to one of the best *ensembles* in Philharmonic records. Never, to our knowledge, has she shown herself more highly qualified for a task demanding the highest attributes of an artist. Her effort, alike in technique and spirit, was most convincing. Good, also, was Mr. Sauret's performance of Dr. Mackenzie's "Pibroch," the difficulties being easily surmounted by that accomplished violinist. Madame de Vere-Sapio appeared as vocalist, another American, Miss Ella Russell, having filled the post at the opening Concert.

LONDON SYMPHONY CONCERTS.

Mr. Henschel's sixth and seventh Concerts of his present season may be said to have decidedly increased his reputation as a Conductor. At the first of these, on February 22, a remarkably vigorous and stirring rendering was given of Schumann's fine D minor Symphony (No. 4), and equally effective performances of the Prelude to the third act of the "Meistersingers" and Overture to "Tannhäuser." An especially interesting feature of this Concert was the inclusion in the programme of Brahms's seldom heard Rhapsody for contralto, male chorus, and orchestra, the dramatic solo part in which was magnificently declaimed by Miss Marie Brema, and the chorus parts impressively sung by the male members of Mr. Henschel's choir. Beethoven's Fifth Pianoforte Concerto in E flat (Op. 73), the solo part of which was brilliantly played by Miss Ilona Eibenschütz, made up an attractive programme.

At the seventh Concert, given on the 8th ult., the Symphony was Beethoven's in C minor (No. 5), the impetuous energy of which was most happily expressed. This was followed by a Concerto for violin and orchestra in C, by Moszkowski, a work remarkable for the melodious beauty of its themes and the opportunities it affords for the display of the abilities of the executant of its solo part. As this was entrusted to Mr. Sauret, and as the orchestral portion had evidently received careful rehearsal, a very effective performance of the work was given. The Prelude to "Lohengrin" and Beethoven's third "Leonore" Overture were also finely played, and Mrs. Henschel's charming singing of "Und ob die Wolke," from "Der Freischütz," and her husband's fanciful "Spring" song, which on this occasion was furnished with a dainty orchestral accompaniment, completed one of the most enjoyable Concerts Mr. Henschel has yet given us, and which attracted an exceptionally large audience.

THE BACH CHOIR.

Perhaps one of the most remarkable features in connection with the history of music in England is the growth in popularity of the great works of John Sebastian Bach within the memory of the present generation. The marvellous setting of the Passion according to St. Matthew was favoured by the late Prince Consort, but public opinion and taste were not ripe for its general performance until it was given at the Oratorio Concerts in 1870, and few, if any, who were then present at the first performance, under the direction of Sir Joseph (then Mr.) Barnby, can have forgotten the remarkable impression created by the antique music, the power and beauty of which proved irresistible. It was then heard with wonderful effect at a Special Service in Westminster Abbey in 1871, and again in 1874, both times under the direction of Mr. Barnby. After this the work was heard frequently at St. James's, Exeter, and the Albert Halls, and, if we remember rightly, it was in the last-named building—where it was given no fewer than four times during Holy Week in 1873—that the audience was for the first time asked to rise and join in the chorales. It was repeated in the years immediately following, and a condensed version is performed annually at St. Paul's Cathedral, on the Tuesday in Holy Week. A cheap octavo edition was promptly issued in vocal score by Messrs. Novello, Ewer and Co., and this has been extensively employed; but the same firm has now published a new edition, with the English words revised and the notes of the recitatives given precisely as in the original. This latest version was, we understand, prepared in the first instance for Mr. Henschel, who contemplated a performance during the present season, but this will have to stand over until next year. The Bach Choir, ever in earnest, made praiseworthy and special endeavours to render the Matthew Passion music in worthy fashion at the performance in the Queen's Hall, on the 15th ult. It is of course better to show too much artistic endeavour than too little, but the well-meant use of the original German text was evidently embarrassing to the choir, the singing being feebler and more uncertain than at any previous Concert of this estimable Association within our remembrance. With regard to the length of the performance, it should be remembered that in Bach's day it commenced early in the morning, and that a lengthy interval was allowed between the parts, in this respect resembling the Bayreuth performances and that of the Passion Play at Ober-Ammergau at the present time. These conditions are, of course, impossible in London, and the Bach Choir certainly merit approval for giving the Passion music with so few curtailments. Mr. Robert Kaufmann, who had been specially engaged for the arduous part of the *Evangelist*, attacked the high notes with apparent ease, his voice being a counter-tenor of fair quality and his method distinctly German. Mr. Norman Salmond was unfortunately out of voice; but excellent service was rendered by Miss Fillunger, Miss Marie Brema, and Mr. David Bispham. Mr. Joachim played the violin *obbligati*, Miss Hélène Dolmetsch the part for viola da gamba, Mr. Arnold Dolmetsch presided at the pianoforte, and Mr. F. Cliffe at the organ. Professor Villiers Stanford, in his conducting, showed intimate acquaintance with the score. The performance is to be repeated next season.

CRYSTAL PALACE CONCERTS.

In the programme of the thirteenth Saturday Concert, held on the 3rd ult., room was found for a novelty from the pen of Mr. Walter Wesché, in the shape of an Orchestral Ballad entitled "The Legend of Excalibur." From the very sensible remarks of the composer in the programme book, we gather that in regard to "programme" music he is in accord with Beethoven, and, to quote Dr. Hubert Parry's happy phrase, has no intention of "trying to make people see with their ears." Of Mr. Wesché's music we regret to be unable to speak with any enthusiasm. His themes are unimpressive, nor are they redeemed by any special ingenuity or resourcefulness of treatment. The second subject, in waltz rhythm, is of a trivial character, and the concluding portion of the work is marred by a great deal of tedious repetition. A friendly reception was bestowed on the Ballad, and the composer bowed his acknowledgments from the platform. Herr Hugo Becker, the instrumentalist of the afternoon, won great favour by his masterly breadth of tone and phrasing in Haydn's cheerful Violoncello Concerto in D, and gave further proofs of his remarkable accomplishments as an executant in two agreeable trifles of his own composition, as well as in Schumann's "Träumerei." Mdlle. Rose Olitzka, a contralto who has done good service of late seasons with the Royal Carl Rosa Company, sang Beethoven's "Ah! Perfido," with considerable feeling and knowledge of effect, and maintained the favourable impression by her rendering of *Lieder* by Grieg and Schumann. Wagner's fine "Faust" Overture, Beethoven's First Symphony, and Liszt's symphonic poem "Les Préludes," all admirably played under Mr. Manns's direction, completed the programme.

Dr. Joachim was the central figure at the Concert of the 10th ult., the great violinist appearing on this occasion in the character of a composer as well as that of an executant. His "Elegiac" Overture, composed as an act of homage to the storm-tossed career of the brilliant but unhappy German poet, Heinrich von Kleist, was produced for the first time at Cambridge in March, 1877, on the evening of the day on which the degree of Doctor of Music was conferred on Dr. Joachim; and the very interesting analysis

then contributed by Sir George Macfarren was appropriately reproduced in the Crystal Palace programme book. The Overture, we may add, is an admirable expression in music of the emotions which might be expected to spring from a contemplation of the career and character of Von Kleist, and thoroughly justifies its title of "Elegiac." Dr. Joachim's principal solo was Brahms's Violin Concerto, for the interpretation of which the union of those qualities of head and heart which characterises Dr Joachim's playing fit him in a pre-eminent degree. Later on he gave Beethoven's beautiful Romance in F, with incomparable beauty of tone and poetry of expression. The orchestra, which accompanied Dr. Joachim in excellent style, gave a remarkably fine rendering of Raff's "Lenore" Symphony, a work which, though at times undistinguished and verging even on the trivial, is so vividly coloured, so full of emotion and romance, that these drawbacks may be readily overlooked. The vocalist of the afternoon, Miss Florence Monteith, a *débutante* at these Concerts, has a light but pleasing soprano voice which shows signs of having been carefully trained. Her rendering of the *cantilène* from Gounod's "Cinq Mars," "Nuit resplendissante," suffered from her obvious nervousness, but she was much more successful in a song, "The wild flower," by Franco Leoni. Mr. Manns conducted throughout with his wonted intelligence and ability.

Gounod's "Redemption" was given at the Concert of the 17th ult., "in reverential memory of the composer," and no pains were spared by all concerned to make the performance worthy the occasion. The cast of principals comprised Miss Ella Russell, Miss Margaret Hoare, Miss Marian McKenzie, and Messrs. Edward Lloyd and David Bispham, of whom the two last-named artists especially distinguished themselves by the expressiveness and sympathy of their performance. The Crystal Palace Choir was heard to marked advantage in the grateful music which fell to its lot, while the orchestra, under Mr. Manns's inspiriting guidance, acquitted itself in irreproachable fashion.

MONDAY AND SATURDAY POPULAR CONCERTS.

Our record of the thirty-sixth season of these Concerts, which has been one of the most prosperous for several years, may now be finished, and it will not be necessary to deal with the concluding performances at any great length. That of Saturday, February 24, which is the first we have to mention, included Cherubini's fine Quartet in D minor (No. 3), Beethoven's melodious Sonata in A for pianoforte and violin (Op. 30, No. 1), Gade's Capriccio in A minor for violin, for which Mr. Joachim accepted an encore, and the whole of Schumann's Kreisleriana (Op. 16), which were beautifully interpreted by Miss Fanny Davies. Madame Alice Gomez, save for indistinctness in enunciation, was commendable in songs by Goring Thomas and Tschaikowsky.

Equally brief notice will suffice for the Concert of the following Monday. Bach's Concerto in D minor for two violins, magnificently played, as on many previous occasions, by Lady Hallé and Mr. Joachim, sufficed to account for the unusually large audience; and in response to the prolonged applause the two artists repeated the beautiful slow movement in F. Mozart's Quartet in G (No. 1), of the set dedicated to Haydn, and Rubinstein's Three Pieces for pianoforte and violoncello (Op. 11) were the remaining concerted numbers, and the pianoforte solo was Beethoven's Sonata in C minor (Op. 111), of which Miss Eibenschütz gave a very vigorous if not a very poetical reading. The vocalist was Miss Dale, a young soprano, who appeared at short notice and displayed a sweet and well-trained voice in airs by Lassen, Schumann, and Grieg.

On Saturday, the 3rd ult., a Beethoven programme drew an enormous audience, the instrumental works selected being the Quintet in C (Op. 29), the early Pianoforte Sonata in E flat (Op. 7), played with all needful delicacy by Miss Fanny Davies, and the "Kreutzer" Sonata for pianoforte and violin (Op. 47). Miss Fillunger sang with acceptance three of the Bonn master's *Lieder*.

The Concert of Monday, the 5th ult., included a novelty. This was Dvorák's Pianoforte Trio in B flat (Op. 21), one of the Bohemian composer's earliest and least distinctive chamber works, though, of course, worthy of a hearing. It is marked by rigid economy in the use of thematic material and is perfectly clear in outline, though the themes are not remarkable for freshness. Miss Agnes Zimmermann, the pianist on this occasion, gave some pieces by Scarlatti, and Mr. Joachim four movements from Bach's Sonata in E for violin, unaccompanied. Why the fifth was not played it is impossible to say, as the omission only resulted in an irresistible demand for an encore. Schubert's glorious Quintet in C (Op. 163), which is not heard very frequently, perhaps on account of its length, opened the Concert, and Miss Dale was again the vocalist, singing airs by Mendelssohn, Schubert, and Schumann with much charm, and firmly resisting all demands for more.

On the following Saturday three of Thalberg's Six Pianoforte Studies were introduced for the first time by Miss Eibenschütz. Schumann summed up the qualities of these pieces very well in describing them as containing nothing new, and as *salon* studies, agreeable and playable, but not poetical. Having heard them once we have no great desire to hear them a second time. The concerted works were Beethoven's Quartet in E minor (Op. 59, No. 2) and Brahms's Pianoforte Quartet in G minor (Op. 25), by desire, both being led by Lady Hallé, Mr. Joachim being engaged at the Crystal Palace. Mr. Santley introduced six musicianly songs by Mrs. Ellen Wright; and Locatelli's Violin Sonata in D, as adapted for the violoncello by Mr. Piatti, and of course played by him, completed the programme.

There are few more popular modern chamber works than Brahms's String Sextet in B flat (Op. 18), and it was received with enthusiasm on Monday, the 12th ult., the brief and vivacious *Scherzo* being encored. Mr. Schönberger gave an effective reading of Chopin's Ballade in F major (not F minor as printed) and, although recalled three times, declined to play again. Pianists may be encouraged in the movement, commenced none too soon, not to take an encore as a matter of course. Mr. Joachim played Tartini's somewhat threadbare Sonata "Il Trillo del Diavolo," and Mr. Schönberger and Mr. Piatti joined in the three numbers of Schumann's "Stücke im Volkston" for pianoforte and violoncello (Op. 102), which, apparently, are alone among the set deemed worthy of performance at these Concerts, as they have been heard many times while the others have never been heard at all. Those charming duet singers, Miss Schidrowitz and Miss Zagury, were much applauded in selections by Rubinstein, Schumann, and Auber.

The last Saturday performance took place on the 17th ult., with an attractive but familiar programme, which may be dismissed in the briefest terms. Beethoven's Quartet in F minor (Op. 95), his great Pianoforte Trio in B flat (Op. 97), and three movements from Spohr's Duo Concertante in D for two violins, unaccompanied (Op. 67, not 97 as printed), were the concerted pieces; and Mr. Leonard Borwick revived Mozart's beautiful and masterly Sonata in D, generally known as No. 21. In the absence of Miss Dale through illness, Miss Glwadys Wood was acceptable as the vocalist.

There was a great crowd in St. James's Hall at the final Concert of the season on the following Monday, and Messrs. Joachim and Piatti received a more than usually cordial greeting, the audience evidently having in view the approaching celebration of the fiftieth anniversary of their first appearance in London. The great violinist played four of Brahms's Hungarian Dances, with a fifth for an encore, and the equally great violoncellist two movements by Veracini. Mendelssohn's Quintet in B flat (Op. 87), Schumann's in E flat (Op. 44), and Saint-Saëns's very clever variations on a theme from Beethoven's Sonata in E flat (Op. 31, No. 3)—the last-named work being played to perfection by Miss Zimmermann and Mr. Borwick—were in the programme; and Mr. Bispham was unexceptionable as the vocalist. Thus the season came to a triumphant conclusion.

ROYAL COLLEGE OF MUSIC.

The Concert given on the afternoon of February 22 opened with a new Pianoforte Quartet in D minor, by H. Walford Davies, whose compositions we have on

previous occasions referred to as displaying a talent considerably above the average to be expected from "clever" students. The Quartet contains some capital themes and good workmanship, the elaborate *Finale, Largo (quasi-Ciaconna)—molto allegro*, returning to *Ciaconna—Presto*—to quote its full designation, being an especially praiseworthy effort. The work was played by the composer and Messrs. Charles Jacoby, William Ackroyd, and Paul Ludwig.

At the Orchestral Concert of the 7th ult., which took place in the enormous "temporary" hall of the Imperial Institute, an audience numbering several thousands listened to a programme which seemed to have been drawn up with a view to just such an Imperial Institute audience. It contained Beethoven's most rollicking Symphony, the delicious No. 8; Bizet's charmingly naïve and refined little Suite, "Jeux d'Enfants"; Saint-Saëns's catchy Introduction and Rondo Capriccioso for violin, very creditably played by Miss Jessie Grimson; and two airs from Verdi's "Aïda" and Gounod's "Reine de Saba," which were sung by Miss Rina Allerton and Mr. Herbert Hilton respectively. The remaining number was Dr. A. C. Mackenzie's first Scotch Rhapsody (Op. 21), a delightful work—fresh, breezy, and stirring in its *Allegro* movements; tender and affecting in the beautiful poetic *Adagio molto*—one of those instrumentral pieces, in fact, which seem to give cause for regret that its gifted author has done so little during the last decade in the field of purely orchestral music, for which he possesses such special qualifications. The playing of the students' orchestra was good, though it did not altogether reach the standard attained at some previous Concerts. Professor Stanford conducted.

Particular interest was attached to the annual examination performance of the operatic class, which took place on the 12th ult., in the West Theatre of the Royal Albert Hall, the work chosen being Weber's refined and amusing *Singspiel* "Abu Hassan," which has not been heard in London since the Italian opera season at Drury Lane of 1870, when Madame Trebelli took the part of the impecunious hero, *Hassan*, and Madame Monbelli that of the heroine, *Fatima*. On the 12th ult. these characters were respectively sustained by Mr. McLeod Jones and Miss Ena Bedford, both of whom displayed promising abilities. The part of the amorous money lender was played with a completeness seldom seen at such performances by Mr. Alfred W. Clark, who, under the name of Mr. Henry Bouchier, recently made a remarkably successful *début* as *Captain Crook* in Mr. H. Talbot's comic opera "Wapping Old Stairs." The other characters were taken by Miss Beatrice Pratt, Miss Dora Barrington, Mr. Francis Harford, and Mr. William Maynard. The choruses were brightly and intelligently sung, and the accompaniments and incidental pieces, which, by the way, often suggest Mozart's "Figaro," were excellently played by the College orchestra, under the conductorship of Professor Stanford.

The last Students' Concert at Alexandra House previous to the Easter vacation was given on the 15th ult. The most important work in the programme was Brahms's Sextet, No. 1, in B flat (Op. 18), which received an excellent interpretation, for which Miss Jessie Grimson and Miss Alice Elieson are especially entitled to praise. A very creditable performance was also given of Schumann's Quartet in A minor (Op. 41, No. 1), which was led by Miss Marie Motto; and Miss Helen Taylor gave a neat rendering of a Nocturne for violoncello, by Goltermann. The vocalists were Miss Maude Pierpoint and Miss Kirby Lunn. The former was apparently too nervous to do herself justice; the latter possesses a powerful contralto voice, and gave satisfactory proof of having received admirable training.

ROYAL ACADEMY OF MUSIC.

Brief notice is all that is desirable concerning the two Concerts held in St. James's Hall, which come within our present survey. The first, on February 26, was a chamber performance, perhaps the best feature being a Sonata in E for pianoforte and violin, by Miss Llewela Davies (Macfarren Scholar), which was admirably played by Miss Gertrude Collins and the composer. It is a brightly written and generally effective work, above the average of student's efforts. An anthem, "God is our hope," by Mr. George F. Mott (student), was well sung; but the tiresome repetitions of words were rather suggestive of a past age. Other pieces worthy of mention were Haydn's "Evening Prayer" for chorus, which it was stated was performed for the first time in England; three violin movements by Lalo, well played by Miss Nettie Atkinson; and "Sÿnnove's Song," by Kjerulf, in which Miss Marion Evans displayed a pretty voice and much artistic promise. The usual Lenten orchestral performance was given on the afternon of the 20th ult., the programme commencing with Beethoven's Overture to "Egmont," which was vigorously played by a force of ninety executants, the majority being either students or ex-students. The female choir was charming in the piquant Chorus of Witches, "Whither away," from Professor Stanford's cantata "The Voyage of Maeldune," and Miss Lily West displayed considerable proficiency, though, perhaps, incommensurate power, in Grieg's Pianoforte Concerto in A minor. A very pleasing Concertstück in C minor for harp and orchestra, by a German composer little known in this country, named N. von Wilm, enabled Miss A. M. E. Carnes to evince much promise on her beautiful instrument; and among other students may be named in encouraging terms Miss Alice Simons, soprano and Parepa-Rosa Scholar, and Miss Gertrude Collins, violinist.

The weekly Lectures to students at the Royal Academy during the past month have been of more than usual value and interest. Professor Bridge has lectured twice: on the first occasion, the early history of dramatic music was treated and the progress of the Masque traced up to the time of Milton's "Comus." Many quaint and humorous extracts from the old writers were read, and several beautiful old settings of the songs of the period sung by Mr. A. Collard, Mr. Dan Price, and some of the Westminster Choirboys. On the 7th ult. Dr. Bridge repeated, with the aid of Westminster Abbey Chorister Boys, his Gresham Lecture explanatory of his musical gestures, as set forth in one of the series of Novello Primers noticed in The Musical Times for February last. The ingenious system met with the liveliest appreciation at the Academy, and there can be little doubt but that the occasion will be a memorable one for very many of the students, and will prove the origin of similar associative gesticulations by a vast army of "good little souls in nice white stoles," and others far and wide. On the 14th ult. Mr. E. F. Jacques began a series of four Lectures, the first two of which, at the special request of Dr. A. C. Mackenzie, were devoted to Æsthetics. The importance of the Principal's request can scarcely be over-estimated. Few subjects are less understood by students—and even by cultured musicians—than those included under the by no means satisfactory term "Æsthetics"; indeed, by many they are regarded as practically useless. Those, however, who attended these discourses were presented with a series of hard facts and close reasonings that quickly showed the subject to be no vague speculation, but one of great practical utility, and one, upon their thorough comprehension of which would depend no small part of their future success as composers, performers, teachers, or mere listeners. The line of argument pursued was, that the active powers of mankind were employed in "doing" and "knowing." From the former there resulted the various arts; from the latter the various sciences. Art dictated what was best to do, science supplied the reason why, and each helped the other. It was quite true science could not make a great artist, but it could help him, and much more those who were not born great. The highest results ensued when genius was married to science. It was most necessary to distinguish that which went on outside us and that which went on inside us—in other words, to distinguish between that which was objective and that which was subjective. In listening to an orchestra, for instance, outside us there only existed aërial vibrations; these only became sound by their action inside our heads. Hence the effect a composer's music made upon us was largely dependent upon our receptive powers and the train of associations it awoke in our brains. It was also highly necessary to learn to consider the abstract qualities of things apart from the things themselves. Rhythm, considered apart from its effect on the ear, left a mental image of form, and showed the connection which existed between music and architecture. This, and much more that was well calculated to make students reason, analyse, and

discriminate clearly, occupied the lecturer, who also read a number of extracts from the chief writers on æsthetics, from Pythagoras, Plato, and Aristotle, to Hanslick and Herbert Spencer.

The competition for the Goldberg Prize (baritones and basses) took place on the 12th ult. The examiners were Messrs. Bantock Pierpoint, John Bridson, and W. H. Brereton (chairman). The prize was awarded to T. Meurig James. The competition for the Santley Prize took place on the 15th ult. The examiners were Miss Annie Glen, Signor F. Paolo Tosti, and Mr. Henry R. Bird (chairman). The prize was awarded to Edith O. Greenhill. The competition for the Evill Prize took place on the 17th ult. The examiners were Mesdames Bertha Huth (*neé* Moore), Marie Fillunger, and Mr. Iver McKay (chairman). The prize was awarded to Reginald Brophy. On the same day the competition for the Llewelyn Thomas Prize also took place. The examiners were Mesdames Bertha Huth (*née* Moore), Marie Fillunger, and Mr. Iver McKay (chairman). The prize was awarded to Louie Howell. The competition for the Louisa Hopkins Memorial Prize took place on the 19th ult. The examiners were Mdlle. Ilona Eibenschütz, Mr. Frederick Dawson, and Mr. Harvey Löhr (chairman). The prize was awarded to Edith O. Greenhill. The competition for Messrs. Robert Cocks and Co.'s Prize for pianoforte playing (male students) took place on the 21st ult. The examiners were Messrs. Albert Fox and Arthur Somervell; and Madame Fanny Frickenhaus in the chair. The prize was awarded to Bernard Flanders. The competition for the Norman Salmond Prize (for Yorkshire students) took place on the 22nd ult. The candidates were examined by Madame Anna Williams, who awarded the prize to Sylvia Wardell. The competition for the Sterndale Bennett Prize also took place on the 22nd ult. The examiners were Miss Adelina de Lara, Mr. G. E. Bambridge, and Miss Dora Bright (in the chair). The prize was awarded to Sybil Palliser.

GUILDHALL SCHOOL OF MUSIC.

Mr. Hermann Klein may be congratulated upon the general excellence of the voices and the satisfactory results of careful training displayed by his pupils at their Vocal Recital on the 21st ult., in the practice-room of the Guildhall School. Several of the vocalists, in all twenty in number, can no longer be regarded as students, save in the sense that pertains to all young artists. Of these were Miss Jessie Hudleston, Miss Maud Ballade, Miss Annie Stonex, Miss Beatrice Frost, Miss Regina Atwater, and Mr. Leland Langley. The attention of these must now be chiefly devoted to the æsthetics of their art and to the gaining of the knowledge of "deeper depths," which only comes to the majority with the lapse of time. Foremost amongst the others who showed much promise were Miss Josephine Mann, Miss Violet Morrison, Miss Annie Northcroft, Miss Edith Leslie, and Mr. T. Stirling. Mr. Klein was ably assisted as accompanist by Miss Kate A. Davies.

IMPERIAL INSTITUTE.

The second Concert of the recently-formed Imperial Orchestral Society took place on the 21st ult., when the audience greatly exceeded in number the seating accommodation which the temporary concert-room of the Imperial Institute affords. The most commendable performance of the evening was that of the first two movements of Bach's Concerto for two violins in D minor, the solo parts of which were admirably rendered by Miss Gertrude Collins and Mr. Louis d'Egville, the clever young student of the Royal Academy especially distinguishing herself by her intelligent phrasing and expressive style. Mr. C. Oberthür played with his wonted brilliancy in his Legend for the harp and orchestra, entitled "Loreley"; and the vocalists were Miss Ada Patterson and Mr. Ffrangcon Davies. The orchestra were most successful in the well known *Entr'acte* from Delibe's "Lakme" and a "Marche Indienne" by Sellenick; its performances of the "Meistersinger" Overture and the "Hungarian" March from Berlioz's "Faust" being rough and lacking in unanimity—faults which, under the conductorship of Mr. Randegger, time and future rehearsals will doubtless remove.

SIR JOHN STAINER ON "ST. PAUL."

The Oxford Professor delivered an elaborate Lecture on the subject of Mendelssohn's "St. Paul," in the Sheldonian Theatre, which was crowded with listeners, on February 28. Having described the first conception of the work, and illustrated the difficulties in which the composer felt himself by a number of quotations from his letters, the lecturer pointed out that these passages almost warranted the drawing of a marked distinction between the two subjects of the Oratorio, the early part of which was really a church cantata on the death of St. Stephen, while the later part tended more in the direction of a concert oratorio. A great many of the numbers were carefully and appreciatively analysed, special attention being paid to the development of the chorales employed by Mendelssohn. A large number of these ancient tunes, in many of the various shapes that they had assumed at the hands of different musicians, were sung by the Professor of Music's choir, conducted by Dr. Mee. There can be no doubt that both the numbers and the intelligence of the audience who assembled to hear Mendelssohn's earlier Oratorio on the following day were largely due to the Professor's Lecture.

MUSICAL ASSOCIATION.

There was "war in the air" at the meeting of the Musical Association on the 13th ult., when Mr. E. Prout took the chair to listen while Mr. Walter Wyatt read his paper upon "A suggested system of chromatic harmony." Mr. Wyatt bases his new system on the hypothesis of a harmonic chord relationship between a major key and its tonic minor and relative minor keys. After defining chromatic chords as "chords containing a note or notes foreign to the diatonic scale, which, while being in themselves highly characteristic of the keys, do not in their connection with the context appear to materially disturb the tonality," the lecturer explained his theory as follows:—"In the minor key there are four chromatic concords, all of which are major. They occur upon the minor second, tonic, supertonic, and raised submediant. By taking all the diatonic and chromatic concords in C major and transposing them into A minor, it will be seen that they embrace the whole of the diatonic and chromatic concords in C major. By selecting all the major concords in C major we obtain a major concord upon every note of what is usually termed the 'harmonic' chromatic scale. Secondly, by arranging these major concords in the order of roots progressing by fifths upwards, we obtain a complete cycle of diatonic and chromatic major concords possible in C major." The cycle so obtained forms the foundation upon which is built up the suggested system. This was further explained in an exhaustive manner that included reference to the 384th harmonic, upon which the lecturer said the first complete chromatic scale in the harmonic series began. No one contradicted this statement, or the subsequent reference to the 1,440th harmonic in support of the argument that sharps should be employed in the ascending chromatic scale; but Mr. Wyatt's earlier statements evoked animated opposition. Mr. Prout declared that a major triad on the raised submediant of the minor scale was utterly foreign to that scale, while hopelessly irreconcilable opinions were expressed by the lecturer and chairman as to what constituted a modulation. Round this point the battle raged "long and fiercely," with the usual result of confirming the respective opinions of the opponents. Finally, however, they "sheath'd their swords," not "for lack of argument," but for lack of time.

LONDON INSTITUTION.

Mr. Lionel Monckton's Lecture, entitled "Opera, its evolution and present tendencies," attracted a large audience to the theatre of the London Institution on February 22. The word "evolution" has a fashionable importance just now, which causes it to be used with such variable significance that its precise meaning to the majority of people has become somewhat vague. In this instance it stood for a comprehensive sketch of the history of opera from the time of Jacobo Peri to the death of Mozart, with

some comments upon the tendencies of modern opera. Obviously to readers of The Musical Times the historical portion may be passed over with the remark that it instructively touched upon the most salient points. Consideration of recent operatic work inevitably introduced "the intermezzo opera." In Mr. Monckton's opinion "Cavalleria Rusticana" owes much of its success to its libretto, and brevity; and its composer has not yet given us his best work. The remarkable rejuvenescence of Verdi as seen in "Falstaff" was eulogistically commented upon, but the hope expressed that the abandonment of the overture or prelude would not be followed by other composers; a hope that will meet with the concurrence of most thoughtful minds, for the prelude, when properly constructed, undoubtedly enhances the effect of that which follows by placing the mind in an expectant and assimilative state. With regard to recent developments, the lecturer considered there were none more remarkable than those observable in what was commonly termed the modern Italian school. Germany seemed resting, and England had yet its position to gain. During the lecture an interesting series of illustrations from the operas referred to were admirably sung by Miss Edith Miller, Miss Florence Monteith, Mr. Scovell, and Mr. Charles Manners, who were accompanied by Mr. Capel at the pianoforte.

SOUTH PLACE INSTITUTE.

A large audience assembled on the 18th ult., at the South Place Institute, to hear Mr. E. F. Jacques lecture upon "Robert Schumann: Composer and Critic." Considerations of the composer and his life work were preceded by a brief but comprehensive *resumé* of the social state of Europe, which so greatly contributed to the development of what is commonly termed the romantic school, of which Schumann became a prominent leader. The lecturer showed that the meaning of instrumental music, as distinguished from its beauty—its appeal to the emotions and thoughts, as distinguished from its appeal to the senses and the appreciation of form—had been growing more and more definite all through the eighteenth century, as the works of Bach, Haydn, and Mozart indicated. With Beethoven this element became so prominent as to assume a dramatic aspect; and as instrumental forms, such as the sonata, arose in obedience solely to principles of design, it was obvious that when a certain point in the development of definite expression had been reached, form and contents would no longer perfectly suit each other. One must give way, and at the beginning of this century it was not likely that men would prefer beauty of form to significance. Men had realised that the old order was changing, and that the change was due to the re-assertion of eternal realities which had been almost forgotten during the preceding century. This striving for greater definiteness of expression was briefly traced in the works of Beethoven, Schubert, and Weber, and the surroundings which influenced Schumann's life and works lucidly explained, the peculiarities of his individuality being happily shown by several amusing anecdotes. The illustrations consisted of selections from Schumann's most characteristic pianoforte pieces, which were excellently played by Miss Llewela Davies, who, ably assisted by Mr. H. C. Wilson, also gave a most effective rendering of Nos. 3, 4, and 6 from the Pianoforte Duets "Bilder aus Osten" (Op. 66); and the songs "Widmung," "Er der Herrlichste," and "Ich grolle nicht," the two first being charmingly sung by Miss A. L. Burns, and the last-named expressively rendered by Mr. G. R. Betjemann.

THURSDAY SUBSCRIPTION CONCERTS.

Messrs. William Nicholl, Septimus Webbe, Otto Peiniger, and Hans Adolf Brousil devoted the first portion of their programme at Princes' Hall, on the 1st ult., to works by Saint-Saëns. Contrary to custom, the popular tenor had no share in this section, but he made amends later by singing with true devotional feeling Schubert's "Ave Maria," Sullivan's "The Sailor's Grave," and "The Nameless Lassie," by Alex. Mackenzie, which was very much liked. His three companions in the direction of the Concerts, which have now extended through three seasons without deteriorating in artistic quality, joined in the French composer's interesting Trio in F for pianoforte, violin, and violoncello (Op. 18), which was played in masterly fashion. The other instrumental piece from the same pen was the Sonata for pianoforte and violin in D (Op. 75), performed by Messrs. Septimus Webbe and Otto Peiniger with great spirit. These compositions were divided by the air from "Samson et Dalila," "Mon cœur s'ouvre à ta voix," sung with unexaggerated sentiment by Miss Elsie Mackenzie. The programme also included violoncello solos, well played by Mr. Brousil, Chopin's G minor Ballade, given with power and intelligence by Mr. Webbe, and Henschel's "Shouggie Shou, my Bairnie," which well suited Miss Mackenzie's voice.

MR. DOLMETSCH'S RECITALS.

The two Concerts given on February 27 and the 6th ult. concluded the series devoted to English composers of the sixteenth and seventeenth centuries, a series that, to many of Mr. Dolmetsch's patrons, must have been a surprising revelation of the remarkable musical abilities of our ancestors. That we should be indebted to the enthusiasm of a foreigner for our due appreciation of the talents of our own countrymen affords another proof of the existence of a peculiar and regrettable form of national modesty which frequently causes us to underrate and ignore that of which it is our duty to be proud. The compositions of John Jenkins and Christopher Simpson supplied the programme of the first-named Concert, and those of Matthew Lock and Henry Purcell the second. Both performances happily illustrated the advanced position held by England at the period in which these composers lived, but perhaps most interest was attached to the performances of Lock's chamber music, of which probably very little if any has been heard by even musicians of antiquarian tendencies, while to most he is chiefly known by that which Mr. W. H. Cummings assures us he did not write—viz., the incidental music to "Macbeth"; such is fame! The pieces played by Mr. Dolmetsch and his company consisted of a Prelude and Fugue for the organ, from "Melothesia," a book of musical instruction published by Lock in 1673; a characteristic Suite of five pieces for the harpsichord; a Suite for four viols, the third of a set of six; and a vocal duet, "I know my Redeemer lives." All these show considerable contrapuntal ingenuity of an imitative kind, but are characterised by a vagueness of tonality that to us deprives them of great musical interest. The extraordinary advance in expressive power made by Purcell was admirably shown by the pieces selected from this composer. These included the charming songs of the four seasons from the incidental music to the "Fairy Queen," which was a popular but mangled version of Shakespeare's "Midsummer Night's Dream"; the famous "Golden" Sonata; and the fine dramatic song "Let the dreadful engines."

BACH'S "PASSION MUSIC" AT ST. PAUL'S.

Bach's "Passion Music" (according to St. Matthew) was given in St. Paul's Cathedral on the 20th ult., in consonance with custom on the Tuesday in Holy Week. The affecting, devotional, and genuinely dramatic strains were listened to throughout with reverential attention by a congregation completely crowding the Cathedral. The noble choruses were sung by about 300 men and youths—the ordinary choir being, of course, largely augmented for the occasion—and there was a competent orchestra, numbering about fifty. The large and the moveable organs were respectively played by Messrs. William and Herbert Hodge, Mr. Frederick Walker was again at the pianoforte for the recitatives, and Dr. Martin conducted. In order that the treble and alto airs might reach the assemblage at the farther end of the building, they were sung by several choirboys together, and the chief solo parts were rendered with dignity by Messrs. Kenningham, Fryer, Miles, Kempton, and De Lacy. The congregation joined in the chorales to a much greater extent than before. Bach's sympathetic music was prefaced by Stainer's beautiful setting of the "Miserere mei, Deus."

THE MUSICAL ARTISTS' SOCIETY.

The Concerts of the Musical Artists' Society were resumed under the direction of Mr. Alfred Gilbert, the musical director, on the 20th ult., when the programme included Miss Llewela Davies's clever Sonata in E for violin and pianoforte, produced at the Royal Academy Students' Concert at St. James's Hall, on February 26 last; and the first performance of a Quartet, No. 2, in B flat (Op. 40), for two violins, viola, and violoncello, by Marie Wurm. The latter, as presented on this occasion, consisted of a fluently written *Allegro;* variations on an original theme, which would be improved by the omission of the last variation; a cleverly worked-out canon on a theme given by Dr. Joachim; and a brief and spirited *Scherzo.* The first of these works was admirably played by Miss Collins and the composer, but the latter, rendered by Messrs. Buziau, Kornfelt, Coutin, and Belinski, would have been more effective had it been more rehearsed. Three pianoforte Studies, written and played by Mr. Aguilar, and Mendelssohn's Quartet, No. 1, in E flat (Op. 12), were also included in the programme. The vocalists were Miss Henrica van Senden and Mr. Lewis Thomas, whose singing provided agreeable variety.

STRATFORD MUSICAL FESTIVAL.

The twelfth of the annual Competitions by residents throughout Essex, and in the E. and N.E. London districts, which concluded on the 15th ult. with a Concert by the prize winners at the Stratford Town Hall, is stated to have been the most successful yet held. There were in all thirty-four contests in different branches of music during the three days devoted to the purpose, and the increase in the average of efficiency testified to the influence the Festival has exercised in the localities from which the numerous competitors were drawn. The prizes and certificates were distributed at the Concert by Sir Joseph Barnby, who prefaced his task by a few practical observations. Having addressed some words of encouragement to the unsuccessful contestants, he said that music was the purest of the arts and one to which parents could put their children without fear. Music was being extensively cultivated at present, but he hoped education would widen and develop, and not be virtually restricted to the pianoforte. Sir Joseph urged the need for more orchestras, and trusted that when he next visited the Stratford Festival orchestral performances would be a feature. He noticed that the Committee had offered a prize for an oboe competition, and that there had not been a single entry. He was not surprised, for oboe players were few, and it was a sign of the necessity for other instruments besides the violin and pianoforte being studied.

MADAME PATEY.

Few events of recent occurrence in the musical world have caused a greater sensation than the death of the artist who, for long years, was our leading English contralto. Under ordinary circumstances Madame Patey's removal would have received particular attention and excited much regret, but she was called away so suddenly, and in a manner so profoundly dramatic and pathetic, that the occurrence can only be described as thrilling. Comparisons have been made between her death and that of Malibran, who also received a mortal stroke when on the public platform. The case of Madame Patey was, however, even more impressive than its forerunner. Malibran lived for two or three days after being struck down; Madame Patey expired in no more than five hours from receiving at the hands of a Sheffield audience the highest honours it was in their power to bestow. Verily, says the wise man, "all is vanity!" The death took place in the early morning hours of February 28.

The events of Janet Monach Patey's life were not such as call for an exciting record. Her early years were passed as hundreds of other girls with an inclination to music pass theirs, while the later time was one long, smooth current of success, unbroken by vicissitude and wholly lacking, save at the very close, in dramatic qualities. Her birth took place in London, May 1, 1842, and, it is said, in a house closely adjoining that wherein Charlotte Dolby first saw the light. An early tendency to music was encouraged by the child's parents, who not only placed her under the care of a teacher (Mr. J. Wass), but sanctioned her appearance as a very youthful soloist in Birmingham on some occasion the particulars of which are not before us. This, however, must be regarded as an isolated event. In course of time Miss Whytock—to use the name by which she first became publicly known—joined Henry Leslie's Choir as an amateur, and was occasionally chosen to take part in the incidental soli of the works performed by that body. These opportunities brought the future artist into notice, and led to a formal entry upon professional life, which may be said to have begun in earnest in 1865, when she was engaged by Mr. Lemmens for a provincial tour. The young contralto's progress in public favour, aided by a beautiful voice, together with a certain breadth and repose of manner characteristic also of Madame Sainton-Dolby, proved rapid, and from that time till her lamented death Madame Patey remained at the head of concert contraltos. During many years, no festival was held to be complete without her, and there were but "maimed rites" at Oratorio performances if she were not present. Composers of new works rejoiced in her assistance at their production; wherever she went, in point of fact, success followed. It was chained like a captive to her car of triumph. In 1866, Miss Whytock married Mr. J. G. Patey, himself an able artist and an intelligent adviser. In 1871 Madame Patey went to America as one of a concert *troupe;* four years later she fulfilled engagements in Paris, and, not long since, visited Australia, everywhere winning personal regard. During her absence at the Antipodes, younger singers came to the front in England; the result being that, on her return, with powers no longer what they once were, Madame Patey's appearances became comparatively few; the result being a determination to retire at the close of a farewell tour, which had nearly ended when Death claimed his victim. Madame Patey will long be remembered for the remarkable qualities of her true contralto voice, for her complete mastery of every work she took in hand before the public, and for a style which represented all that is best in the traditions of English concert singing. This is not the place in which to discuss her private virtues, remembrance of which heightens the grief of her friends. Madame Patey's remains were interred at Brompton Cemetery on the 7th ult., in presence of a great crowd of sympathisers.

OBITUARY.

We regret to announce the following deaths:—

On the 17th ult., the Rev. R. Brown-Borthwick, vicar of St. John's, Clapham, and formerly of All Saints', Scarborough, widely known as the editor of the "Supplemental Hymn and Tune Book," and one of the editors of "Church Hymns." Mr. Borthwick also wrote and composed a number of hymns and tunes, and translated H. Barbedette's "Life and works of Stephen Heller."

On the 8th ult., Mr. Gwyllym Crowe, who was for several years Conductor of the Covent Garden Promenade Concerts, for which he composed several catchy waltzes. Amongst these one or two, notably the "See-Saw" Waltz, achieved almost phenomenal popularity. He did not display any particular gifts as a conductor of classical music, but he deserved well of musical amateurs by giving frequent performances of certain important works which were, till then, but little known.

At the moment of going to press we hear, with great regret, of the death of Sir Robert Stewart, Professor of Music at Dublin University, which took place on the 24th ult.

Wilhelm Immanuel Baer, General-Intendant of the Dresden Court Theatre; on February 19, at Dresden, aged eighty-two.

Giovanni Masutto, professor at the Musical Institute, Treviso, esteemed writer on musical subjects; at Venice, on January 30.

Philipp Fahrbach, the well-known composer of dance music; on February 15, at Vienna, aged fifty-four.

Louis Delannoy, for nearly fifty years professor of the violoncello at the Conservatoire at Lille, and for fifty-one years violoncellist in the orchestra of the Grand Theatre of that town.

Mdlle. Thérése Verbrugghe, Concert-singer and professor of singing at the Lille Conservatoire; at Lille, aged fifty-four.

Louis Heygesi, violoncellist, teacher at the Cologne Conservatoire, formerly a member of the famous Florentine (Jean Becker) Quartet; on February 27, at Cologne, aged forty.

Emilio Arrieta, one of the most distinguished composers of Spain, director of the Madrid Conservatoire, and author of some fifty Zarzuelas (two-act comic operas); on February 12, at Madrid, aged seventy.

Francisco Asenjo Barbieri, professor at the Conservatoire, Madrid; the most popular composer of Spain and author of numerous Zarzuelas. He was founder of the Madrid Concert Society, and as such became a pioneer of the music of the great German masters. He died at Madrid, aged seventy-one.

Cesare Aria, composer and conductor, and formerly president of the Bologna Academia Filarmonica; at Bologna, aged seventy-three.

Eugen Albrecht, violinist, founder of the St. Petersburg Chamber Music Society, and inspector of music to all the Imperial Theatres; at St. Petersburg, on February 9, aged fifty-two.

Auguste Caune, composer of numerous works for orchestra, pianoforte, and strings; motets, a mass, an Oratorio, "The Golden Calf," &c. For many years he was organist at the Church of Saint Joseph, Marseilles, in which town he died, aged sixty-eight.

J. P. Maurin, professor of the violin at the Paris Conservatoire, and pupil of Baillot; one of the founders of the "Société des derniers quatuors de Beethoven," and member of several quartets. He died on the 16th ult., at Paris, aged seventy-one.

The Marquis Achille de Lauzières de Thémines, for over thirty years musical critic of the Paris paper *La Patrie*, in which he signed his feuilletons "De Thémines." He translated a great many libretti of French operas into Italian, and Italian libretti into French, besides which he wrote a number of original works of this class.

Signor Tosti has been appointed Professor of Singing at the Royal Academy of Music.

The eminent Flemish writer on music, M. Edmond Vander Straeten, has just brought out, in a limited edition, an interesting account of Charles V. as a musician. It is published at Ghent, by Jules Vuylsteke, and includes a composition attributed to that famous monarch.

We are glad to hear that, owing chiefly to the energetic advocacy of Miss Wakefield, the Westmoreland County Council have at last consented to include music as a subject for which grants will be paid under the Technical Education Act. This is a victory for perseverance, and should encourage others throughout the country to importunities on behalf of music.

The final examination for fourteen Open Free Scholarships has recently taken place at the Royal College of Music. The total number of candidates applying throughout the United Kingdom was 419. Of these fifteen were absent from illness, twenty-nine were disqualified on various grounds, and the remainder were examined by the honorary local examiners, at ninety-four centres, on January 31, and reduced to 145. Owing to various causes, eight of these subsequently withdrew, and the remaining 137 were brought up for final examination at the College itself. The following are the names of the successful candidates:—Pianoforte: Beatrice Cerasoli, South Kensington; Ernest P. Swan, London. Singing: Louisa Kirkby Lunn, Manchester; Agnes H. Nicholls, Cheltenham; Leon Zagury, Liverpool. Organ: Tom Haigh, Wakefield. Violin: William J. Read, Walsall; C. Barré Squire, Swansea. Violoncello: Robert P. Jones, Barmouth. Wind Instruments—Oboe: Albert C. Horton, Plumstead. Bassoon: Edwin J. Cox, Swindon. Trumpet; Robert C. S. de Courcy, Hammersmith. Composition: Percy Harmon, Kentish Town; William M. Y. Hurlstone, Norwood. The examiners report that the competition this year has been unusually severe, and the standard of performance has risen considerably since former examinations.

REVIEWS.

Clavierstücke. Von Johannes Brahms. Op. 118 and Op. 119. [Berlin: N. Simrock.]

The pianoforte may not be the king of instruments, and yet all the great composers have been fond of it; all have revealed through it some of their brightest joys and deepest sorrows. Brahms, like Schumann, commenced by writing much for this instrument, only, unlike his predecessor, he worked on larger lines, and produced three important Sonatas, Op. 1, 2, and 5. To that form he has never returned in his solo pianoforte compositions; there followed Ballades, Variations, Waltzes; then, after a considerable interval, came two Rhapsodies, and, last year, two books of short pieces similar to the present ones. Of those now under review, Op. 118 contains six numbers. No. 1 is an Intermezzo, sombre in colour, passionate in character; strangely does the long *appoggiatura* note on the accented beat disguise the tonality of the opening phrase. At the close, the inversion of the chord of the minor thirteenth, rendered still more mournful by the restless bass, followed by the major tonic chord, offers a happy contrast. No. 2, also an Intermezzo, opens with a graceful, delicate theme, somewhat *à la* Mendelssohn. The middle minor section, with its canonic imitations and dreamy disposition, offers attractions of a different kind. No. 3, Ballade, is full of energy, at least in the principal section; and the harmonies of the accompaniment are interesting. An enharmonic modulation leads to a quiet, soothing middle episode. The contrast of keys in the two sections is striking: the first is in G minor, the second in B major. No. 4 is again an Intermezzo. Imitation is prevalent throughout, and is especially prominent in the middle major portion. But while skilful in treatment, the piece is not lacking in feeling. No. 5, a Romanze in F, is a real gem. A soft, gently flowing theme of eight bars is twice repeated, with varying accompaniment, and then follows an *Allegretto grazioso* in the major key of the submediant; after which, with slight variation, and in still briefer form, the principal theme is heard once again. The *Allegretto*, though more modern in character, is akin to the "Musette" Gavotte in Bach's D minor Suite. The two sections of this Romance differ in outward appearance, yet are intimately connected. No. 6, Intermezzo, in the mournful key of E flat minor, is a weird, sad piece; and the sombreness is relieved only for one moment, when the theme in the relative major key enters; loud minor chords are soon heard, followed by a passionate delivery of the principal theme. The composer must indeed have been in sorrowful mood when he penned this piece. Op. 119 opens with an Intermezzo, an *Adagio* movement of quiet, though somewhat formal character. Nos. 2 and 3 each bear a similar title. They both contain many interesting points in harmony and rhythm, yet there are traces in them of the midnight oil. No. 4, a Rhapsodie, is bold and Hungarian-like in character; it is by no means comfortable to play. Taken as a whole these new compositions are of higher interest than the set which appeared last year.

Octavo Anthems. Nos. 436—441.
[Novello, Ewer and Co.]

Harvest Festivals are as yet far distant, but organists and choirmasters will do well to bear in mind new compositions suitable for these joyous occasions. Of this nature are "Man goeth forth to his work," by Arthur Carnall, and "I will greatly rejoice," by W. A. C. Cruickshank. The first is a full anthem written in a solemn and dignified style, and quite within the means of Parish Church Choirs, though containing phrases which display the influence of modern music. The next is rather more elaborate. A bright and vigorous chorus in D leads to a quieter and very tuneful tenor solo and chorus, a *réprise* of the opening section, slightly varied, bringing the anthem to an effective conclusion. No. 438, "Let not your heart be troubled," by Myles B. Foster, is described as an easy full anthem—and so it is, although the composer indulges in unprepared discords very freely. These have an effect of unrest, which is, perhaps, designed, for the close on the words "I will give you rest" is reposeful and charming. No. 439, "Praise

the Lord, O my soul," by T. P. Royle, for treble solo and chorus, is a cheerful, unpretentious little anthem, without any special characteristics to which it is desirable to call attention. Rather more ambitious in structure is "Before the heavens were spread abroad," by Horatio W. Parker. It opens solemnly with a chorus *Grave*, leading to a quicker and more extended movement, "The morning stars sang together." Some striking key transitions in the accompaniment are followed by a brief tenor solo, which is repeated, with variations, in chorus, the anthem coming to a pompous and even brilliant climax. The last for the present is "Thy mercy, O Lord," by George Garrett. This is described as a Festival anthem for tenor solo and chorus. It opens in grandiose fashion, and the first choral movement is considerably extended, though elaborate contrapuntal writing is avoided. Another somewhat lengthy section for tenor solo and chorus, chiefly in alternation, is followed, after a full close, by a dignified double chorus, hymn-like in character, bringing the composition to a thoroughly church-like conclusion.

Novello's Part-Song Book. Second series. Nos. 685—697. [Novello, Ewer and Co.]

We commence our notice of the latest numbers of this popular publication with mention of an attractive and rather quaint and florid, but quite easy four-part song, "When Flora decks," words by J. Cunningham and music by Noel Johnson. No. 686, "I think on thee in the night," by Elizabeth Fédarb, is pleasing, but more quiet, placid, and sentimental. No. 687, "The evening wind," by F. G. Harper, is a setting of verses by "Christabel"; the music is strophic and very tender, with sensuous harmonic progressions rather suggestive of Spohr. A brief setting of Herrick's lines, "To daisies not to shut so soon," by J. D. Davis, No. 686, has nothing in common with antiquarian music, for it is distinctly modern in style. The final cadence is fresh and effective. No. 689, "Beauty, arise," by Kellow J. Pye, is an Ode to Hymen, the words being by Thomas Dekker, 1599. The music is unpretentious and reposeful; indeed, if adapted to sacred words, it would make a pleasing little anthem. Shakespeare's familiar lines, "It was a lover," receive another musical illustration in No. 690, by Charles Wood. The setting is singularly dainty and piquant, and if sung with crispness and refinement should be much appreciated by lovers of unaccompanied part-music. Florid music for voices is rather out of fashion at present, but "Sweet Thrush," by J. Danby, No. 691, might well be taken in hand by choirs, or, preferably, a quartet of single voices. It is very pretty, but it needs highly finished singing. The last six on our list for the present are Spohr's Op. 120, with excellent English words translated from the German by the Rev. J. Troutbeck. Although these delightful little pieces are scarcely known as yet in this country, the name of their composer is a guarantee of their excellence, and we may add that, if practicable, they should be sung without accompaniment.

Masters of French Music. By Arthur Hervey. [Osgood, McIlvaine and Co.]

Mr. Hervey's book may be warmly recommended not only to all admirers of French music, but to every lover of the art. The author is in thorough sympathy with his subject, while, at the same time, his long experience as an English critic prevents him, while recognising the merits and beauties of French music, from being blind to its weaknesses and defects. The composers whose lives and works are most fully treated of are Ambroise Thomas, Charles Gounod, Saint-Saëns, Jules Massenet, Ernest Reyer, and Alfred Bruneau; brief but comprehensive comments being also made upon Victorin Joncières, Théodore Dubois, Charles Marie Widor, Benjamin Godard, Emile Paladilhe, Gervais Bernard Salvayre, César Franck, Vincent d'Indy, Gabriel Fauré, Emmanuel Chabrier, and others. The value and interest of the criticisms are much increased by the quotation of contemporary French critical opinions, and amusing anecdotes which convey, better perhaps than could otherwise be done, the peculiarities of temperament of the various composers. Deductions from present tendencies can scarcely be made without reference to the past, and thus many a seasonable word is said concerning past composers whose works have exercised an important influence on the music of modern France. Prominent amongst those thus referred to is Meyerbeer, concerning whom it is justly said: "It has been too much the fashion in recent years to decry the works of Meyerbeer, and to lay stress upon their shortcomings whilst giving but a grudging half-hearted acknowledgment of the many undeniable beauties that pervade them. Against so unjust a verdict I desire emphatically to protest, for however much Meyerbeer may have sacrificed for the sake of effect, there can be no doubt that he contributed in a large measure towards raising the operatic standard, then at a very low level. If we find the rich crop of wheat not devoid of chaff, we must at any rate admit that the former is of excellent quality. To be the author of 'Les Huguenots,' the fourth act of 'Le Prophète,' and the music to 'Struensee,' not to speak of many another dramatic masterpiece, is in itself a sufficient title to rank amongst the greatest musicians of the age." One of the most interesting portions of the book is that devoted to Saint-Saëns, who, in his works, is aptly described as "Janus-like, keeping one side of his head turned towards Bach, Handel, and Beethoven, whilst he finds means with the other to gaze at Liszt, Wagner, and Gounod." Most readers of this instructive volume will probably quickly turn to the chapter headed "Alfred Bruneau," and they can scarcely do so without profit to themselves. Preceding his remarks by saying, "It has always appeared to me to be idle to attempt to impose one's ideas upon the relative merits of a composition on those whose disposition is antagonistic to its due appreciation," the author argues in favour of Bruneau's procedures with a calmness and completeness that will gladden the hearts of this composer's admirers. The book also contains portraits and *fac-simile* specimens of the scores of the leading French composers commented upon, and a most useful list of their principal works, together with the dates of their production.

Three Songs. By Johann Sebastian Bach. Edited, with a pianoforte accompaniment, by C. A. Barry. [Novello, Ewer and Co.]

Interest in these songs is at once awakened by the following note by the Editor which appears on the first page: "Anna Magdalena Bach, the second wife of Johann Sebastian Bach, possessed two 'music-books,' into which it was her wont to copy out such pieces, both vocal and instrumental, as took her fancy, and to which her husband occasionally contributed. The three songs, now for the first time made available for general use, are to be found in their original shape in Vol. 39 of the Leipzig Bachgesellschaft's edition of Bach's works." Mr. Barry's editing necessitated the provision of suitable accompaniments—for Bach had only written the vocal melody in the now obsolete soprano clef, together with a slightly figured bass—and the suggestions of *tempi* and marks of expression that seemed in accordance with the master's intentions. These important particulars have been admirably supplied, and the collection should be acquired by every lover of Bach, not merely because of its antiquarian interest, but for its musical value. The character of the three songs may be gathered from their titles—viz., "Gedenke doch, mein Geist, zurücke" (Consider well, my soul), "Bist du bei mir" (Stay thou with me), and "Erbauliche gedanken eines Tabaksrauchers" (Edifying thoughts of a smoker), the English translations of which have been admirably supplied by C. F. Herman. The first two are suitable to a soprano voice, and the last may be recommended to the attention of baritone vocalists.

Tabulatura Nova. By Samuel Scheidt. Für Orgel und Clavier. Herausgegeben von Max Seiffert. [Breitkopf and Härtel.]

Not the least of the many advantages which the art or music derives from large publishing firms is the republication of works which change of taste and various developments have caused to be neglected. In the majority of instances republication not only means rescue from undeserved oblivion, but the preservation of valuable indications of the prevalent modes of thought and practices of our forefathers.

The fine edition of Scheidt's "Tabulatura Nova" now under review is a remarkable example of these facts. The work was originally published as a whole in Hamburg in 1624, when it marked the beginning of a new era in the treatment of the organ—*i.e.*, the banishment of the clumsy and insufficient so-called German tablature and the introduction of what may be termed the *virtuoso* element into organ playing combined with contrapuntal development. The work is in three parts, the last of which by its style and treatment of the pedal part will appeal most strongly to organists. The first two parts, indeed, are more in sympathy with the harpsichord than the organ. The *virtuoso* element predominates and many of the pieces are too secular in character for present church use. The third part, however, is entirely intended for employment in the sanctuary, and, amongst much that is indicative of the spirit which animated worship in the seventeenth century, includes examples of the music played according to the usages of the time between verses of the Magnificat and other portions of the service, which were sung or intoned unaccompanied by the choir or officiating priest. This part also contains Luther's version of the Creed with its melody in the Dorian mode, several hymns arranged to be played instead of sung, many of which would make impressive voluntaries. To the organist who takes an interest in the history of his instrument this music will appeal with especial significance when it is remembered that it was published more than sixty years before Johann Sebastian Bach was born.

Robert Schumann's Werke. Herausgegeben von Clara Schumann. Serie XIV. Supplement.

[Breitkopf and Härtel.]

This is an Appendix to Messrs. Breitkopf and Härtel's complete edition of Schumann's works. It includes several compositions which are now published for the first time—*e.g.*, the Andante and Variations for two pianofortes (Op. 46) in their original form—viz., as a Quintet for two pianofortes, two violoncellos, and horn in E flat—a unique combination! According to tradition, the arrangement for two pianofortes only was made at the request of the publisher to whom this Quintet was offered in the first instance. There are also the five Studies which were at first intended for the "Etudes Symphoniques" (Op. 13), but afterwards omitted from both of the editions published during Schumann's lifetime. Other novelties are a *Scherzo*, written as the second movement of the third Pianoforte Sonata (Op. 14), and a *Presto Passionato* originally meant for the *Finale* of the second Sonata (Op. 22). Further, the volume contains three songs and a duet, and the final piece is Schumann's last musical thought—viz., a Thema composed on February 7, 1854, three weeks before his attempted suicide. Five variations which the unfortunate composer wrote on this theme are not to be given to the world. No less an artist than Johannes Brahms is the editor of this interesting volume. In the short preface which he has written for it he makes touching reference to the said Thema and its author: "It seems to speak to us as if it were the kind greeting of a departing spirit, and we think with veneration and emotion of the glorious man and artist." How it appealed to Brahms we know from the beautiful variations for Pianoforte Duet (Op. 23) which he wrote upon it, and dedicated to Schumann's daughter, Julie.

Organ Arrangements. Edited by George C. Martin. Nos. 17 and 18. [Novello, Ewer and Co.]

The first of these transcriptions consists of Corelli's Concerto Grosso in C (No. 10), a work that lends itself very well to organ treatment, the vigorous character of the music being unalloyed by frivolous ornamentation. Each of the movements is suitable as a church voluntary. The arranger is Mr. A. B. Plant, while Mr. James Shaw is responsible for No. 18, a Passecaille in B minor, by Couperin. This is an extremely piquant and generally effective piece of moderate difficulty, and ought to please a wide circle alike of performers and listeners. Dr. Martin may be urged to continue his labours in unearthing buried treasures of the seventeenth and early eighteenth centuries.

Songs from Shakespeare. Edited by Professor Bridge. [Novello, Ewer and Co.]

This interesting collection consists of the earliest known settings of some of Shakespeare's most beautiful lyrics, which served as musical illustrations to the editor's recent lectures on the music of Shakespeare at Gresham College. The handy little volume contains two settings each of "O, mistress mine," "O willo, willo," "Full fathom five," and "Where the bee sucks," and single settings of "It was a lover and his lass," "Take, O take," and "Come unto these yellow sands," the composers being Thomas Morley, W. Byrd, J. Wilson, R. Johnson, J. Banister, and P. Humfrey. A brief preface supplies antiquarian information concerning the various songs, most of which possess a musical value and charm that should ensure their speedy addition to the repertory of every cultured vocalist as well as to the library of all Shakespearian devotees.

Awake, put on thy strength. Anthem. By F. R. Greenish, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

This anthem was composed for the annual Festival of the Haverfordwest District Musical Association last year, and is selected to be sung with orchestral accompaniment at the annual Choral Festival at Longwood Parish Church, Huddersfield, during the present year. It therefore comes to us with good credentials, which it may be said at once are well deserved. The opening chorus is bright and straightforward, and is followed by a chorale, the words, "O that birth for ever blessed," being reprinted by permission from "Hymns Ancient and Modern." A brief tenor solo and chorus in a somewhat quiet vein lead to the final chorus, which, commencing fugally, works into another hymn, "O ye heights of Heaven, adore Him," with which the anthem concludes in imposing fashion.

MUSIC IN BELFAST.

(From our own Correspondent.)

A Concert of unusual excellence was given by the Philharmonic Society in the Ulster Hall on the 1st ult., when the Society closed its season with a very fine performance of Mendelssohn's Oratorio "St. Paul." The local orchestra was considerably strengthened with players from Sir Charles Hallé's and other bands across the Channel, and the chorus represented the full vocal strength of the Society. The soloists engaged were Miss Medora Henson (soprano), Mr. J. Leyland (tenor), and Mr. Andrew Black (bass), the alto being taken by a member of the Society. All the beautiful effects of this delightful composition were brought out, under the direction of Mr. F. Koeller, the Society's talented Conductor, to whom the credit is due of having given the finest performance of this work yet heard in the city. Mr. Andrew Black created a great impression by his artistic singing, and Miss Henson and Mr. Leyland were fully equal to their respective parts.

On the 7th ult. an exceedingly interesting Concert was given in the Ulster Hall in aid of the "Institute of Journalists' Orphan Fund." The building was crowded to excess, and the financial results must be equal to the most sanguine anticipations of the promoters. The Concert, which was entirely miscellaneous, was contributed to by Mdlle. Noemi Lorenzi, who made a most favourable impression; Miss Elsner, whose singing also gave much pleasure; Mr. Edwin Rennie, who always pleases a Belfast audience; Mr. W. Franklin, from Mr. Valentine Smith's Opera Company, who is a great and deserved favourite here; Mr. W. Hillier, tenor; and Miss L. J. A. McLean, contralto. Among the instrumentalists were Herr Theodore Werner, solo violinist; Mr. Lawrence Walker, solo pianoforte, and the band of the Yorkshire Regiment. Herr Louis Werner and Mr. Thomas Picton acted as accompanists.

The Belfast Orchestral Society gave its third and last Concert on the 15th ult., under the conductorship of Mr. Thomas H. Crowe; and Mr. G. C. Ferguson gave his annual Concert of Irish music, on the 16th ult., in the Ulster Hall, assisted by Miss Elsie Connolly, Madame Julia Ryan, Mr. Edwin Rennie, and Mr. F. Smith.

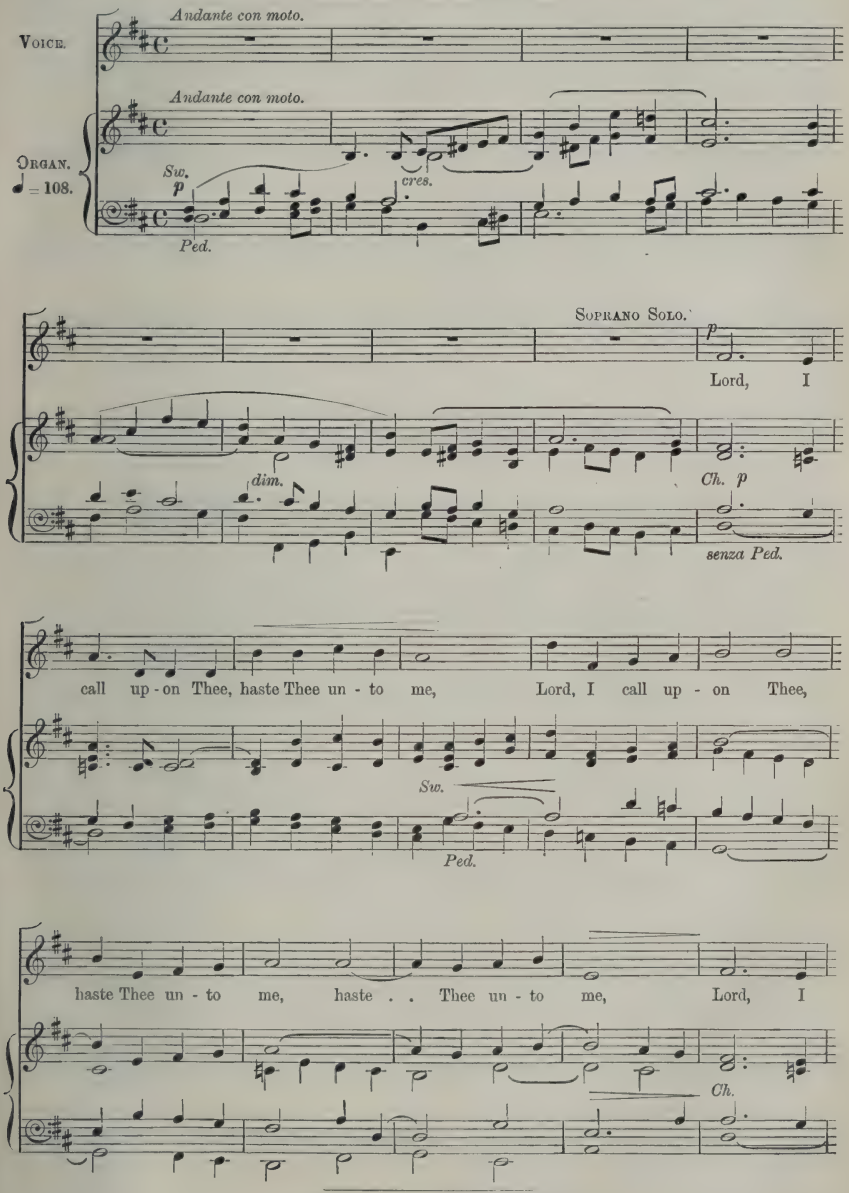
Lord, I call upon Thee.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Ps. cxli. 1, 2; cxlv. 17—19.

Composed by Arnold D. Culley, F.C.O., A.R.C.M.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.



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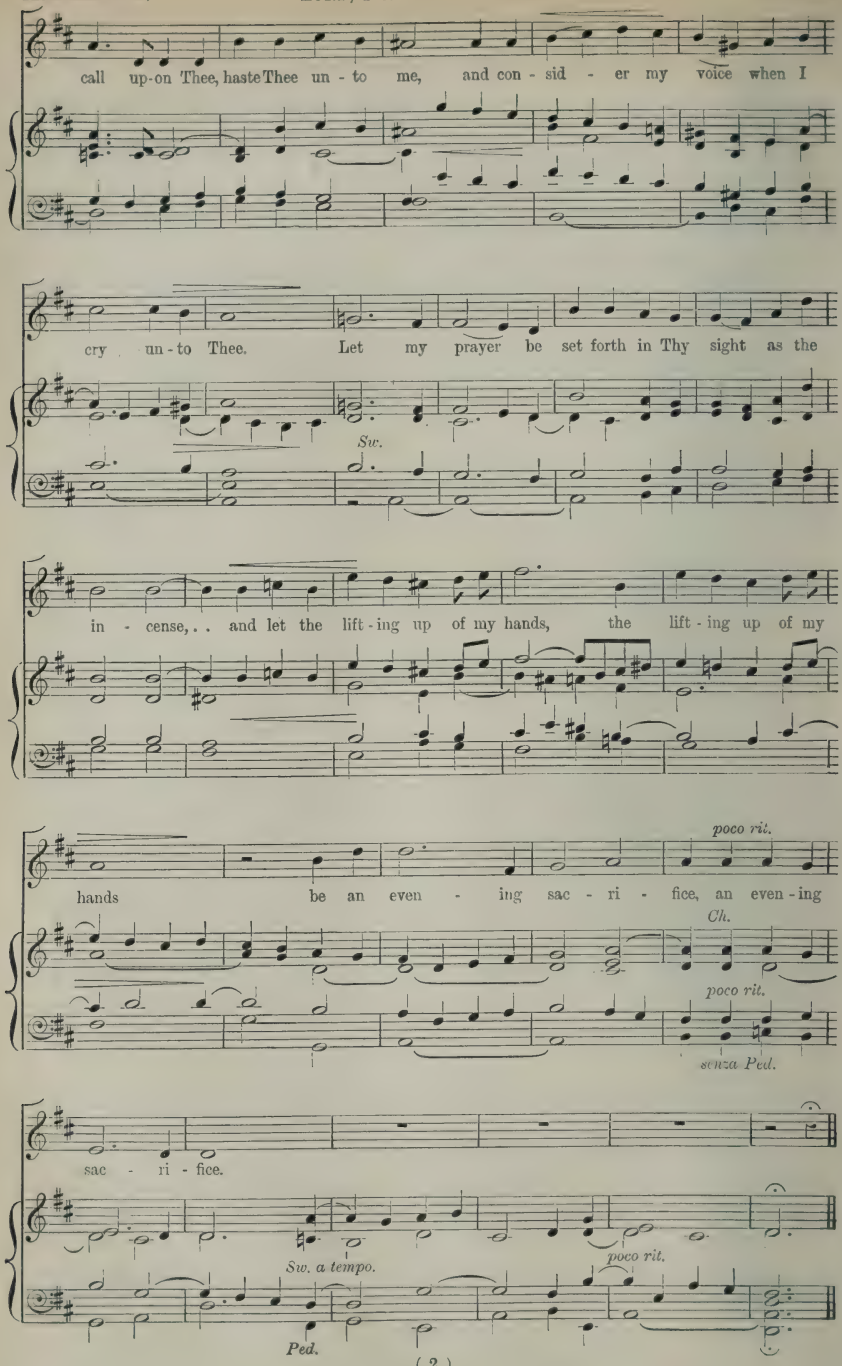
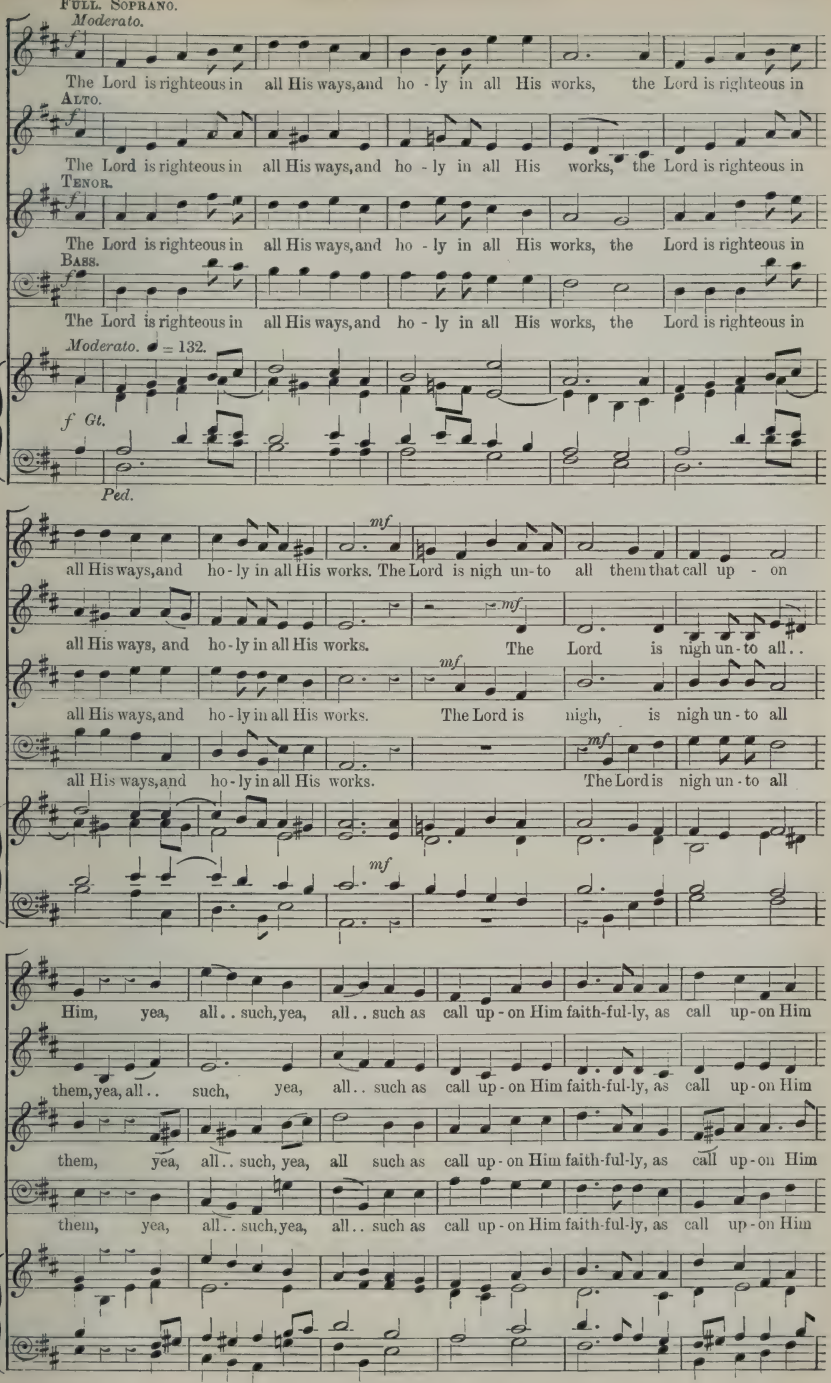
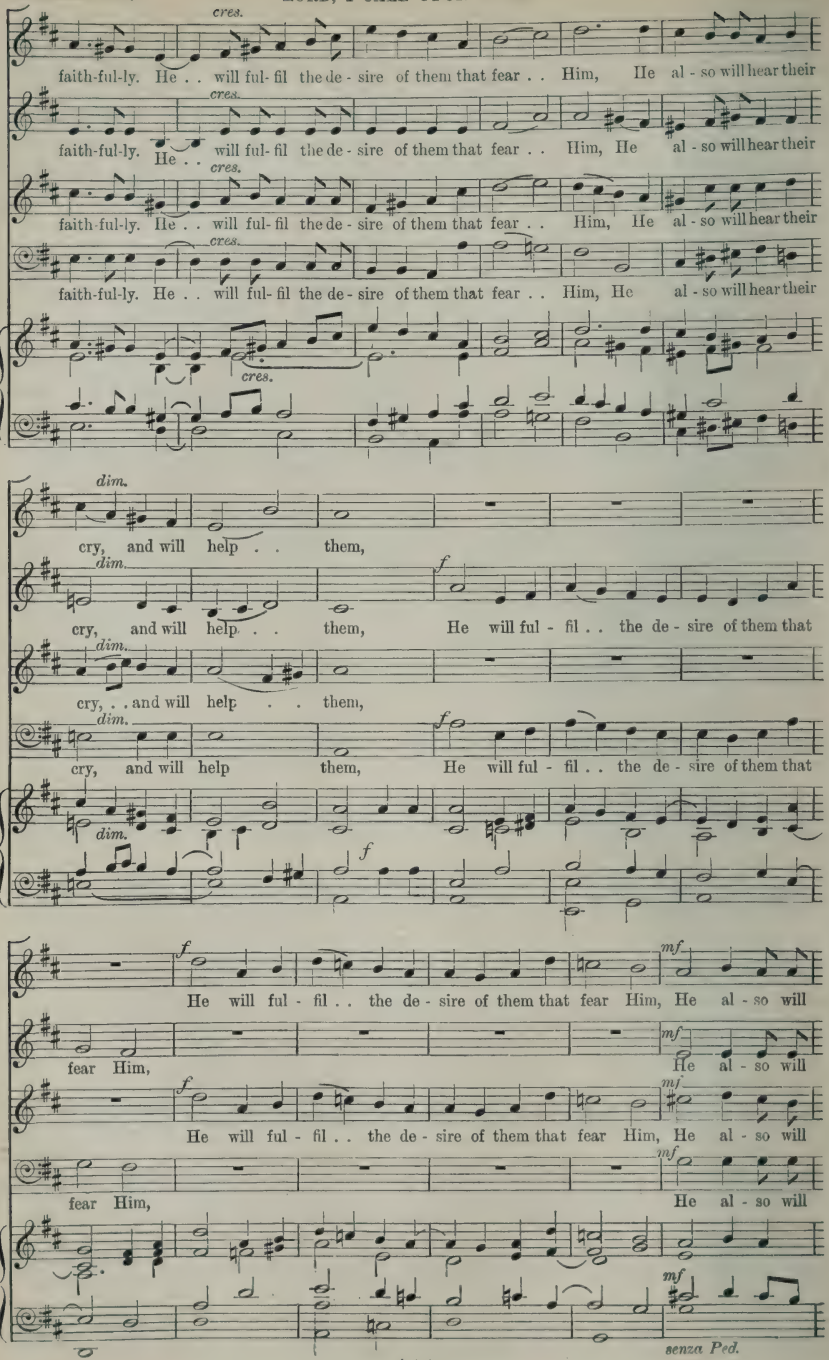

call up-on Thee, haste Thee un - to me, and con - sid - er my voice when I
cry un-to Thee. Let my prayer be set forth in Thy sight as the
Sw.
in - cense, . . and let the lift - ing up of my hands, the lift - ing up of my
poco rit.
hands be an even - ing sac - ri - fice, an even - ing
Ch.
poco rit.
senza Ped.
sac - ri - fice.
Sw. a tempo.
poco rit.
Ped.


Full. Soprano.
Moderato.
The Lord is righteous in all His ways, and ho - ly in all His works, the Lord is righteous in
Alto.
The Lord is righteous in all His ways, and ho - ly in all His works, the Lord is righteous in
Tenor.
The Lord is righteous in all His ways, and ho - ly in all His works, the Lord is righteous in
Bass.
The Lord is righteous in all His ways, and ho - ly in all His works, the Lord is righteous in
Moderato. ♩ = 132.
f Gt.
Ped.
all His ways, and ho - ly in all His works. The Lord is nigh un - to all them that call up - on
mf
all His ways, and ho - ly in all His works. The Lord is nigh un - to all . .
all His ways, and ho - ly in all His works. The Lord is nigh, is nigh un - to all
all His ways, and ho - ly in all His works. The Lord is nigh un - to all
Him, yea, all . . such, yea, all . . such as call up - on Him faith-ful-ly, as call up - on Him
them, yea, all . . such, yea, all . . such as call up - on Him faith-ful-ly, as call up - on Him
them, yea, all . . such, yea, all such as call up - on Him faith-ful-ly, as call up - on Him
them, yea, all . . such, yea, all . . such as call up - on Him faith-ful-ly, as call up - on Him


cres.
faith-ful-ly. He . . will ful- fil the de - sire of them that fear . . Him, He al - so will hear their
faith-ful-ly. He . . will ful- fil the de - sire of them that fear . . Him, He al - so will hear their
faith-ful-ly. He . . will ful- fil the de - sire of them that fear . . Him, He al - so will hear their
faith-ful-ly. He . . will ful- fil the de - sire of them that fear . . Him, He al - so will hear their
dim.
cry, and will help . . them,
cry, and will help . . them, He will ful - fil . . the de - sire of them that
cry, . . and will help . . them,
cry, and will help them, He will ful - fil . . the de - sire of them that
He will ful - fil . . the de - sire of them that fear Him, He al - so will
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He will ful - fil . . the de - sire of them that fear Him, He al - so will
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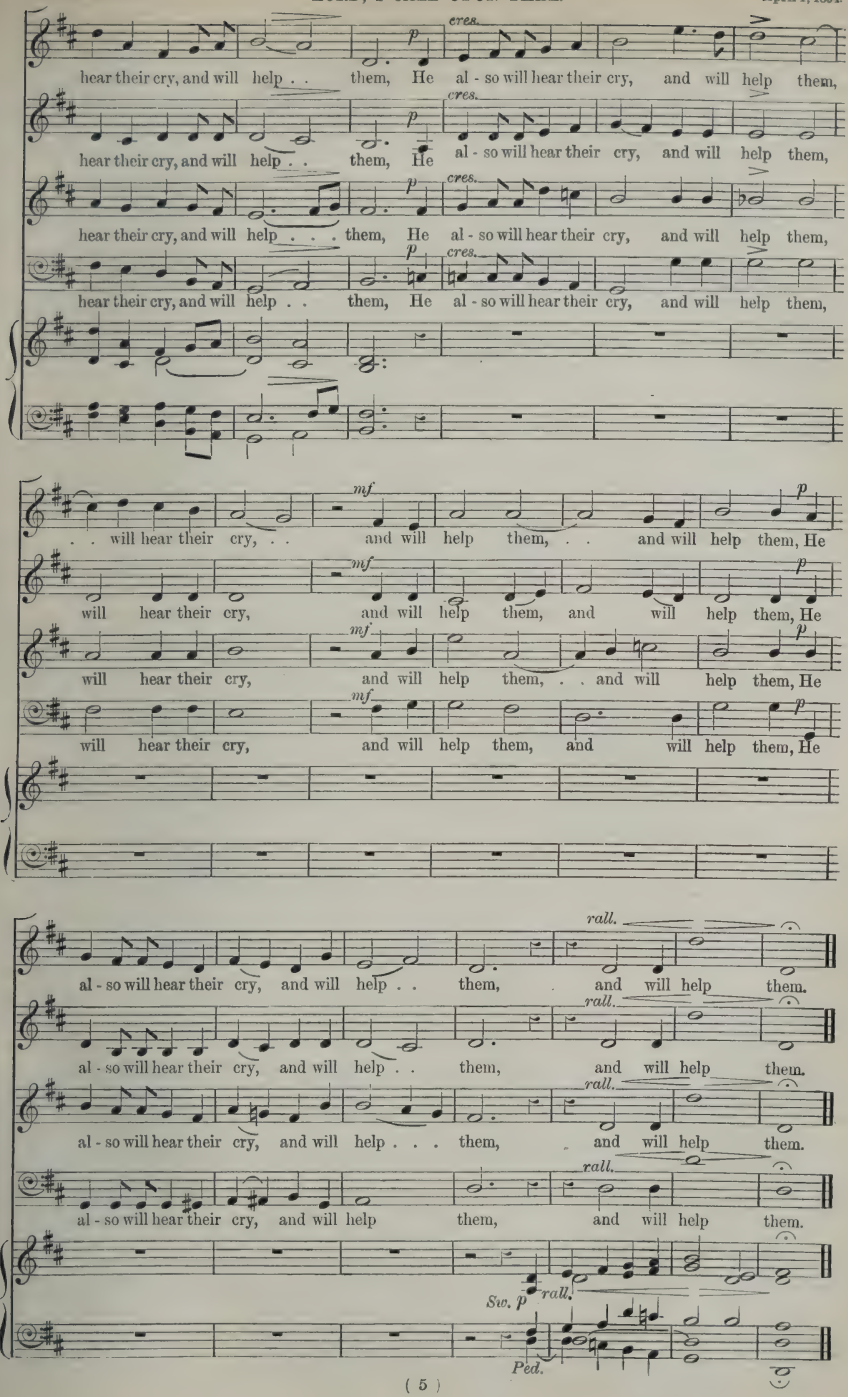
senza Ped.


hear their cry, and will help . . them, He al - so will hear their cry, and will help them,
hear their cry, and will help . . them, He al - so will hear their cry, and will help them,
hear their cry, and will help . . . them, He al - so will hear their cry, and will help them,
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p
. . will hear their cry, . . and will help them, . . and will help them, He
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FRANKLIN TAYLOR.

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MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

During the past month several musical events of exceptional interest have taken place. Unfortunately, we were debarred, for reasons well known, from the promised enjoyment of Dr. Parry's "Hypatia" music—which the composer was to have conducted in person—at Mr. Stockley's Concert of February 22. At this Concert Mr. Leonard Borwick made his appearance for the first time here. His performance of Beethoven's Concerto in E flat ("The Emperor") was a truly masterly and perfect one; in his playing modern development of style seems happily combined with the true classic spirit. Mr. Borwick also gave some short pieces by Mendelssohn, Schumann, and Liszt, at the close receiving a veritable ovation from his delighted audience. The band (considerably enlarged on this occasion) performed, for its chief numbers: Beethoven's C minor Symphony, a set of Chromatic Waltzes by Cyril Kistler, and Wagner's "Walkürenritt." The rendering of the Symphony was irreproachable—never, indeed, have we heard Mr. Stockley's orchestra play better than on this occasion. It speaks much for the musical resources of this city that eight horn players, not to speak of strengthened flute, oboe, bassoon, and trombone parts, can be had at call for Wagnerian requirements, without any need of outside assistance. We can but regret, however, the threatened extinction altogether of the trumpet; in a little time, we fear, the trumpet will, for concert purposes, be as obsolete as, say, the serpent or the basset horn. It is a great pity: can nothing be done? Miss Hilda Wilson was the vocalist on this occasion.

Messrs. Harrison, according to their custom, engaged Sir Charles Hallé's band for the final Concert of their season, on the 5th ult. The orchestral works performed were: Dvorák's Symphony (No. 4) in G, Beethoven's Festival Overture, Wagner's "Rienzi" Overture, and Massenet's "Fête Bohême." The Town Hall was filled from top to bottom, and the audience was an exceedingly enthusiastic one. Certain amateurs have since been ventilating their emotions in the columns of the local papers. They would have such an orchestra established here as a permanent institution—if Manchester can afford to sustain such, why not Birmingham? &c. It is to be regretted, however, that some of these writers in their zeal overlook Mr. Stockley's admirable efforts altogether. It is not players that are wanting here, but patronage of a sustained and proper sort. Lady Hallé played in Spohr's "Dramatic" Concerto (violin) and produced some Irish pieces by Professor Stanford; while Sir Charles himself appeared as pianist in Chopin's Impromptu in F sharp minor and Liszt's "Waldesrauschen." Madame Alice Gomez and Mr. Edward Lloyd, as vocalists, put the finishing touches to a brilliant programme.

Miss Adelina de Lara gave a Recital at the Masonic Hall on the 1st ult. Two Romances of Schumann (Op. 28), the Ballade in G minor of Chopin, and some miscellaneous pieces by Tschaikowsky, Mendelssohn, Paderewski, and Rubinstein were Miss de Lara's solos. She also took part with Mr. Edward Howell (violoncello) in Mendelssohn's Variations in D minor (Op. 17) and in Brahms's Sonata in E minor (Op. 38). Miss de Lara was well supported by her Birmingham friends.

The Birmingham String Quartet gave the fourth Concert of its series on February 27. Mr. W. H. Henley, as on previous occasions, was leader of the party; the solo pianist was Mrs. Richardson; the vocalist, Miss Edith Ryland. Some novelties were introduced, notably a very tuneful if not profound Quartet (in G, Op. 79) for strings, by Antonio Bazzini; and a Sonata for violoncello (in F) by Marcello—very cleverly rendered by Mr. A. J. Priestley. Miss Ryland pleased greatly in some melodious little songs of Hans Sitt and Rubinstein. Very good attendances at these Concerts seem to augur well for the future of this young and very enterprising Society.

Mr. Turner completed his opera season—a phenomenal record of eleven weeks—on the 10th ult., at the Grand Theatre, with a performance of "La Sonnambula," followed by Dibdin's "Waterman." Mr. Turner, as the genial and ever-welcome *Tom Tug* in the latter piece, more than satisfied his many admirers. There was a remarkably full house. We must not forget to report a commendable production of "Fidelio" by Mr. Turner's company since last writing.

An Amateur Operatic Society, under the conductorship of Mr. F. W. Beard, after long and careful preparation, gave four performances of "Faust" at the Theatre Royal, on the 7-10th ult. Different performers appeared on alternate nights, the *Marguerites* being Miss Nellie Gosnell and Miss Nellie Brown. The performances altogether were very creditable; certainly no expense was spared in the matter of dress and general "getting-up," while artists and audiences appeared equally enthusiastic.

The Amateur Orchestral Society presided over by Mr. Halford has given a performance of the "Elijah." Mr. Halliley, at his popular Saturday Concerts, has again drawn good audiences; Signor Alsepti, the clever (blind) performer upon the concertina, and Mr. Hopkins, with his "silver bells," once more coming at his judicious call. We must not overlook, in conclusion, the production (upon the 10th ult.) of a new cantata, "The Crusader," by Mr. Thomas Facer, whose work, though of the *facile* sort, is remarkably melodious and attractive. Mr. Facer is a Tonic Sol-fa teacher under our School Board, and is well experienced in the writing of choral works intended for the exercise and pleasure of the "growing" public.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The annual Concert of the Society of Bristol Gleemen, which took place on the 7th ult., was the chief musical event of the month. The novelties, so far as the Society is concerned, were Abt's "Come, fisher-boat, come," Stehle's "Polish Patriotic Song," and Otto's "Come, O gentle night," which, although more or less difficult, were praiseworthily interpreted and met with marked favour. The soloists of the evening were Mr. C. Gregory, Mr. J. W. Davey, and Mr. W. H. Wickes, who sang with discrimination and taste, and whose efforts were rewarded by hearty approval. Mr. W. J. Kidner, the Conductor, and the Society are to be congratulated on the success of the Concert.

At Redcliffe Church, on February 27, a new Passion Cantata, "The Man of Sorrows," from the pen of Dr. C. W. Pearce, was sung, under the direction of the author. The work follows the lines of the "Crucifixion," the story being set forth by solos and choruses, hymns being introduced for congregational use. Master Hicken and Mr. J. H. Ward were the soloists, and Mr. J. W. Lawson presided at the organ. On the evening of the 13th ult. Stainer's "Crucifixion" was repeated at Redcliffe Church, where it has been frequently done.

Mr. George Riseley, in distributing, on February 20, the prizes and certificates won by the students of the Kingswood College of Music, referred with gratification to the establishment of an Orchestral Class in connection with the College, and expressed the hope that the study of bowed and wind instruments might spread and that permanent local orchestras might be a thing of the near future.

Master Cyril Tyler, the boy soprano, was the chief attraction at the ballad and instrumental Concert given at the Victoria Rooms, on the 1st ult.

The last of the series of Concerts organised by Messrs. Harrison took place at Colston Hall on the 19th ult., and was an artistic success.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The mixture of extreme piety and of narrow-mindedness which so characterises us sometimes leads to situations savouring somewhat of impiety. Palestrina's "Missa Papæ Marcelli" is surely the most profoundly ideal of sacred music. It was composed a century and a half before Protestantism had been dreamed of, for the services of a church which was Catholic in the widest sense. It was on this occasion undertaken for the first time in Scotland by the most lavishly endowed choir in Edinburgh, in tercentenary memory of the great composer, and yet St. George's Choir was banished from the noble dome, and it was even forbidden to hold its practices in sacred precincts so long as its attention was taken up with a work branded by the

"Mass" (a word abhorred of all the descendants of the mythical Jenny Geddes) and associated with the name of an actual Pope. And so the congregation saved their temple from pollution and went to the Music Hall to see the choir in evening dress, and amid the blaze of gas and the secular atmosphere of an ordinary concert-room vigorously to applaud such music as Pius said St. John must have heard in his vision, and such profoundly moving thoughts as the "Et Incarnatus" or the "Agnus Dei."

While fulfilling only a manifest duty in this protest we must not forget to express our thanks and praise to Mr. Hartley, who was at such pains to compass a worthy rendering of the monumental work. In spite of the unsuitable environment the work made a very deep impression on a large audience. Other numbers were Mendelssohn's "Judge me, O God," Gounod's "Come unto Him," and Sterndale Bennett's "O that I knew," in all of which the unaccompanied choir showed equal care and attained similar success.

Ere this is published Mr. Henschel's first campaign will have come to an end. It has been in every sense a triumph, and it is pleasant to hear that the amalgamation of the rival schemes will next season remove all opposition. Mr. Henschel has enjoyed advantages which no predecessor in Scotland ever enjoyed, a long season and unlimited rehearsal being the chief of these; and in consequence the Scottish Orchestra has reached a point of perfection, in breadth of style, unanimity of sentiment, and fineness of *nuance*, to which all have borne testimony.

At the ninth Concert, on the 12th ult., Mozart's immortal G minor Symphony received an almost ideal interpretation and Miss E. M. Smyth's "Anthony and Cleopatra" Overture received a fully worthy interpretation. Mr. Francis Gibson, a local pianist, was recalled for his rendering of a not too interesting Concerto by Hiller, and Mrs. Henschel added to her great popularity by her extremely artistic singing of Liszt's "Lorelei" and songs by Schubert and Kahn.

The Edinburgh Choral Union showed the results of Mr. Collinson's careful training in "Samson," on the 5th ult. A large audience gathered in the Music Hall to hear the ever interesting work. With the exception of a little want of proportion in the alto part, the chorus was in excellent form and sang with great spirit and abundant effect. Madame Dews was loudly cheered for her expressive rendering of the contralto music. The other soloists were only moderately successful, and a very unequal orchestra, professional and amateur, did but scanty justice to the accompaniments.

The time-honoured annual Chamber Concert of the Philosophical Institution attracted a good audience to hear Dr. Joachim, Signor Piatti, and Miss Fanny Davies in a delightful programme. Miss Louise Phillips was the vocalist and at once established herself in the good graces of the audience.

The Literary Institute Hall was very well filled when Mr. Moonie's Male Voice Choir gave its annual Concert. Mr. Moonie has produced "The Desert" on more than one previous occasion, so that the choir is thoroughly familiar with the delightful cantata and the performance was proportionately successful. Markull's effective cantata "Roland's Horn" was the other choral work, and was also very well sung. A small but efficient orchestra, under Mr. Dambmann, accompanied.

The Stirling Choral Society gave a successful performance of Gounod's "Mors et Vita" on the 6th ult., and much credit is due to Dr. Allum, the Conductor, and the Executive of the Society, for placing this fine work before their audience in so worthy a manner. The orchestra and chorus numbered 150, their work calling for high commendation. The soloists were Mrs. Haden, Miss Meredyth Elliott, Mr. E. Branscombe, and Mr. Andrew Black. Mr. Scott Hunter presided at the organ.

MUSIC IN GLASGOW.

(From our own Correspondent.)

At the closing Concert of the Glasgow Choral Union, on the 1st ult., Dr. Joachim, Mr. Piatti, and Miss Fanny Davies once more charmed their countless admirers hereabouts, and with a programme which contained many good things—albeit a stronger bill of fare might easily enough have been provided. Everybody, however, listens with delight to Dr. Joachim's incomparable playing of Bach's "Chaconne," has full sympathy with Mr. Piatti's reverent care of "Kol Nidrei," and, as regards the Schumann and Beethoven Trios, only one opinion found currency amongst the audience—that of perfect satisfaction with the *ensemble*. The vocalist was Miss Louise Phillips, a new-comer, who soon made many friends by reason of her excellent voice and cultured style.

The Scottish Orchestra Company has had the field to itself during the past month, but the musical public were, we dare say, more concerned with the rumours current from time to time regarding an amalgamation of the Glasgow Choral Union and the organisation just named. Everybody was in "touch" with a coalition which would be honourable to both parties, the negotiations were of an exceedingly harmonious nature, and at length a solution of several difficult enough problems was happily discovered. It is not needful to enter into details, except to say that Mr. August Manns will have charge of the orchestra for a limited period during next season, the larger portion of the work falling, however, to Mr. Henschel, who proposes to occasionally take his men to London in connection with his Symphony Concerts. It was also decided to have a joint Concert on the 29th ult., and for which Beethoven's Choral Symphony was placed in rehearsal. The Concerts given by the Company last month were hardly of uniform excellence, and the programme maker was not, truth to tell, always at his best. Nevertheless some admirable work was accomplished by Mr. Henschel and his band, and amongst the novelties we had Miss E. M. Smyth's highly-promising Overture to "Antony and Cleopatra." Miss Ilona Eibenschütz came North to play in Beethoven's E flat Concerto (No. 5), but the work is somewhat beyond the powers of this rising young pianist. A Wagner programme, arranged in chronological order, drew a large audience to the Popular Concert on the 10th ult. Five movements from Rubinstein's "Ocean" Symphony were given on the 17th ult., and at the twelfth Classical Orchestral Concert Lady Hallé was heard in Dr. A. C. Mackenzie's beautiful "Highland Ballad" for violin and orchestra, the programme otherwise containing Mendelssohn's "Scotch" Symphony and Mr. MacCunn's Overture "Land of the Mountain and the Flood." At the fifth Chamber Concert of the series, Brahms's B flat major Quartet (Op. 67) had a very fine interpretation at the hands of Mr. Sons and his trusted coadjutors, and the leader of the party excelled in his solo from Bach's Sonata in E.

Much interest centred in the seven performances of Gounod's "Mirella," which were brought to a close on the evening of the 3rd ult. The opera was produced under the auspices of the Glasgow Athenæum School of Music. There were no fewer than three casts, the fine band and chorus numbered seventy performers, and the stage management and scenic adjuncts were singularly good. On each occasion the audiences drawn to the beautiful concert-room in Buchanan Street were large, and so great was the success of the "Pastoral" that it will in all probability be revived next autumn. The Principal of the School, Mr. Allan Macbeth, conducted, and again showed the excellence of the material under his direction. A few nights later on, opera was also to the fore at the Athenæum, where the Orpheus Club, conducted by Mr. James Barr, gave three highly meritorious performances of the "Pirates of Penzance" to crowded houses. Good work has, moreover, been accomplished during the past month by some of our smaller choral societies, and in this respect it is pleasing to record the continued popularity of Mr. A. R. Gaul's cantatas. On the 1st ult., for example, the Pollokshields United Presbyterian Church Choir gave, successfully, the Birmingham composer's "Israel in the Wilderness"; the fluent choral writing in "Una" was in the safe charge of the Greenhead United Presbyterian Church Choir on the evening of the 7th ult.; and another of Mr. Gaul's works, "The Ten Virgins," had the place of honour in the programme of the Woodside Church Musical Association. The performance of the last-named cantata was also decidedly good. It may, by the way, be of interest to note that "Una" is under rehearsal by the

Glasgow Academy Choir. The Kyrle Choir has invariably something of import to say for itself, and at the annual Concert, on the 12th ult., a large and influential audience enjoyed an artistic performance of Gounod's "De Profundis" and selections of an unusually high order. There was also some remarkably good music at the "At Home" given on the 9th ult. by the West of Scotland section of the Incorporated Society of Musicians. Dr. A. L. Peace delivered a short address, and acquitted himself admirably as chairman. Anderton's "Wreck of the Hesperus" formed the leading feature in the programme of the Pollokshields Philharmonic Society on the evening of the 13th ult., a cantata to which every justice was done by Mr. John Cullen's well balanced choir; and the Kelvinside Free Church Choristers must also be felicitated on their performance of Stainer's "The Crucifixion"—another signally favourite work in the Glasgow district—on the 19th ult.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Two Concerts have been given by the Philharmonic Society since the last summary of local news was written. At the first of these, on February 27, Liszt's "Legend of St. Elizabeth" was performed, and at the other, on the 13th ult., a miscellaneous programme was given. The Oratorio named above is the only really important work given this half-session by the premier Society, and there seems to be a concensus of opinion in regard to the waste of choral ability at each of the other five Concerts, where for the most part brief pieces of only secondary importance have been allotted to the choristers. The one work, however, served to maintain its credit, a very excellent reading of the Hungarian writer's music being accorded. In all respects the "Legend of St. Elizabeth," which is especially adapted to societies of large resources, received a thoroughly adequate interpretation under Sir Charles Hallé. The veteran conductor lent distinction to the second Concert of the two named in the present notice by contributing to an otherwise not particularly high-class programme a very fine reading of Beethoven's C minor Concerto. The Musical Society gave, on the 6th ult., at St. George's Hall, a performance of Mendelssohn's "Elijah," under Mr. D. O. Parry; but the effort was hardly of equal merit to previous performances by the same body of choristers, while, as to some extent shadowed forth herein a month ago, the band proved unequal to the music of the greatest of modern Oratorios. Gounod's "Redemption" was the work selected for this year's special Lenten musical services at the pro-Cathedral, and highly creditable performances resulted. Mr. Burstall, who was at the organ, had arranged that his accompaniments should be augmented by brass instruments, tympani, and harp, and while the vivid orchestral colour of Gounod's score was of necessity found wanting, a generally excellent hearing was accorded of the famous Birmingham Oratorio.

Having chronicled such a trilogy of important events, there is unfortunately but little more to be said of choral Liverpool. As stated herein over and over again, instrumental music seems always to take the lead in the second city. At the last Concert of the Sunday Society, on the 5th ult., in St. George's Hall, in addition to the regular orchestra, the services of a large military band and the grand organ were requisitioned, and a couple of thousand would-be auditors are reported to have been crowded out. The fourth Concert of the Orchestral Society took place on the 3rd ult., at the City Hall, selections from Raff's G minor Symphony and a large amount of other high-class music attracting a very large audience. Too late for present notice, Mr. E. Goossens announced a specially good programme for the 27th ult. The Societa Armonica gave a Concert on the 16th ult., and the Wirral Orchestral Society has been in evidence at Birkenhead.

On the same side of the Mersey Gade's "Crusaders" and "Spring's Message" were given by the Wallasey Musical Society, on the 12th ult., under Mr. W. I. Argent, with band and chorus of 150 performers. The same very fine cantata—the one first-named—has been in hand at Waterloo, where Mr. Appleyard conducts the leading local society; and at Birkenhead itself this gentleman has Mozart's "Requiem" in hand with the St. Cecilia Society. At Rock Ferry, Mendelssohn's "Elijah" has been given by Mr. Pemberton's Society, with small orchestra and Mustel organ accompaniment.

The recent resignation of Mr. W. T. Best, who it may be remarked has been granted a pension of £240 by the Corporation, still exercises the minds of many people, and all sorts of suggestions have been made as to his successor. One idea submitted to the committee dealing with the matter embraces the appointment of a Musical Director, who would also be the recognised Corporation Organist for public functions and the like, and who would conduct certain of the regular weekly Recitals. The chief feature of such a scheme, however, lies in the fact that, were it adopted, all the leading organists of the district would be laid under contribution, and a friendly spirit of emulation would be set up, while a continual change of musical thought would be secured. Nothing will, however, probably be settled for some little time to come at least.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The musical season is ending here rather spiritedly. Not for many years, before the 15th ult., have we had a performance of Handel's great masterpiece "Israel in Egypt," and though the rendering could not be said to have been by any means perfect, still the dignity of the choral portion was very impressive, and some inadequacy in the solos did not so much matter. Somehow the mass of orchestral sound seemed insufficient, and the two sections of the choir could not, in the Free Trade Hall, be stationed far enough apart to make the responsive phrases thoroughly effective; but they showed how vigorously Mr. Wilson had prepared them. A fortnight before a still greater audience assembled for the annual presentation of the "Elijah," and was rewarded by a rendering much more replete with point and vivified with greater spirit. Mr. Santley managed his voice carefully, reserving force for the two more important songs without depriving the minor portions of the *Prophet's* part of their charm of earnestness and passion. The intermediate Concert—the last of the orchestral evenings—was, in every respect, a success. A crowded house, a perfect rendering of Beethoven's Symphony (No. 4, in B flat), Dr. Joachim's playing of his "Hungarian" Concerto, and, in combination with Lady Hallé, of Spohr's Duet in D, sufficed to make a most attractive programme, which Miss Thudichum enlivened by some extremely artistic singing. She has been here several times this season, and is steadily winning her way. If she would not, sometimes, unduly force a voice which is quite strong enough for the largest room, and of far too good a quality to be recklessly treated, she would disarm the critic. Sir Charles Hallé's thirty-seventh season has thus passed by, not without vicissitudes in its earlier part, but with a brilliant ending.

Mr. Pyne's Saturday Evening Organ Recitals at the Town Hall still retain a popularity, the more remarkable when contrasted with the apparent difficulty in other towns of keeping alive an interest in such serious music. The Concerts of Mr. Cross and of Mr. Barrett compete for the patronage of the lovers of lighter works. The friends of Mr. G. W. Lane also assembled by thousands on the 10th ult., to reward him for his exertions on behalf of his Philharmonic Choir during the winter months.

At the Concert Hall, Miss Wakefield gave an interesting Lecture-recital illustrative of Schumann's songs, &c. There was much to charm, as there always is about Miss Wakefield's work; but perhaps the claims she made on behalf of her hero were rather greater than could readily be granted. A few evenings later, on the 12th ult., the attendance at the last of Mr. Willy Hess's Chamber Concerts showed the hold which the meetings are obtaining. During the short season the gatherings have grown larger and far more enthusiastic, until it becomes a question of practical politics whether, as the real lovers of music are, in the Concert Hall as in the larger Free Trade Hall, found almost exclusively in the gallery, it would not be wise to throw the whole room open at popular prices, and to get rid of the handful of chilly people who condescend to give

a kind of semi-fashionable patronage to the sparsely occupied reserved seats, and discuss their domestic arrangements during the performance. The quartet playing of Messrs. Hess, Briggs, Spielman, and Fuchs in Beethoven's No. 2 of Op. 59 was perfect; and if, with the aid of Mr. Leonard Borwick, the Quintet (Op. 34) of Brahms pleased less, the fault certainly was not with the executants. For his solo Mr. Borwick selected Schumann's "Carnaval."

A similarly gradual increase of interest has followed the series of Concerts given by Messrs. Harrison, of Birmingham; and the fourth proved that, with a really good all-round programme, no exorbitantly remunerated star is needed. Mr. Lloyd rather undervalued the musical feeling of the audience. He would, if possible, have been still more loudly applauded had he chosen songs of a somewhat higher standard. The Meister Glee Singers furnished quite enough of the lighter element; and the violin and pianoforte solos of Miss Nettie Carpenter and Miss Muriel Elliott were, evidently, not above the warm appreciation of the people.

I regret that a paragraph, somehow appended to my last letter, gave increased publicity to an erroneous report, which originated, I believe, with one of the most influential of the London daily papers. The application made for a charter for the newly established College of Music here—which has already obtained Royal sanction of the most decided kind—contains no petition for power to confer "degrees." That authority belongs to, and will shortly be exercised by the Victoria University, the *locale* of which institute is in its senior college, viz.—the Owens College of this city. It may be interesting to some of your readers to learn that the Owens College has been the first in this country to devise a lengthened course of instruction qualifying for graduation; and that the first batch of students is now approaching the close of the third, and final, year. Each session has brought an increasing number of students, and there is now no doubt of the firm establishment of a curriculum which is qualified to turn out musicians skilled in the modern practice as well as in the ancient lore of their art. The Owens College is liberally affording all aid to the Royal Manchester College of Music, and it is to be hoped and expected that the friendly co-operation of the two institutions may be crowned with success, and that musical education here may henceforth rest upon a firmer basis than heretofore.

Dr. Watson's selection of music for the last meeting of his Vocal Society, on the 21st ult., was admirable; the balance of tone was as good as ever, and the improvement of the choir under his guidance was maintained.

The Royal Carl Rosa Company, at the Theatre Royal, is a very welcome change after a prolonged season of pantomime. During the six weeks' campaign several novelties are promised, and the "Faust" of Berlioz and the "Rienzi" of Wagner have attracted crowded audiences. It was but natural that Sir Charles Hallé should be invited here, as in Liverpool, to conduct the first performance of a work which, in England, owes so much to his persistence.

Among the smaller undertakings the Chamber Concerts of Mr. Bauerkellen and of Mr. Haddock should be mentioned.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

At Longton Town Hall, on the 1st ult., Mr. F. A. Challinor, of Zion Chapel, presented his new cantata, entitled "Manhood's Springtime." The soloists were Miss Penn and Miss Walthall (of Hanley). Mr. J. Moss conducted a large choir and the work was most creditably performed.

The seventh and last of the present Meakin series of Popular Concerts was given at the Hanley Victoria Hall, on Monday, the 5th ult., and a large audience welcomed the artists. Miss Nelly Asher (*vice* Madame Emily Spada, indisposed), Miss Sarah Berry, Messrs. Henry Piercy, Charles Copland, Philip Cathie (violin), and Clement Locknane (pianoforte) formed the Concert-party.

The performance of "Solomon," on the 8th ult., by the Hanley Glee and Madrigal Society, created unusual interest in musical circles. The vigorous committee can be complimented upon the success of its efforts to introduce unknown works to the music-loving public of this industrial centre. A strong list of principals was first issued, but almost at the eleventh hour three out of the five had, through indisposition, to secure substitutes. The revised list, happily, was a strong one, and with one exception a worthy representation was given of the masterpieces. Madame Emily Squire, Miss Nellie Gosnell, Miss Jennie Rankin, Mr. James Leyland, and Mr. Shaw were the principals. The chorus, conducted by Mr. James Garner, was in excellent form and was heard to great advantage in the grand double choruses, "Shake the dome and pierce the sky" calling for special mention. A capable orchestra, under the leadership of Mr. Fred. Ward (of Birmingham), rendered valuable aid, while Mr. T. Johnson, at the organ, rendered efficient service. The crowded audience displayed a lively and intelligent interest in this, the first local presentation of "Solomon," many being in attendance for over five hours.

The choir of the Hanley Presbyterian Church repeated Dr. George F. Root's "Under the Palms," on the 13th ult., before a large audience. The object was to raise funds to carry out the structural alterations of the choir seats planned by their Conductor, Mr. J. A. McGregor. Misses Walthall and Bradbury, and Messrs. W. and H. Morrey gave the solos, and the augmented choir sang the stirring music with vigour and taste. Mr. F. Walker was the Organist, and Mr. J. A. McGregor the Conductor.

The united choirs of the Wesleyan Chapels of North Staffordshire (numbering 400 voices), under the leadership of Mr. G. Butler, sang a varied selection of Part-songs at the Victoria Hall, on the 15th ult.

On the 15th ult. news reached Stoke that Dr. J. G. U. West, Chairman of the Triennial Festival Committee, and one of the honorary secretaries of the Potteries Philharmonic Society, had died at Madeira within a few hours of his arrival there. The genial kind-hearted doctor was a great favourite in local musical circles, and his loss will be severely felt in the administrative work, where his musical enthusiasm found its chief outlet.

The Duke of Sutherland presided at the Triennial Festival Committee's Financial Meeting. A balance of £24 in hand is the result of the local efforts. The customary votes of thanks closed the proceedings.

Mr. E. Boote conducted at Providence Chapel, Cobridge, on the 19th ult., an operetta, entitled "Fairy Kindheart."

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The Philharmonic Choir was rewarded with a good audience on the 5th ult., when it gave a capital performance of Sullivan's "Prodigal Son." The recent change of policy, in occasionally performing oratorios or cantatas as a change from a continuous round of unaccompanied part-songs, &c., is apparently bringing good results, inasmuch as already, within twelve months, three works little known in Nottingham have been performed, and the public interest in the doings of this fine choir has increased. The principals on this occasion were Miss Maggie Davies, Miss Jessie Marshall-Ward, Mr. Harry Stubbs, and Mr. Dan Price. A full orchestra was engaged, and the performance of the Oratorio and the miscellaneous second part, under the direction of Mr. Marshall-Ward, left little to be desired.

On the 8th ult. Mr. William Allen gave his last Classical Concert for the season. The executants were Dr. Joachim, Herr Willy Hess, Mr. Rawdon Briggs, Herr Carl Fuchs, Mr. J. Holme, and Miss Cantelo. Bach's Double Violin Concerto in D minor was splendidly performed by Dr. Joachim, Herr Willy Hess, and Miss Cantelo; the latter also played Beethoven's Sonata Appassionata. Other pieces in the programme (which, despite its length, was eagerly listened to) were Brahms's Pianoforte Quartet in G minor (Op. 25) and Mendelssohn's Posthumous String Quintet in B flat (Op. 87). A large audience warmly greeted Dr. Joachim.

The Sacred Harmonic Society gave "St. Paul" on the 15th ult., the principals being Miss Medora Henson, Miss Meredyth Elliott, Mr. Piercy, and Mr. Watkin Mills. With a fine band, and the chorus of the Society under the direction of Mr. John Adcock, nothing but a good rendering could be expected; the principals contributing to the excellence of the performance. Rumours of the intentions of the Committee as to next season point to a continuance of their very conservative leanings to old or well-tried favourites, whether in oratorio or in the modern craze for operatic recitals. There is no prospect at all of the Society doing anything with its now splendid resources in the production of some of the fine works of the modern English school.

MUSIC IN OXFORD.

(From our own Correspondent.)

Mr. F. Cunningham Woods, the Organist of Exeter College, has been very much before the musical public of Oxford during the last term. At the beginning of it, the University Dramatic Society brought out some charming incidental music to "The Tempest," composed by him for its rather limited orchestral resources; and at the end (March 1) he made his first appearance as Conductor of the Choral and Philharmonic Society. Mendelssohn's "St. Paul," which was the work chosen for this occasion, is not exactly an easy thing on which to commence with a comparatively strange band and chorus; but the performance was a very good one, the main defect being some raggedness in the strings. Miss Maggie Davies, Miss Dora Barnard, Mr. Charles Chilley, and Mr. Norman Salmond were excellent in the solo parts, and the Society and its new Conductor are to be congratulated on the success that was achieved. One most hopeful sign of the growth of an artistic spirit here was that the large audience reserved their applause for the close of each part.

Mr. Farmer's Concerts at Balliol College have been resumed after an interval. Their chief features have been a programme of chamber music for wind instruments and a performance of Mr. Farmer's "Requiem" in memory of the late Master of the College. There was a large orchestra of excellent players, who had an opportunity of displaying their skill in Beethoven's Seventh Symphony.

The public Classical Concerts, thanks to Dr. Joachim, who played twice, have again been a financial success. Three of the series were given during the Lent Term: two chamber music programmes, which elicited a somewhat lukewarm interest, and an Orchestral Concert, the programme of which included Beethoven's Violin Concerto for Dr. Joachim. Such an attraction naturally drew a very large audience, and the Concert was in every respect the best ever given in this series.

Sir John Stainer's Lecture on "St. Paul" is dealt with elsewhere. On the 8th ult. the Rev. F. L. Cohen lectured (for the Professor) on "Traditional Synagogue Music." The lecturer proved most learned and interesting throughout; his theories as to the preservation of the traditional tunes by the Jews of Northern Europe and as to the true interpretation of the headings of the Psalms were especially striking. But certainly the most impressive portion of the programme was the illustrations that were sung by Mrs. Cohen. Not for many years has a singer with such a beautiful voice and admirable method been heard in Oxford, and the Synagogue melodies, as sung by her, will not readily fade from the memories of those who were fortunate enough to hear them.

Of ordinary Concerts it is impossible to give any account—they were innumerable. It must suffice to say that amongst the artists of distinction who have played or sung here during the eight weeks of term have been—Miss Evangeline Florence, Miss Fillunger, Mrs. Trust, the late Madame Patey, Miss Una Bruckshaw, Madame Bertha Moore, Miss Fanny Davies, Mr. Ben Davies, Mr. Watkin Mills, Herr Schönberger, Mr. Ludwig, Mr. Whitehouse, Mr. Frederick Dawson, Mr. Sauret, and the Meister Glee Singers. It can hardly be thought strange that many of these had to perform to an audience quite unworthy of their merits.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

The Lenten season brings musical matters to a standstill here, and there is very little to record this month.

Mr. Alfred Foley's new Society, which he has named the Salisbury Philharmonic Society, gave its first Concert on the 29th ult., too late for detailed notice. In addition to Mendelssohn's "Hear my Prayer," the programme included some good choral numbers, amongst them being the Bridal Chorus from Cowen's "Rose Maiden." The chorus numbered nearly a hundred, and there was a fairly complete orchestra led by Mr. Frank Bartlett. Miss Elsie Mackenzie, Miss Rica Wrightson, and Mr. Alfred Wetten were the principal vocalists, and Miss Awdry, a talented lady amateur, played a Scarlatti-Tausig Pastorale and "Concert dans les bois" (Schmidt) as pianoforte solos. The Conductor was Mr. Foley, and the Rev. H. W. Carpenter officiated as accompanist.

The Wilts Oratorio Society, of which Mr. Edwin Nunn is the Conductor, is preparing Bach's cantata "My spirit was in heaviness" and Haydn's "Creation," to be performed at the forthcoming Concert, which will take place next month at Devizes.

The next Concert of the Southampton Philharmonic Society will take place on the 17th inst., when Sir Joseph Barnby's cantata "Rebekah" will be performed under the direction of the composer.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

At Leeds the Subscription Concerts came to an end on February 28. Sir Charles Hallé, with his band of eighty performers, supplied a most interesting programme of orchestral music, including such masterpieces as Schubert's "Unfinished" Symphony and the "Oberon" and "Tannhäuser" Overtures. To Schubert's lovely music the fullest justice was done, and it is not often we have heard it so sympathetically played. Miss Eisele, a pianist who has recently settled in Leeds, played Beethoven's great Concerto in E flat with ability and vigour, being particularly successful in the first and second movements. Mr. Watkin Mills sang *Wotan's* "Abschied" which, though so familiar to London audiences, had never before been heard in Leeds, with great power and just expression; but his fine voice was heard to greater advantage in the less exacting baritone air from "La Reine de Saba." The past season of these Concerts has been unusually successful. The subscription list has been the largest on record, and the net result is that a balance of fully £200 remains towards the expenses of next season, to which the committee are looking with a lighter heart than usual. On the 9th ult. there were two Concerts of some importance in Leeds. Mr. Christensen gave the second of his Concerts, and was assisted by Messrs. E. Elliott (violin) and A. Bolton (violoncello) in a performance of Beethoven's great B flat Trio, together with some lighter compositions by the Concert-giver. Mr. B. Bury was the vocalist. The Railway Servants' Annual Concert in aid of their Orphan Fund has become a very popular institution, thanks chiefly to Mr. F. R. Spark, whose influence has been exerted to obtain the gratuitous help of artists of the highest standing. At the Concert which took place on the 9th ult., Messrs. Edward Lloyd and Watkin Mills were his chief attractions. Madame Stone Barton, Miss Rosa Green, Messrs. Alfred Hollins (pianist) and Gilbert Jackson (tenor) also took part in a programme requiring no description, but giving pleasure to a large audience. On the 13th ult. Mr. Edgar Haddock gave one of his Musical Evenings. The clever performances of Master Cyril Tyler, the juvenile vocal phenomenon, were the sensation of the evening. Miss Ella Russell, being an adult, was less sensational, though she sang finely. Mr. Carl Fuchs was the violoncellist, Miss Maude Cater the pianist, and Mr. Haddock himself the violinist.

The Concert given on the 14th ult. by the Leeds Philharmonic Society, of which Mr. Alfred Broughton is the Conductor, was of unusual interest. Smart's "Bride of Dunkerron" and Sullivan's "Kenilworth," both written for a Birmingham Festival just thirty years ago, are so

seldom heard as to be regarded as revivals. The chief point of interest in the programme, however, was a cantata by Mr. F. Kilvington Hattersley, written specially for the Society. "King Robert of Sicily" is taken from Longfellow's poem of the same name, and the story of *King Robert's* pride, humiliation, and repentance is so suited for musical treatment as to make it a matter for surprise it has not before been made more use of by composers. It is laid out by Mr. Hattersley for soprano, tenor, and two basses as principals, together with chorus and orchestra. The music is as varied and interesting as the poem. The melodies are spontaneous and the treatment highly dramatic. The fullest use is made of the orchestra to obtain picturesque and striking effects, and for the most part with good results. The parts for the instruments of percussion would, however, bear pruning. The vocal writing presents a good many difficulties, and perhaps it might in a few places be possible to improve the declamation; but both chorus and solo parts are always vigorous and individual. The performance suffered from want of preparation so far as the band was concerned—indeed, we understand that circumstances made it impossible to have a single full rehearsal. The chorus, however, was excellent, and of the principals Miss Medora Henson and Mr. Andrew Black left nothing to be desired. Mr. Iver McKay, who took the tenor part, was apparently not sufficiently familiar with the music to be able to do it justice. Mr. T. J. Bellingham was an efficient representative of the second baritone part. Mr. Hattersley conducted his cantata, which was very warmly received. It is certainly so interesting a work as to warrant the belief that it will prove popular with choral societies.

The Bradford Permanent Orchestral Society has given two Concerts since we last wrote. On February 24 the Overtures "Ruy Blas" and "Di Ballo" (Sullivan) were played with great spirit under Mr. W. B. Sewell's direction. Miss Isabella Donkersley's very artistic performance of Max Bruch's Violin Concerto in G minor was the most important feature of the Concert, Haydn's "Farewell" Symphony supplying a lighter element. Miss Annie Albu was the vocalist. At the last Concert of the season, on the 10th ult., Dr. Charles Vincent conducted his "Storm" Overture, or orchestral ballad, a musical illustration of Longfellow's "Wreck of the Hesperus." In this clever work, while keeping to the main lines of the classical overture, the composer has followed every detail of the ballad with great ingenuity. Even the dialogues between the *dramatis personæ* are represented by instrumental passages, and Dr. Vincent does not shrink from attempting to illustrate musically such an incident as that in which "the Skipper, after two bars' meditation, blows a whiff from his pipe, and laughs a scornful laugh." It may be doubted whether the gain from such minute tone-painting is commensurate with the trouble and ingenuity expended over it, but there can be no doubt of the skill and musicianship shown in the composition. Mendelssohn's G minor Pianoforte Concerto was very dashingly played by Mr. Fred. Dawson, and Miss Marie Lummert was the vocalist. On the 2nd ult. the last of the Bradford Subscription Concerts took place. Beethoven's Eighth Symphony, Spohr's "Dramatic" Concerto, played with the utmost refinement by Lady Hallé, and Cherubini's Overture, composed for the Philharmonic Society, were the most important features of an admirable programme. The performances by Sir Charles Hallé's fine band were of a very high level of excellence. Madame Vasquez was the vocalist, and sang pieces from "Tannhäuser," "Cavalleria," and "Pagliacci." Her *vibrato* was too persistent for her singing to be altogether acceptable. On the 9th ult. the Bradford Old Choral Society gave Handel's "Samson," the principals being Madame Emily Squire, Miss Sarah Berry, Messrs. J. Leyland and W. Thornton. The choruses were sung with power, under Mr. Hartwell Robert Shaw's able conductorship. On the 16th ult. Berlioz's "Faust" was performed by the Bradford Festival Choral Society, of which Mr. W. H. Garland is the Conductor. The principals were Miss Medora Henson, Messrs. Iver McKay and Watkin Mills. The performance was of unusual excellence, the band being the most complete and efficient the Society has ever got together. Mr. Mills's fine impersonation of *Mephistopheles* was a prominent feature of the performance.

The chief work in the programme of the Huddersfield Glee and Madrigal Society's Concert, on February 27, was Mr. Gaul's cantata "Joan of Arc." The performance was a good one, but it cannot be said that the work was quite worthy of the powers of the Society, being better fitted for village choral societies. Miss Rose Long, Messrs. Lloyd James and Riley were the soloists, and Mr. J. E. Ibeson was the Conductor. On the 6th ult. the eleventh of the Subscription Concerts took place, and proved one of the least interesting of the series. Miss Rosina Isidor, Madame Alice Gomez, Mr. P. Newbury, and Mr. H. Thorndike were the vocalists, Mr. Max Pauer the pianist, and Mr. Ronchini the violoncellist. The last Concert of the series was given on the 20th ult., the London Military Band and the choir of the Huddersfield Glee and Madrigal Society supplying the chief part of the programme. On the 9th ult. a fine performance of Mendelssohn's "Elijah" was given by the Huddersfield Choral Society. Mr. Andrew Black was a thoroughly satisfactory representative of the *title-rôle;* Miss Thudichum's fine voice was heard to advantage in the soprano part, though it was at times a trifle too prominent in the concerted music; Miss Marian McKenzie had an easy task in the contralto music, and the only member of the quartet whose singing was unworthy of the occasion was the tenor, Mr. Kelson Truman, whose exaggerated style was anything but commendable. Mr. John Bowling conducted.

On February 20 the Hull Vocal Society gave a Concert, at which Cowen's cantata "St. John's Eve" and Schubert's "Miriam's Song" were the principal features. Miss Carter, Miss Jessie Langford, Messrs. Brozel and Aston were the soloists. Mr. J. W. Hudson conducted, and in the second half of the programme an agreeable "Intermezzo" of his own composition was performed. On the 9th ult. the Batley Choral Society, under Mr. Bowling, gave a Concert performance of "The Bohemian Girl," a work bearing this treatment better than operas of more dramatic texture. The soloists were Madame Fanny Moody, Miss Lily Moody, Messrs. John Child and Chas. Manners. Balfe's work was also given by the Morley Choral Society, on the 14th ult., under Mr. A. Benton; Miss Ada Lee, Messrs. Blagbro and Thornton being the principal vocalists. On the 8th ult. the Halifax Choral Society, of which Mr. Garland is the Conductor, gave a Concert the programme of which consisted of the first part of Mendelssohn's "St. Paul," followed by Handel's "Acis and Galatea." Save that the orchestra was not able to do complete justice to Mendelssohn's music, the performances were excellent. Mr. Ffrangcon Davies's singing of the air "O God, have mercy," could hardly be surpassed for sincere and unexaggerated expression. Miss Medora Henson, Miss Edith Wilson, and Messrs. Blagbro and Brearley were thoroughly at home in their respective parts. Mr. Blagbro's singing of "Love in her eyes sits playing" deserving especial mention for its perfect refinement. The chorus showed intelligence and an exceptionally finished vocal style. On the same date the Barnsley St. Cecilia Society gave Mascagni's "Cavalleria Rusticana," under Mr. Alfred Benton's direction, to a crowded audience. The principals, Miss Amelia Sinico, Miss Annie Roberts, Mr. J. D. Trotter, and Mr. J. Ridding, were thoroughly at home in their music, and the chorus was heard to advantage in the "Regina Cœli." Mendelssohn's "Elijah" was the subject of the Dewsbury Choral Society's final Concert on the 13th ult. The performance was one of considerable excellence "all round," and presented several interesting features, the readings adopted by the Society's Conductor, Mr. G. H. Hirst, showing much thoughtfulness and individuality. The principal soloists were Madame Adelaide Mullen, Miss Sarah Berry, Messrs. H. Beaumont and David Hughes. Of these, Miss Berry distinguished herself most, the beauty of her voice and her unaffected style being worthy of the highest praise. On the 14th ult. the Cleckheaton Philharmonic Society gave a miscellaneous Concert. Mr. Willy Hess's masterly violin playing was the chief feature of the Concert, in which Madame Mullen, Mr. H. Beaumont, and Mr. Douglas Powell also took part. Some part-songs were sung, under the conductorship of Mr. W. H. Wright.

On the 8th ult. a Pianoforte and Violin Recital was given by Mr. E. E. H. Norris, at Rotherham. With Mr. Bromley

Booth as violinist, the Concert-giver was heard in Beethoven's Sonata in A minor (Op. 23). Mr. Booth's powers were well displayed in the brilliant Rondo Capriccioso of Saint-Saëns, and Mr. Norris played a very varied selection of pianoforte music with much taste and ability. Miss Margaret Hoare was the vocalist. The Keighley Musical Union gave a very creditable performance of "Israel in Egypt," on the 20th ult. Miss Bond was the soprano soloist, Miss Berry—whose singing of "Thou shalt bring them in" was the most finished performance of the evening—the contralto, and Mr. W. Evans, the tenor. The chorus, under Mr. A. Burnley's conductorship, was powerful, but occasionally seemed to lack a sufficiently intimate acquaintance with the music.

MUSIC IN MONTREAL.

(From our own Correspondent.)

The annual performance of "The Messiah" at Christmas by the Philharmonic has become such an established success that the Society has decided to produce the "Creation" annually during Lent. The first annual performance took place at the Windsor Hall on the 7th ult., and the size and the enthusiasm of the audience effectually banished any doubts which might remain in the minds of the Committee as to the wisdom of the step they have taken. The chorus and orchestra numbered 275 and an excellent performance was given. Mrs. Mina Schilling, of New York, made a very successful *début* in Montreal. Mr. W. H. Rieger did full justice to the tenor music, and Mr. Conrad Behrens sang the parts of *Raphael* and *Adam*.

The Society comes before the public in April, on the occasion of its Fifth Annual Festival, with a programme of exceptional merit, which is attracting more than local interest. The first Concert will be devoted to Grieg, the cantata "Olav Trygvason" being produced for the first time in America. At the last Concert, Wagner's "Flying Dutchman" will be given in full.

On the 8th ult. the fourth of the Clapham Philharmonic Concerts took place at the Clapham Assembly Rooms, the work performed being nothing less than Dr. A. C. Mackenzie's beautiful and powerful Oratorio "The Rose of Sharon." The work is not an easy one, although, on the other hand, it presents no difficulties which an average choir could not surmount if the necessary amount of enthusiasm—without which, according to Schumann, nothing genuine is accomplished in art—is brought to bear on it. If the performance under notice was not altogether as good as could have been desired by admirers of Dr. Mackenzie's *chef d'œuvre*, or as previous achievements of the Society led us to expect it to be, it yet presented some commendable features, and it was at any rate received with liberal applause, which testified to the pleasure which the large audience derived from the music and its interpretation. The soloists were Miss Lily Seddon, Miss Clara Spencer, Mr. Lawrence Fryer, and Mr. St. Clair Stott. Miss Seddon was a sympathetic *Sulamite*. Her voice is a clear, though not powerful, soprano, of agreeable *timbre*, and she sings with refinement and expression. She made a considerable impression with the beautiful setting of "The Lord is my Shepherd," which opens the second part. Mr. Sydney H. Hann, Mr. Harold Jenner, and Mr. J. P. Attwater played the accompaniments on two grands and a harmonium, and Mr. Walter Mackway was the Conductor.

Mr. J. T. Hutchinson's Concert at Queen's Hall (small hall), on the 13th ult., included some excellent examples of English part-music—among them Mr. Edward German's setting of "Orpheus with his lute" and Henry Smart's "Rest thee on this mossy pillow"—rendered by a competent choir, under the direction of the Concert-giver. Miss Agnes Larkcom well earned the applause she received for her bright singing of Dr. A. C. Mackenzie's "What does little birdie say?" and of the old melody "When Love is kind." Mr. J. T. Hutchinson was specially successful in his delivery of Hatton's "The lark now leaves his wat'ry nest" and "To Anthea" (given with much spirit), Gerard F. Cobb's "A Serenade," and Gounod's "Medjé." He was also associated with Madame Larkcom in the duo "Relevez-vous" ("Philemon et Baucis"). Other contributors were Mr. W. E. Whitehouse, with violoncello solos; Mr. Charles Fry, who besides reciting a scene from "As You Like It" and "The Hindoo's Paradise" (as an encore), was joined by Miss Olive Kennett (a young lady possessed of a rich voice and distinct dramatic talent) in the quarrel scene from "The School for Scandal"; and Mrs. Alice Dunn.

Sir Charles and Lady Hallé had no reason to complain of lack of appreciation of their performances at the Hampstead Conservatoire, on February 24, by a crowded audience. The programme was lengthy, but had it contained several more pieces the listeners would not have tired of the finished art of the interpreters. The famous pianist selected for his first solo the "Moonlight" Sonata of Beethoven, the peculiarly poetic spirit of which he reflected with his wonted skill, and when he next appeared alone upon the platform played Chopin's Study in C sharp minor (Op. 25, No. 7) and Impromptu in F sharp (Op. 36). Lady Hallé was at her very best in Gade's Caprice in A minor and the "Three Irish Pieces"—"A Lament" in D minor, "Hush Song" in F major, and "Reel" in D major—of Professor Stanford. The hearty applause with which they had been separately greeted became enthusiastic when the celebrated pair came on together to render "Three Fantasiestücke" of Schumann for pianoforte and violin and the Grand Sonata in A minor of Rubinstein, with the latter of which the successful Recital terminated.

The Hampstead Choral Society is entitled to warm commendation for a spirited and careful performance, on the 12th ult., at the local Vestry Hall, of Dr. Hubert Parry's "L'Allegro ed il Pensieroso" and Mendelssohn's "First Walpurgis Night." The union of the two compositions in a single programme was a happy idea—they were exactly of the right length; whilst the calm stateliness of the one brought out with increased effect the weird and impulsive attributes of the other. Mrs. B. L. Rhein and Mr. E. Steane Price were quite equal to the solos of "L'Allegro," and the same gentleman did excellent service with Miss Helen Pettican and Mr. Charles J. Garratt in the "Walpurgis." Miss Mabel Coenen was at the pianoforte and Mr. Robert Sladdin at the harmonium. Mr. Willem Coenen, who conducted throughout with unfailing judgment and decision, between the parts manifested his powers as a pianist by playing Liszt's "Barcarolle" and Grieg's "Prière et Danse Religieuse." At this stage of the Concert Miss Helen Pettican also sang Mr. Coenen's "The Changeling."

The London Sunday School Choir held its annual Festival at the Royal Albert Hall on February 24, under the conductorship of Mr. Luther Hinton, and with Mr. David Davies at the organ. The selected force of a thousand voices showed a further advance on former years in the matters of precision and regard for expression. Sir Joseph Barnby's hymn "The Sower went forth sowing" and Gaul's "Morning," both specially composed for the celebration of the majority of the Choir last year, were advantageously brought into the programme. The other choral successes included Gounod's "Come unto Him," Tours's anthem "Blessed are they that dwell," "To Thee, Cherubim" (Handel's Dettingen Te Deum), and Hatton's "Stars of the summer night." The affiliated orchestra gave several works creditably, and for solo vocalists there were Madame Antoinette Sterling, Miss Lizzie Neal, and Miss Kate Cove. The annual summer gathering at the Crystal Palace, with two Concerts on the Handel Festival Orchestra, is fixed for June 13.

Dr. and Mrs. Creser's Organ and Vocal Recital, at the Hampstead Conservatoire, on the 10th ult., attracted a numerous assemblage. The ability of the Chapel Royal Organist was displayed in his own ingenious and effective Sonata in A minor, which undoubtedly interested; the Prelude, Bridal March, and Chorus from "Lohengrin"; Lott's Pastorale "The Storm," Guilmant's striking "Marche Funèbre et chant Séraphique," a Fantasia Concertante by Petrali, an "Andante con moto, alla marcia," by Peace, and a Toccata by Dubois. Upon his execution of the Wagner excerpts and Guilmant's

March Dr. Creser was complimented with more than ordinary warmth. Mrs. Creser's expressive and artistic singing of "Thy voice revives my heart" ("Samson et Dalila"), Cowen's "The Promise of Life," Balfe's "The green trees whispered," and other pieces was also recognised in the most spontaneous manner.

We are pleased to observe that music occupies an important place in the curriculum of the Battersea Polytechnic Institute. The head of this department is Dr. Ralph Dunstan. The need, in Battersea, of high-class musical instruction at popular prices, is shown by the fact that already over 650 students have joined the various music classes at the Polytechnic. This number includes: pianoforte, 170 students; choral class, 110; violin and violoncello, 70; Staff Notation (singing), 60; orchestral band, 45; military band, 30; Tonic Sol-fa, 30; theory, harmony, and counterpoint, 30; piccolo, flute, and clarinet, 25. Dr. Dunstan is assisted by Miss Mary Thomas, formerly Merchant Taylors' Scholar at the National Training School of Music; Miss Augusta J. Foster, Mr. R. Stokoe, Organist of Christchurch, Mayfair; and Miss Emily Hardy, for several years pupil of the late Mr. Sainton.

Apparently as much interest attached to the Concert-room performance of Gounod's "Faust," at the Queen's Hall, on the 3rd ult., as to those previously given of "Cavalleria Rusticana" and "Pagliacci," for the spacious room was equally well filled. That Mr. Edward Lloyd displayed great charm of voice in the music of the titular character goes without saying, and Miss Antoinette Trebelli sang with welcome refinement as *Margaret*. A new-comer, Miss Rosa Green, displayed an excellent mezzo-soprano voice in the dual parts of *Siebel* and *Martha*, and great promise was shown by Mr. Harrison Brockbank as *Valentine;* Mr. Santley sang the music of *Mephistopheles* extremely well, as a matter of course, but his manner was not sufficiently cynical and sardonic. The orchestra was better than the chorus, the latter wanting the dramatic grip necessary for operatic music. Mr. G. H. Betjemann conducted with noteworthy skill.

The Hampstead Popular Concerts season was brought to a brilliant termination on February 23, in the Vestry Hall, by the appearance of Dr. Joachim, with whom were associated Miss Fanny Davies, Messrs. Ludwig, Gibson, and Whitehouse. The eminent violinist was most cordially received by a crowded audience, and it is needless to say that he held their attention throughout Beethoven's String Quartet in C (Op. 59, No. 3), Brahms's Sonata in D minor (Op. 108) for pianoforte and violin, and Schubert's Trio for pianoforte and strings in E flat (Op. 100). Mendelssohn's Prelude and Fugue in B minor (Op. 35, No. 3) was the solo selected for the display of Miss Fanny Davies's skill. Mr. Bispham acquitted himself well in songs by Brahms, Schumann, and Wagner, the accompaniments to which were ably rendered by Mr. Henry Bird.

Mr. Algernon Ashton is a musician of such high artistic aim that he should not be lightly blamed for giving Concerts made up entirely of his own compositions, though it cannot be concealed that the performance at the Princes' Hall, on the 7th ult., was not free from monotony. The most pleasing features were four "Lively Pieces" for pianoforte and violoncello, and three English Dances for pianoforte duet (Op. 10). More ambitious, and certainly not altogether unsuccessful, were a recently composed Sonata in A for pianoforte and violin, and a Pianoforte Quartet in C minor, in which the influence of the modern German school is strongly apparent. Mr. Ashton showed himself an able pianist, and received effective assistance from Mr. Gompertz, Mr. Alfred Hobday, Mr. W. H. Squire, Miss Marjorie Eaton, and Mr. William Paull.

The Strolling Players' Amateur Orchestral Society gave the second Members' Concert for the present season on the 5th ult., at the Queen's Hall, which was crowded in every part. Somewhat undue ambition was displayed in the selection of the programme, Beethoven's Symphony in C minor and Wagner's Overture to "Die Meistersinger" being rather too much for Mr. Norfolk Megone's gallant band—though let it be gladly admitted that there were many good points in the rendering of these works. The playing, however, was more satisfactory in the ballet movements from Moszkowski's opera "Boabdil" and Mr. Edward German's piquant "Gipsy Suite." Miss Agnes Janson and Master Cyril Tyler contributed vocal pieces, and Miss Alice Maud Liebmann violin solos, all with much effect.

Miss Lottie Williams prepared an attractive list of vocal and instrumental pieces for her Concert at the Hampstead Vestry Hall, on February 22. After taking part with Mr. A. J. Slocombe (violin) and Mr. B. P. Parker in the *Andante* and *Scherzo* of Mendelssohn's Trio in D minor, she played with considerable neatness lighter pianoforte compositions by Chopin, Schumann, and Mendelssohn respectively, besides assisting the Misses Slocombe and Ambrose as accompanists. Messrs. Slocombe and Parker also gave some solos. Miss Lilian Redfern and Mr. Henry Pope were called upon to repeat Smart's duet "When the wind bloweth in from the sea," and the other vocalists were Miss Hélène Vivienne Ambrose and Mr. David James.

Pianoforte Recitals have, so far, been few in number during the present season, and, judging by the slender attendance at the performance of Miss Ilona Eibenschütz at St. James's Hall, on the 7th ult., musical amateurs are not sorry to be spared for a time from these rather monotonous entertainments. The young German pianist, however, should be congratulated on her artistic and energetic rendering of the whole of Brahms's new pieces (Op. 118 and 119), nine in number, of which she had already performed five at the Popular Concerts on more than one occasion; and also for the vigour she infused into her interpretation of Schubert's lengthy and rarely-heard Sonata in D (Op. 53) and Schumann's Etudes Symphoniques.

A very attractive programme offered by the Westminster Orchestral Society on the 7th ult., at the Westminster Town Hall, drew an overflowing audience; but critical remarks need not be lengthy, as the material and the executants were alike familiar to the frequenters of high-class Concerts. Sir Charles and Lady Hallé assisted, the former playing Schumann's Pianoforte Concerto and the latter Mendelssohn's Violin Concerto, the two distinguished artists joining in Beethoven's "Kreutzer" Sonata. As regards the manner in which these works were rendered, it would be entirely superfluous to speak. Gade's melodious and genial Symphony in B flat (No. 4) was included in the scheme, and Miss Liza Lehmann was, as usual, entirely acceptable as the vocalist.

A very successful Concert was given by the Army and Navy Auxiliary Stores Musical Club, at the Westminster Town Hall, on the 6th ult. The programme was a varied one, and included the cantata "St. Cecilia's Day" (Van Bree), in which the solo parts were creditably sustained by Miss Stella Maris and Mr. Stirling Wells; also an arrangement of a selection from Offenbach's "Orphée aux Enfers," with choral and orchestral accompaniment by J. Darch, the Conductor of the club band. Considering the material at his command and the limited amount of time for rehearsals, the Conductor (Mr. C. E. Weekes) may fairly be congratulated on the amount of good work done during the past season.

The Brighton and Hove Choral Society announces three Concerts to be given as usual during the year. The first, on the 5th inst., will be a Gounod Concert, and will include "The Requiem" from "Mors et Vita" and the Garden Scene and Ballet music from "Faust." On June 7, Gluck's "Orpheus" will be given, and in December, Berlioz's "Faust" will be performed for the first time in Brighton. The Society has, under Dr. Sawyer's able direction, done good work during the ten years of its existence; and its local influence will now be increased by the patronage of the Duke of Connaught (Earl of Sussex), the Lord Lieutenant of the County, and other distinguished personages.

Excellent performances of Gounod's "Redemption" and Bach's "St. Matthew" Passion music were given during the Lenten season in St. Peter's, Eaton Square, under the direction of Mr. W. de Manby Sergison. The solos were well sung by members of the choir, and the choruses rendered in an impressive manner. The "Redemption"

has also attracted large congregations at St. Peter's, Cranley Gardens, where it was given during Lent in alternation with Stainer's "Crucifixion," under the direction of Mr. Herbert Hodge, Organist of the Church. The capabilities of the new organ, recently erected by Messrs. Willis, were admirably displayed at these performances.

A Concert of sacred music, of which Mendelssohn's "Hymn of Praise" was the chief feature, was given on the 8th ult., by the Dulwich Grove Choral Society, at the Congregational Church, East Dulwich. Miss Kate Munro, Miss Alice Mockford, and Mr. Douglas St. Aubyn were the solo vocalists; and the orchestral accompaniments were played by members of the South London Institute orchestra, under the leadership of Mr. T. E. Gatehouse. That clever violinist also played Mackenzie's Benedictus and Handel's Largo; and solos on the violoncello were contributed by Mr Leo Taussig. Mr. W. J. Tidmarsh was at the organ, and Mr. Albert Mottley conducted.

"The Messiah" was performed at the Queen's Hall on the 20th ult., in aid of the philanthropic work of the London Congregational Union. Notwithstanding the announcement of a band and chorus numbering 400, and of such an efficient solo quartet as Mrs. Hutchinson, Miss Marian McKenzie, Mr. Harper Kearton, and Mr. Norman Salmond, the attendance in the higher-priced seats was scanty. The chorus sang throughout with energy, and the four principals acquitted themselves so satisfactorily as to elicit warm applause. Mr. James W. Lewis proved a watchful and thoroughly qualified Conductor, and Mr. Fountain Meen was at the organ.

Miss Annie Watkins gave an attractive Concert on the 16th ult., at the Athenæum, Camden Road. The Concert-giver, who was heard to advantage in several songs, including Donizetti's "O mio Fernando," was ably assisted by Miss Emily Davies, Mr. Frank Bristol, Mr. John Cross, and Mr. Arthur Strugnell. Not the least enjoyable portions of the programme were the recitations given by Mr. Charles Fry, which were greatly appreciated by the audience. Mr. F. S. Southgate combined the duties of accompanist and solo pianist in an admirable manner.

An attractive Organ and Vocal Recital was given on the 12th ult., in Christ Church, Endell Street. The programme, which contained an admirable selection of excerpts from well-known works, also included an anthem, "All Thy works praise Thee," of considerable importance, by Mr. C. B. Kaye, in which the solo parts were ably sung by Mrs. W. Creyke, Miss R. Longland, Mr. R. Raynham, and Mr. Jode. These artists, with Miss Sargeant, also rendered other vocal pieces in the programme, and Mr. Kaye played several organ solos.

The Welsh Choral Festival in St. Paul's Cathedral, on February 28, the eve of St. David's Day, brought together a very large number of natives of the Principality. The choir consisted of about 300 voices, conducted by Mr. Dyved Lewis, and could not be accused of half-heartedness in the discharge of duty. Mr. David J. Thomas had specially composed for the occasion a setting of the Magnificat and Nunc dimittis, and throughout the service presided at the organ. Both as a creative and executive musician his efforts obtained approval.

Mr. Clement Locknane gave a Concert on February 26, at the Hampstead Conservatoire, when he was assisted by Miss Nellie Asher, Madame Belle Cole, Madame Marian McKenzie, Mr. Henry Piercy, Mr. d'Arcy Clayton, Mr. Charles Copland, and Mr. Barrington Foote. The Concert-giver played Grieg's Sonata in C for pianoforte and violin, with Mr. Philip Cathie, and Dr. A. C. Mackenzie's Incidental Music to the "Dream of Eugene Aram," recited by Mr. Charles Fry. Mr. Locknane was also represented by several of his successful songs.

At the ninth Oratorio Service of the present series at St. Matthew's Church, Denmark Hill, on Maunday Thursday, Sir John Stainer's "Crucifixion" was sung, the soloists being Messrs. Holliday and Wilding. On Thursday, the 8th ult., a selection from "The Messiah" was given, the soloists being Messrs. Jackson, Holliday, and Wilding. There was no orchestra, but the accompaniments were effectively rendered on the organ by Dr. J. Warriner, Organist of the Church.

Spohr's "Last Judgment" was given at St. James's, Clapton, on the 1st ult., by the choral society attached to the church. The chorus of 100 voices showed evidence of very careful training. The instrumental portion of the work was well given by the Chandos Orchestra, assisted by Mr. Alfred Cox at the harmonium. Miss Ada Quail, Mrs. Wilbraham, Mr. George Clues, and Mr. Arthur Beckwith were the soloists, and Mr. Percy Taylor conducted.

Two special Lenten Musical Services were held at South Hackney Parish Church, on Thursday evenings, the 1st and 8th ult., when a very creditable rendering of Part I. of Gounod's "Redemption" was given by the choir. The principal solo parts were well sustained by Messrs. Ulrich and Harding and Master T. Couldrey. Mr. Fountain Meen ably presided at the organ; and Mr. John E. West, Organist and Director of the Choir, conducted.

At All Saints', South Lambeth, on February 27, a selection from "St. Paul" was given by the Church Oratorio Choir, numbering nearly 100 voices, supplemented by organ, trombones, and trumpet. The soloists were Miss Fullerton Bell, Mr. A. Adams, and Mr. C. Rolfe. Mr. Walter Attersoll, Organist of the Church, conducted, and Mr. Henry J. B. Dart presided at the organ.

The London Male Voice Club, under the conductorship of Mr. W. de Manby Sergison, gave, on the 13th ult., at Anderton's Hotel, a successful performance of glees, madrigals, and part-songs. These were sung with admirable spirit and finish, and the enjoyment of the evening was enhanced by the vocal solos sung by Mr. F. Usher Hobbs and Mr. Balfour, and the pianoforte playing of Mr. A. Vine.

The first Concert of the Waldegrave Choral Society took place in the Waldegrave Road Church on the 21st ult., when the work chosen was Handel's "Judas Maccabæus." The soloists engaged were Madame L. Barrett, Miss Ada Shrigley, Miss Ida Kingston, Mr. L. Fryer, and Mr. R. Grice. Mr. E. Carrick presided at the organ, and Mr. A. Fairbairn conducted.

A Lecture, entitled "Description in Music," was given in the Lecture Hall connected with Eccleston Square Church, on the 15th ult., by Mr. Henry A. Evans, the Organist and Choirmaster of the Church. The instrumental illustrations were played on the pianoforte by Miss Gross and Miss Arnold, and the vocal examples were sung by Miss Bessie Spells and Mr. Charles H. Anderton.

Mr. F. A. Jewson gave a successful Organ Recital at the Bow and Bromley Institute on the 10th ult. The programme included pieces by Handel, Mendelssohn, Le Jeune, F. Rosé, Rossini, Mascagni, and others. The vocalists were Madame Recoschewitz, Miss Mildred Shonbridge, Miss Florence Croft, and Mr. d'Arcy Clayton.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance, on the 7th ult., of Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise," at St. Peter's, Hoxton Square. The soloists were Miss Regina Atwater, Miss Ellen Cooper, Mr. John Probert, and Mr. A. Appleby. Dr. Turpin presided at the organ.

Mr. G. Shinn's new Oratorio, "Lazarus in Bethany," was given at Railton Road Chapel, Herne Hill, on the 12th ult. The band and chorus of sixty performers, conducted by the composer, rendered the concerted pieces with vigour and effect, and an excellent quartet of solo voices contributed to make the performance highly successful.

On the 16th and 21st ult. Stainer's "Crucifixion" was sung in St. Thomas's Church, Finsbury Park, by the choir, conducted by Mr. A. Newton. The soloists were Mr. Frank Saunders and Mr. H. J. Dunn; Mr. H. Davis presiding at the organ.

Mr. Ebenezer Prout has made an interesting discovery, at the Foundling Hospital, of MS. copies of Handel's music, and will publish particulars in the *Monthly Musical Record* for April.

During Lent, Gounod's "Daughters of Jerusalem" and Stainer's "Crucifixion" have been sung at St. Michael's, Paddington, under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church.

FOREIGN NOTES.

Altenburg.—The well-known song-writer, E. Meyer-Helmund, has once more tried his hand at a comic opera, which was produced with fair success at the Court Theatre here, on the 4th ult. It is in one act; its title is "Trischka," and the heroine is the dancer, Taglioni, whose terpsichorean performances save her life when she has the misfortune to fall into the hands of a band of brigands. Needless to say, ballet music plays an important part in the work.

Berlin.—Since Hans von Bülow's lamented death a number of more or less successful and appropriate "In Memoriam" concerts have been given by the leading choral and orchestral societies here. Thus the Philharmonic Choir, under Herr Siegfried Ochs performed, *inter alia*, two choral works by Beethoven ("Elegischer Gesang") and Brahms ("Schicksalslied"), while the Stern'sche Verein chose the deceased master's own "Funerale" for orchestra and Verdi's "Requiem"—the latter a significant selection!——Verdi's "Falstaff" was, on the 6th ult., given for the first time in German at the Royal Opera and achieved a far greater success than last summer, when it was performed by an Italian troupe. The veteran Betz was an admirable *Falstaff* and the rendering of the work generally thoroughly adequate.——It is said that the German Emperor has commissioned Signor Leoncavallo to write a grand historical opera, the plot of which is to be founded on an episode from Prussian history. The General Intendant of the Court Theatre was asked to find a suitable subject, and he has selected Willibald von Alexis's novel "Der Roland von Berlin," the hero of which is the Elector Frederic II. of Brandenburg. We wonder what German composers think of this.

Bonn.—The programme of the last Subscription Concert of the Städtische Gesangverein, on the 1st ult., consisted of the first five tableaux from Rubinstein's sacred opera "Moses." The performance was excellent, and the reception of the novelty favourable.

Bremen.—Max Bruch's newest work, "Leonidas," for baritone solo, male chorus, and orchestra (Op. 66), was, on the 1st ult., produced here, under the direction of the composer.

Brunswick.—Wagner's "Tristan" has at last found its way to this town. It was recently given for the first time and created a sensation. The performance was excellent.

Brussels.—On the 11th ult. Herr Siegfried Wagner conducted a grand Orchestral Concert at the Alhambra Theatre. The programme consisted of works by his father, his grandfather, Liszt, and his teacher, Humperdinck. There was an enormous audience, who displayed extraordinary enthusiasm. That excellent Wagner connoisseur, Maurice Kufferath, compares, in the *Guide Musical*, Herr Wagner's rendering of several of the pieces to those lately heard under Mottl and Levi, to the advantage of the young and "inexperienced" conductor.

Cologne.—Verdi's "Falstaff" was given for the first time here at the Town Theatre, on February 18. The performance of this work was excellent and its reception enthusiastic.

Copenhagen.—The Danish Folkething has rejected the Government proposal to join the Berne Copyright Convention. The arguments against the bill were of the usual kind. To join the convention would mean a material loss to Danish theatre directors, publishers, &c., and difficulties would be put in the way of introducing and popularising the best foreign works. Therefore the Danes will continue to pirate, whenever there appears a new work worth pirating. We wonder what they would say if other nations retaliated, by appropriating their butter and cheese!

Florence.—On the 7th ult. Berlioz's "Faust" was given for the first time here. The brilliant work was most enthusiastically received and several numbers were encored.

Genoa.—"Theora," a new-three act opera by Edoardo Trucco, was given on February 14 for the first time, at the Carlo Felice Theatre, and was moderately successful.

Graz.—Wagner's "Tristan" has recently been added to the *répertoire* of the Town Theatre here. It was performed for the first time on February 13, and without cuts.

Guben.—Beethoven's colossal Choral Symphony was recently given here with such great success that it had to be repeated within a few days. The achievement speaks well for the enthusiasm of the musical amateurs of this little town and the energetic conductor, Herr Traugott Ochs.

Halle.—"Zamora," a new one-act opera, written and composed by Adolf Stierlin, was produced at the Town Theatre, on February 11, with considerable success.

Leipzig.—At a recent Orchestral Concert conducted by Professor Kretzschmar, the *Adagio* and *Scherzo* from Mr. F. H. Cowen's Scandinavian Symphony were performed. The *Scherzo* was redemanded and repeated.—The *Illustrirte Zeitung* published recently a hitherto unknown portrait of Beethoven. It represents the great master in his 33rd or 34th year, and used to be the property of the Brunswick family, to a member of which, the Countess Theresa, his "Unsterbliche Geliebte," Beethoven was secretly engaged.

Lisbon.—Verdi's "Falstaff" was brilliantly successful when it was recently produced here with Maurel in the title *rôle*. He had to repeat one song five times, and for variety's sake he sang it in Italian, French, and Portuguese!

Madrid.—Wagner's "Meistersinger," or "Los maestros Cantores de Nuremberg," as it is called in Spanish, was performed for the first time in Spain, on the 3rd ult., at the Royal Theatre, Madrid. The first two acts were received coldly, but the third met with enthusiastic applause.

Metz.—A new Music-Drama entitled "Sigurd," written and composed by Heinrich Grimm, was recently produced at the Town Theatre. Its reception was, on the whole, favourable.

Milan.—Giacomo Puccini's opera "Manon Lescaut" met with much favour on its first performance at La Scala, on February 7.——Verdi has the intention of founding a large asylum for actors, singers, and musicians, and will devote the greater portion of his fortune to this noble object. "When my name is forgotten," he is reported to have said, "this asylum shall recall it." According to Italian papers, the veteran master expressed a wish to hear Wagner's "Walküre" at the Scala Theatre. After the performance he was asked what impression the work made on him, and he replied: "A crushing one; one has such a dislike to being convinced how small one is!"——A disgraceful scene occurred at La Scala on the 8th ult. The eighteenth performance of "Die Walküre" was to be given, but when the conductor, Mascheroni, appeared at his desk, a number of persons in the audience commenced to whistle, and shout "Enough, enough!" while others replied with "Go on!" The orchestra began the Prelude, but in vain; a second start was made only to provoke still more angry protests. After some delay the police ordered the performance to be stopped and the money to be refunded to the audience, which was done. There can hardly be any doubt that this protest against Wagner's opera is the work of an intriguing minority, though who are the instigators can only be conjectured. That the work was a success the number of performances clearly proves. The directors would hardly continue to put it in the bill if it did not draw paying audiences.

Monte Carlo.—A series of so called International Concerts is being given this winter on Sundays by M. Arthur Steck's band. On February 25 the programme was selected from the works of British composers—at any rate, they were announced as "œuvres anglaises"—and included the names of Balfe, Mackenzie, Oakeley, Sullivan ("Overture di Ballo"), Parish Alvars, Godfrey (!), and one Delius, whoever he may be. Sir Herbert Oakeley's Suite, with its brilliant *rondo finale*, was fairly played and well received, the composer himself being present, on his way back from Rome. It seems a pity that the authorities did not call to their councils someone with a competent knowledge of the resources of the English school, and thus save themselves from such inadequate expositions of what the foremost British musicians have been doing during the last fifty years.——A posthumous opera by the late highly gifted composer, César Franck, and entitled "Hulda," was produced on the 4th ult., at the

Casino Theatre here, with great success. The plot is founded on a novel by Björnson.

Moscow.—A new String Quartet by A. Arensky, which was successfully produced here at a recent concert of the Russian Musical Society, presents a somewhat unusual feature. It is written for violin, viola, and two violoncellos, instead of the ordinary classical combination of stringed instruments.

Munich.—Verdi's "Falstaff," with Eugen Gura as the fat Knight, was very warmly received on its first performance here, at the Court Theatre, on the 2nd ult. The second act especially pleased immensely.

Naples.—Mascagni's "I Rantzau" achieved only a bare *succès d'estime* on its first performance here at the Mercadante Theatre, and this in spite of a capital interpretation. Puccini's "Manon Lescaut," on the other hand, is an emphatic success and continues to attract enthusiastic audiences at the San Carlo Theatre.——At the Mercadante Theatre the new opera "Regina Diaz," by Signor Giordano, the author of "Mala Vita," was only partly successful on its recent production. The composer was "called" only fifteen times, an insignificant number in Italy.

Nuremberg.—Signor Leoncavallo's "I Medici" was, on February 28, given here for the first time at the Town Theatre. The work was received with much applause.

Paris.—Gluck is likely to become the fashion here for a time, for his "Alceste" is to be given at the Théâtre Moderne; his "Armide" is in preparation at the Grand Opéra, and "Orféo" at the Opéra Comique.——On the 18th ult. Herr Felix Mottl, of Carlsruhe and Bayreuth, conducted the first of four "special" Orchestral Concerts at the Châtelet. The programme consisted of works by Berlioz and Wagner. The remaining three will be conducted by Hermann Levi, Edvard Grieg, and M. Colonne.—— Massenet's "Thaïs," a comédie lyrique in three acts and seven tableaux, the libretto by Louis Gallet, after the novel of Anatole France, was produced at the Grand Opéra, on the 16th ult., but somewhat coolly received. Mdlle. Sybil Sanderson was superb as the heroine. At the Colonne Concerts Berlioz's "Requiem" has been twice performed, while at the Concerts d'Harcourt, Beethoven's "Fidelio" has been given several times in its entirety.

Riga.—Rubinstein's sacred opera "Moses" was, on February 20, produced at the Town Theatre, under the direction of Capellmeister Wilhelm Bergner. The musical forces under his command consisted of a large chorus, powerful orchestra, as well as *four grand pianofortes and a harmonium*, and yet the good people of Riga failed to display any spontaneous enthusiasm!

Rouen.—Anton Rubinstein's opera "Nero" was, on February 14, given for the first time in France, at the Théâtre des Arts, and seems to have been very cordially received. The composer was present at the performance, and after the third act appeared before the curtain in response to enthusiastic applause, together with the librettist, Jules Barbier, who embraced him *coram publico*. This was the first performance of any opera of Rubinstein's in France.

Stuttgart.—Anton Rubinstein's opera "Die Maccabäer" met with much success on its first performance here on February 20, at the Court Theatre.——At the seventh Subscription Concert of the Court Orchestra a new "Spring" Symphony in C, by J. J. Abert, was played for the first time in public and achieved a great success.

Toulouse. — Wagner's "Flying Dutchman" was recently performed here for the first time at the Théâtre du Capitole, and favourably received.

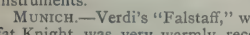
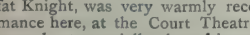
Turin.—On February 27 a new opera by a new composer, Gaetano Luporini, was produced at the Teatro Reggio, without however meeting with much success. Its title is "Dispetti amorosi," and it is the young musician's first attempt.

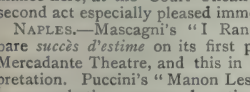
Vienna.—A special Concert recently given by the Hellmesberger Quartet was exclusively devoted to novelties. Amongst them were a String Quartet in A minor and a Pianoforte Quartet in B flat, both by Adolph Barjanski, and a String Quartet, also in A minor, by a new Bohemian composer, Carl Kovazovic. The last-named work was received with exceptional favour.——The two hundredth performance of Wagner's "Tannhäuser" at the Court Opera was given on February 25.

CORRESPONDENCE.

THE ART OF CHANTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—If your correspondent, "A Cathedralist," will kindly read the passage he refers to, as at p. 35 of my book, in connection with its context, he will see that the whole paragraph refers only to what can or cannot be done with Ouseley and Monk's pointing, and that I nowhere contemplate being constrained, by any good system of pointing, to leave without dissection such dissyllabic endings as "cymbals," or "gladness." The 1,376 trochaic verses remain, therefore, without any deductions. The word "cymbals" occurs at the end of the mediation and again at the end of the cadence in a verse of the 150th Psalm. Your reviewer says that I am unable to account for what he considers an inconsistency of treatment of this verse in Baker and Monk's Psalter. The reason I did not refer to his remark on the subject was that the clue to the answer was already given on pages 20 and 21 of my book. If I do not reply now, however, it will simply be because you do not permit me the space. Assuming that you grant it me, and thanking you for your courtesy in the matter, I will at once give the reply. The old chant form  becomes in practice by an old chanting rule  in order to round off the chant and give an effect of finality and repose. The final semibreve of the mediation of the pure Anglican chant represents the last two minims of the older form, written now as one note, because they usually, but not invariably, have the same sound: thus, the pointing below is consistent, unless the theory is incorrect, which has to be proved.



It gives me much pleasure to learn that we are soon to welcome a publication dealing with the strophical construction of the Psalms and the assignment of appropriate chants to their structural divisions. In my own limited sphere I have worked on this plan, so far as accompaniments extend, for the past twenty-two years, and, as opportunities offered themselves, with regard to chants also; while, at one time, I had some thought of publishing my notes on the subject.—Yours faithfully,

John Heywood.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In reply to Mr. Baker may I say that to modify strong accents and strengthen weak ones is altogether a different matter from maintaining the indefensible theory that in an Anglican Chant the antepenultimate is the natural place of the musical accent. There is scarcely an ordinary secular melody in which the treatment of the musical accent has not to be considered, and sometimes modified or strengthened, when words are set to it; and in a former letter I have ventured to insist, with Mr. Baker, on the necessity for similar treatment in the case of the Psalter. The instances Mr. Baker quotes are precisely in point,

thý | — sal- | -va- | -tion,
thróugh | my | foolish- | -ness,

and others I could cite, being simply the most obvious way of "making the best of a bad job," and any musician, while admitting that the strong accent cannot but fall on the final syllable, would do his utmost to lighten its inevitable stress.

But, in the name of common-sense, if such compromise is forced upon one here and there, perhaps a score of times in the Psalter, why is the defect to be reproduced everywhere? It is "the fox without a tail" over again.

As to the accent-mark, one may not be able to count up all the possible misapprehensions and aberrations as to its meaning and proper observance; but a choirmaster who understands his business ought to be able to instruct his choir how to deal with it.

I do not fail to notice Mr. Baker's rule of making the note after the recitation the rallying-point for the choir. A rallying-point implies previous confusion, I presume during the course of the recitation. The experiments I have witnessed do not reassure me as to the effect of the application of the rule, in view of the good and even chanting at which we all aim.

There seems to be a standing objection, in the so-called "Church" school of pointing, to the use of anything like a bar at the end of the recitation (or anywhere else, for that matter). But Mr. Baker actually contemplates the application of the bar throughout the chant, recitation and all. These are his words: "Sing the first verse of Psalm 1 to a single chant, and instead of seven bars you will take about twelve." I have been taught that in chanting there are two elements, free recitation and strict rhythm, to be reckoned with, and reconciled as one best can. I think some of us will have to go to school again.—I am, your obedient Servant,

A Cathedralist.

To the Editor of "The Musical Times."

Sir,—Perhaps you will kindly allow me a short space in your valuable paper to say a few words on the above deeply interesting subject. I wish to speak more particularly about the accent mark, and I fully endorse the excellent remarks of Mr. Baker when he says: "It is misleading, because the average choir attaches a fictitious importance to it." Do what you will, the choir will regard the syllable or word bearing the accent as a convenient place to make a pause; when there is only one word in the rhythmic bar this is right, but how is the choir to decide *as they sing* how those bars which contain three, four, or five syllables after the accent are to be divided so as to obtain uniformity? I am afraid, under the present system, this is impossible, because it would be difficult to find two choirmen who would exactly agree about the note value of such bars. As a matter of fact, choirmen get over such bars in this way—they make a pause on the accented syllable, and smuggle in the rest of the words as best they can, often in the most ludicrous fashion. I have often heard the first syllable of "cattle" and "bullock" dwelt upon, and if space permitted I could give quite a number of similar examples. Not long ago I asked a choir of about thirty singers if they could tell me the meaning of the accent; they all said it meant a pause was to be made on the word; and I further asked if any of them had read the preface to the "Cathedral Psalter," and I found that not one of them had done so. I should like to know the experience of other choirmasters on this subject. I am convinced we shall never have good chanting until we have placed over the words of the rhythmic bars notes clearly showing the time value of each syllable. I have tried this plan in my choir with the happiest results.—I remain, Sir, your obedient Servant,

Spes.

NOMENCLATURE OF INTERVALS.

To the Editor of "The Musical Times."

Sir,—Will you permit an old subscriber and occasional correspondent to say a few words on the above subject, which, as you justly remark, is a source of vexation both to teacher and pupil?

The existing confusion has of late been aggravated by the new-fangled plan of counting intervals from the key-note only. One result has been to give the name of Major (*i.e.*, greater) to the smaller of the two fourths contained in the diatonic scale.

The return to the old nomenclature now advocated by the *School Music Review* seems, on the whole, desirable; and as regards seconds, thirds, sixths, and sevenths, no objection need be made. But for the two species of fifths I should prefer to retain the names Perfect and Imperfect, because (having no definite meaning) they render needless any discussion as to the nature of those intervals; similarly (as expressing an indisputable fact and avoiding discussion), "Tritone" seems preferable to "Augmented Fourth."

Looking at the matter from a logical point of view, many desirable reforms might doubtless be suggested in our musical nomenclature generally. But, in music as in orthography, we all know the fate of radical reformers, and should take warning accordingly. It is both hopeless and undesirable to interfere with defects that have been universally accepted. Still, there can be no harm in trying to explain how they have arisen.

For example, it may be asked why, seeing that twice two are four, two seconds should not make a fourth? The reason is obvious enough, and the anomaly is not confined to music. A Frenchman will habitually speak of a week as eight and of a fortnight as fifteen days, though he knows as well as we do that the week and fortnight contain seven and fourteen days respectively.

With regard to musical intervals, common arithmetic may be applied to them without difficulty, provided we remember (1) to subtract unity from the received name of the interval, and (2) to add unity to the result, in order to conform to established usage. Thus, two superposed fifths will make a ninth, because $2 \times 4 = 8$; and two octaves make a fifteenth, because $2 \times 7 = 14$.

Retaining, as we must do, our defective nomenclature, we might at least use it so as to avoid ambiguities. But how often do we find in our manuals of harmony (and still more of counterpoint) directions to "double the fifth," the meaning intended being that we are to double the note which makes a fifth with the bass. An actual doubled fifth would of course be a ninth. There have even been discussions as to whether the octave contains twelve or thirteen semitones, discussions of which a little consistency of definition would have shown the absurdity.—I am, &c.,

C. W.

P.S.—Another objection may be pointed out to the use of the term "Augmented Fourth"—namely, the practical existence of an *Augmented Tritone*. It arises thus:

We all know that the Chord of the "German Sixth" is usually (for special reasons) followed by the Dominant Fourth. Now when this occurs in a major key, Schumann (and others) prefer to write a sharpened fourth rather than the perfect fifth usually employed. And this sharpened fourth is the *Augmented Tritone*, an interval hitherto unrecognised in our text-books.

PIANOFORTE *v.* ORGAN TOUCH.

To the Editor of "The Musical Times."

Sir,—May I point out a matter herein which has escaped observation?

It is taken for granted that modern appliances for lightening organ touch have removed an objectionable feature by rendering pressure of the key all that is necessary to produce the tone. So far as pneumatic and electro-pneumatic actions are concerned, the fall of the key does all that can be done and the pallet "flops" down with more or less speed.

In good trackerwork, however, there is, on the contrary, on the unanimous testimony of many eminent organists, a subtle but very real *touch*. The finger feels and poises the pallet, opening it as another is relinquished in a manner impracticable through any mechanical intermediary. There thus obtains a beauty of phrasing and delicacy of touch which seems to me to be of great educational advantage with reference to the pianoforte. Schumann's advice to pianoforte students to practise the organ must, I take it, have been based upon trackerwork organs, for the most part of by no means light touch.

For high-pressure reeds, &c., the percussive wind-stroke produced by pneumatics may be useful, and pneumatics must be resorted to for large organs. There is, however, no necessity for large organs as a rule. One of two dozen stops for Great, Swell, and Pedal may be of sufficient power for a church holding 2,000 people, especially if supplemented by a solo clavier with pneumatic action, yet may have an elastic, phrasing tracker-touch.

Is it not then worthy of consideration whether the unnecessary resort to pneumatics or electro-pneumatics does not involve a serious and uncompensated musical loss?

Thomas Casson.

"THE MESSIAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Perhaps some of your correspondents would do us a kindness in this part of the world, by informing us of the correctness of several editions of the above Oratorio, which are in use in our church choir (All Saints', St. Kilda).

1. In bar 7 of the Introduction should G in the bass be read G sharp?

2. In the first chorus, "And the glory," should bars 5 and 6 from the end *each* contain a dotted minim, or one dotted minim be tied to a minim in the next bar with a crotchet rest after it, as in the accompaniment?

Our choirmaster is a very particular gentleman, and jealous of notes and rests receiving their proper value. He is under the impression that Best's edition *must* be correct.

If Handel wrote two dotted minims tied for the soprano and alto parts only, and made the other voices and the accompaniments cease one beat before them, had he a motive for so doing? and if so, what was that motive?

In the score before me I find a certificate, signed by six musicians, that it is correct according to Handel's score, and, therefore, I presume Mr. Best can account for his edition being somewhat at variance in the parts under question.—I am, Sir, yours faithfully,

J. Summers.

5, Luzmore Terrace, St. Kilda Road,
Melbourne, Australia.

[In the *fac-simile* edition of Handel's full score the notes appear exactly as they do in Mr. Best's edition. Handel undoubtedly wrote G sharp in bar 7 of the Introduction, and placed a crotchet rest on the third beat of the fifth bar from the end of "And the glory," in the soprano and alto parts.—Ed. *M. T.*]

The grandson of Carl Maria von Weber, who is writing a history of "Der Freischütz," has calculated that up to the present no less than 6,700 performances of this delightful work have been given in Berlin alone. And yet it doesn't contain an Intermezzo! Writing about "Der Freischütz," we may mention that at Lübeck it has lately been twice performed with the introductory scene between *Agatha* and the *Hermit* which Weber, after very careful consideration, eliminated from the libretto. A certain Herr Oscar Möricke has had the impertinence (there is no other word for it) to set this scene to music, and to have it played, at the aforesaid performances, before the Overture. Such a piece of vandalism might have been expected from an artist (save the mark!) who some years ago published a plan for performing the whole of Wagner's "Nibelung's Ring" in one evening. We need hardly add that his precious plan consisted of an extra liberal application of the blue pencil. Such a course, or something similar, was also advocated by a musical critic of a certain London weekly. But that was about ten years ago; no doubt he knows better now.

Of the many Concerts given on Good Friday, one of the most artistic importance was that of "The Redemption," at the Queen's Hall, given under the conductorship of Mr. F. H. Cowen. The impressive choral music was intelligently and effectively sung by the Queen's Hall Choral Society, and the requirements of the solo parts were fully met by Miss Ella Russell, Miss Mabel Elliot, Miss Hilda Wilson, Mr. Iver McKay, Mr. Bispham, and Mr. Watkin Mills, the first-named artist having to repeat the beautiful number "From Thy love as a Father." An excellent orchestra was led by Mr. J. T. Carrodus, and Mr. H. D. Wetton presided with skill at the organ.

Dr. A. C. Mackenzie has been elected a member of the Athenæum Club—not, however, in the ordinary way, by Ballot, but by the Committee, under the provisions of a rule that permits the election every year of a limited number of persons of "distinguished eminence."

TO CORRESPONDENTS.

*** *Notices of concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. D. M.—*Berlioz's Treatise on Instrumentation (price 12s.) contains an important chapter on Conducting. Suitable works on Choral Singing are Mann's Manual, 1s.; Jackson's Singing Class Manual, 2s.; Fétis's Treatise on Choir and Chorus Singing, 1s.; Troutbeck's Church Choir Training, 1s. 6d. These are all published by Novello, Ewer and Co.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bangor.—Holy Week at Bangor Cathedral was marked by the performance of three Oratorios—Spohr's "Last Judgment," Stainer's "Crucifixion," and Emlyn Evans's Welsh work "Gweddi 'r Cristion." There was also a special Lenten Service of trios, duets, sacred solos, and the "Miserere" by the choristers, held in the Nave, with pianoforte accompaniment. All the music for the week was given under the direction of the Cathedral Organist, Mr. T. Westlake-Morgan. On the 28th ult. Lowry's Service of Song, "The Resurrection," was to be sung in the Cathedral by an augmented choir.

Bedford.—The Musical Society gave the first Concert of its twenty-eighth season in the Corn Exchange, on the 6th ult., when the chief works performed were Rossini's "Stabat Mater," Mendelssohn's 43rd Psalm, and Spohr's "As pants the hart." The solos were effectively sung by Miss Emily Davies, Miss Mary Reeve, Mr. Iver McKay, and Mr. Dan Price, and the choruses rendered in a manner that reflected much credit on all concerned. Miss M. Chetham led an efficient orchestra, and Mr. P. H. Diemer conducted.

Bradford.—The Permanent Orchestra gave the last Concert of this season on the 10th ult., when much interest was evinced in the production of an orchestral ballad in A minor, entitled "The Wreck of the Hesperus," by Dr. C. Vincent. The work was excellently played under the direction of the composer, and was warmly received. The programme also included Mendelssohn's Pianoforte Concerto in G minor, with Mr. Frederick Dawson as soloist, and songs which were pleasingly sung by Miss Marie Lummert. During the Concert Dr. Vincent was presented by Mr. J. Gatecliffe, on behalf of the orchestra, with a silver cigarette case.

Cambridge.—The Musical Union in connection with the Church of England Young Men's Society gave, on the 13th ult., an effective performance of Haydn's "Creation," in the Guildhall. The chorus and orchestra, the latter led by Mr. R. H. Ingram, numbered about 120 executants, and the soloists were Miss Florence Monk, Mr. Walter Driver, and Mr. Herbert Hilton. Mr. P. Pain rendered valuable assistance at the pianoforte, Mr. F. Bowman presided at the organ, and Mr. W. T. See conducted.

Chichester.—Mr. Seymour Kelly's annual Lenten Concert was given in the Assembly Rooms on the 14th ult., when the first part of the programme consisted of selections from "The Messiah," the solos in which were sung by Miss Masie Riversdale, Miss Dora Barnard, Mr. S. Brown, and Mr. S. Kelly, and the choruses effectively rendered under the skilful conductorship of the Concert-giver. In the second part a "Melodie Religieuse" was effectively played by Mr. A. G. Whitehead (violin), Miss M. Calvert (violoncello), Mr. P. Whitehead (harmonium), and Mrs. Dean (pianoforte).

Coupar Angus, N.B.—The Choral Society gave an excellent performance of Bennett's "May Queen" on February 24, under the conductorship of Mr. F. S. Graves. The principals were Miss Wills, Miss L. Forbes, Mr. W. Douglas, and Mr. Young, of whom Miss Wills was especially successful.

Darlington.—The fourteenth annual Concert of the Orchestral Society took place on the 16th ult., in the Central Hall. Included in the programme were Beethoven's first Symphony and Rubinstein's Quartet (No. 3, Op. 17), played by Mr. Beer's party from Newcastle. The vocalist was Miss Dews. The Concert was in every way a great success, and was conducted, as usual, by Mr. Fred. Tovey.

Enniscorthy, Ireland.—St. Patrick's night was celebrated in the Cathedral by a special musical service, which included Rossini's "Stabat Mater" and selections from the "Redemption" and other well-known oratorios. The celebration was largely attended by people from all parts of the county. The soloists were Mesdames E. Cody, L. and M. Courtney, C. Donohoe, Fitzgerald, Halley, Hammond, A. Kehoe, Kelly, K. Lacy, and M. Murphy; and Messrs. M. Furlong, Hammond, Kelly, M. Kirwan, T. Moore, J. O'Brien, J. O'Toole, and N. Walshe. Great credit is due to Mr. A. Fitzgerald, the Cathedral Organist, for the praiseworthy manner in which the music was rendered.

Falkirk.—A successful Concert was given on February 22, in the Town Hall, by Mr. T. W. Blakey, who conducted an admirable performance of Cowen's cantata "The Rose Maiden," for which an excellent solo quartet was provided, consisting of Miss Rosina Isidor, Miss C. Curnow, Mr. Phillip Newbury, and Mr. Herbert Thorndike. The interest of the evening was greatly increased by the pianoforte playing of Mr. Max Pauer and the violoncello solos of Signor Ronchini. The accompanists were Mr. F. F. Watkis and Mr. D. McIntyre.

Gravesend. — Almost every available seat in the St. James's Church was occupied on the 14th ult., when the cantata "Gethsemane," by C. L. Williams, was performed. The usual choir had been considerably augmented, but more attention might possibly have been paid to the balance of voices. Beyond this defect there was little that called for adverse criticism in the singing of the choruses. The solo vocalists were Miss Nellie Smith, Miss Alice Hendry, Mr. W. Faulkner, and Mr. Fred. Noakes. The organ was under the care of Mr. C. Burrows Moss, who played the introduction and the incidental music with marked ability.

Hayes, Kent.—On the 14th ult. an Oratorio Service, accompanied by full orchestra and organ, was held in the Parish Church for the first time, and, judging by the attention with which the congregation listened to the reverent and expressive rendering of Gounod's "Redemption" (Part I.), it should not be the last. Credit is due to Mr. Hugh Burry, Organist of the Church, who conducted, for securing a performance of the beautiful music far above the average of church orchestral services. The orchestra (with but few exceptions) was professional and Mr. Avalon Collard had been engaged for the important part of the Narrator (tenor). The Service opened with Sullivan's "In Memoriam" Overture, and during the Offertory an orchestral composition by Mr. G. C. Burry (the Organist of the occasion) was played.

Henley-on-Thames. — On the 21st ult. a successful rendering of Stainer's "Crucifixion" was given by the choir in Holy Trinity Church. The solos were admirably sung by Mr. Harry Stubbs and the Rev. P. Tuckwell, and Mr. J. Herbert Chalmers, Organist and Choirmaster of the Church, presided at the organ.

Hull.—Under the auspices of the Literary and Philosophical Society, the Misses Edith, Ada, Beryl, and Dora Tulloch gave, on February 20, in the Royal Institution, one of their artistic and interesting Musical and Dramatic Recitals, which attracted a large audience.

Huntley.—On the 16th ult. the new organ, recently erected by Mr. Eustace Ingram in the Parish Church, was opened by Dr. A. L. Peace.

Jarrow-on-Tyne.—On the 7th ult. the Philharmonic Society, under the conductorship of Mr. J. M. Preston, gave its second Invitation Concert. Hiller's "Song of Victory" and Handel's "Zadok the Priest" were well sung by the chorus and orchestra of about 200 executants, and the programme also included Beethoven's "Prometheus" and Hérold's "Zampa" Overtures. The soloists were Miss Ada Lee and Mr. Morgan Wilkinson, whose singing was greatly appreciated. Mr. L. A. Abram was leader of the orchestra, and Miss Theresa Larkin played the pianoforte accompaniments.

Kington.—On the 15th ult. two Organ Recitals were given in the Parish Church, by Dr. J. Warriner, Organist of St. Matthew's, Denmark Hill, London. On each occasion there was a large congregation, and the interesting and varied programme, diversified by vocal music from Mr. Banks, of Hereford Cathedral, and the church choir, was much appreciated.

Kingston-on-Thames.—Haydn's "Passion" Music was sung in the Parish Church, by the Choral Society, on the 1st ult., before a large congregation. The soloists were Miss Purvis, Miss Lunn, Mr. Green, and Mr. Archdeacon, all of the Royal College of Music. Mr. Edwin Stephenson presided at the organ and Mr. A. P. Alderson (Organist of the Church) conducted.——Mr. Henry Farmer's Oratorio "Christ and His Soldiers" was effectively performed on the 12th ult., in the St. James's Hall, under the conductorship of Mr. G. H. Norris. The soloists were Miss A. Gridley, Miss L. Weaver, Mr. S. Masters, and Mr. R. A. Scase. Mrs. Marlow was the pianist and Mr. W. C. Webb the organist.

Leamington.—On the 1st ult. the Philharmonic and St. Paul's Choral Union gave an admirable performance of Handel's "Samson," under the conductorship of Mr. George Kennett (Mr. Albert Gibbs, the Conductor of the Union, being ill). The soloists were Miss Teresa Blamy, Miss Minnie Hackett, Mr. Hamlyn Crimp, and Mr. George Stubbs.——On the 8th ult., at St. Mark's Church, a service of Lenten Music was given by the choir, conducted by the Rev. W. Wale, with Mr. George Kennett (the Organist) at the organ. The selection included Mendelssohn's 43rd Psalm and unfinished Oratorio "Christus"; Bargiel's three-part Motet for equal voices, "The Lord is my Shepherd," sung by the boys of the choir; Air, "Sing ye praise," sung by Mr. E. Bloomfield, of the Parish Church choir; and Mozart's Motet for bass voice and chorus, "Ne pulvis et cinis."

Leytonstone. — The Choral Society concluded its twelfth season on the 5th ult., when the programme included selections from Mozart's Seventh Mass and part-songs and madrigals by eminent composers. Miss Ada Semmens, Mr. Thomas Kempton, and Mr. Whinney were the soloists, and Mr. J. W. Ullyett conducted with his usual skill.

Lutterworth.—On the 9th ult. the Musical Society conducted by Mr. W. Adkins gave an excellent performance of Handel's "Jephtha." The principals were Mrs. A. James, Mrs. W. H. Blunt, Miss F. Adcock, Mr. R. B. Babbington, and Mr. J. Smith; and the instrumental portion of the work was ably played by a small orchestra under the leadership of Mr. W. Bird.

Morpeth.—For many years it has been the custom to sing Stainer's "Crucifixion" in St. James's Church on Palm Sunday. This year that work has been changed for Gaul's "Passion," which was given on the 18th ult., under the direction of the Choirmaster, Mr. Nichol Wright. The work produced a very favourable impression. The baritone solos were sung by Mr. Nichol Wright. The chorus parts were well sustained, and "O consider this" was excellently rendered. The accompaniment was played on the organ by Mr. J. Brewis. Much satisfaction was given by this new departure, and the performance was repeated at evensong on Wednesday in Holy Week.

Newcastle. — The second Invitation Concert this season of the Gateshead Choral Society took place in the Town Hall on the 13th ult., when the programme included

Sullivan's Festival Te Deum, Brahms's "Song of Destiny," and Hecht's "Charge of the Light Brigade," in all of which the choir fully sustained its reputation. Great success was also achieved by Madame Bertha Moore, who was the solo vocalist, and by the orchestra, led by Mr. J. H. Beers, in the first performance here of Mr. C. F. Lloyd's Concert-Overture in F. Mr. Thomas Wilkinson presided at the organ and Mr. J. M. Preston conducted with his usual skill.——On the 14th ult. Mr. Henschel's new Scottish Orchestra made a most successful *début* here in the Olympia Hall. The Concert included fine renderings of Beethoven's Fifth Symphony in C minor and the "Oberon" and "Tannhäuser" Overtures, Mr. M. Sons was heard in Mendelssohn's Violin Concerto, and Mrs. Henschel was the vocalist.——Mr. George Dodds has accepted the conductorship of the Clayton Orchestral Society.

Reading.—Mr. J. C. B. Tirbutt gave an exhaustive and able Lecture, on the 5th ult., in the Town Hall, on "The History of Oratorio." Mr. Tirbutt traced in a lucid and interesting manner the development of oratorio from the mysteries, moralities, and miracle plays of the thirteenth and fourteenth centuries, and an admirable selection of vocal excerpts from some of the works referred to was effectively sung by Madame Isabel George, Miss Maude Gillett, Mr. C. A. Starkey, and Mr. W. G. House. The Lecture, which is one of a series in connection with the University Extension College, attracted a large audience.

Richmond.—One of the largest audiences which have assembled this session at the Athenæum was attracted on February 28, when Miss Edith Nott Bower lectured upon the lyric music of Shakespeare's "Tempest." Miss Bower gave a graphic description of the limited instrumental means at the command of composers in the seventeenth century, and commented in an instructive manner upon the settings of the various songs in the "Tempest" by Robert Johnson, Purcell, Arne, Christopher Smith, Thomas Lindley, and T. Cooke. Musical illustrations, in which the lecturer took part, were admirably sung by Miss Neile Matthews, Miss Lilias Reddie, and Messrs. Webb, Chapman, and Sumpter. Mrs. Bordier acted as accompanist.

Rochdale.—One of the best Concerts recently given here took place in the Town Hall on the 17th ult., when the vocalists were Miss Kate Shields, Mrs. Dews, Mr. Riley Walker, and Mr. W. Sweetman. Mr. J. Howarth contributed violin solos and Mr. C. G. Lewis acted as accompanist.

Romford.—Stainer's cantata "The Crucifixion" was repeated in the Parish Church, on the 15th ult., before a large congregation. Messrs. Herbert Clinch (tenor) and J. W. Freeman (bass) sang the solos in a very effective manner.

Runcorn.—In the presence of a large and appreciative audience the Tonic Sol-fa Choir concluded its ninth season, in the Public Hall, on February 28, by an excellent performance of Handel's "Jephtha." The principal vocalists were Miss Ada Lee, Miss Ravell, Mr. Tom Child, and Mr. A. S. Kinnell. Mr. F. Royle was Organist, Mr. J. W. Collinson, leader of the band, and Mr. John Holford, Conductor.

Scarborough.—A large congregation assembled in All Saints' Church on the 2nd ult., when Spohr's "Last Judgment" was given by the Choral Union, assisted by members of the church choir, under the conductorship of Mr. A. M. Richardson. The solos were effectively sung by Miss Emily Pattison, Miss Jennie Bentley, Mr. Robinson, and Mr. Hanson. A small orchestra, led by Mr. W. H. Cass, ably assisted Mr. F. Bentley, who presided at the organ.

South Shields.—The Choral Society, assisted by Madame Bertha Moore, Mrs. Vinecombe, and Mr. Hirwen Jones, gave, on the 14th ult., in the Assembly Hall, an admirable performance of Mendelssohn's "Hymn of Praise." An orchestra of about forty performers was led by Mr. J. H. Beers, and Mr. Fairs conducted. The second part of the programme included Auber's Overture to "Masaniello," and an excellent selection of songs, the pianoforte accompaniments to which were effectively played by Miss A. Smith.

Stranraer.—The Choral Union gave, on February 23, a Choral and Orchestral Concert in the New Town Hall, under the conductorship of Mr. J. G. Pearson, Organist of the Parish Church. A feature of the Concert was the first appearance of the Society's string orchestra, which in addition to accompanying the chorus, rendered very creditably Handel's "Samson," Hérold's "Zampa," and Foster's "Rob Roy" Overtures. The chorus was equally successful in Pattison's cantatas "The New Jerusalem" and "May Day." Some good songs were well sung, and on the whole the Concert was the best yet given by the Society. The principal vocalists were the Misses Easton, Wither, Marchbanks, Young, Southerland, M. Horner, and Holding; and Messrs. May, O'Keefe, Weir, Douglas, Smith, and Baird.

Taunton.—The Taunton Madrigal Society gave its annual Ladies' Night on Shrove Tuesday, when the Assembly Room was filled by an appreciative audience. The part-music was most artistically rendered, two pieces being redemanded, and Miss Cheetham's and Mr. Douglas Powell's solos greatly enjoyed. The President of the Society, F. H. Cheetham, Esq., J.P., assisted at the pianoforte, and Dr. Albert Ham conducted, as usual.

Thrapston.—The Nonconformist Choral Union, under the conductorship of Mr. N. Smith, jun., performed, on the 12th ult., in the Temperance Hall, Mr. George Shinn's new Oratorio "Lazarus of Bethany." The soloists were Mrs. Bye, Mrs. L. Hutchen, Mr. Edwin Smith, and Mr. F. C. Robinson; and the chorus and orchestra, the latter led by Mr. J. W. Randall, numbered sixty executants.

Trent.—On the 15th ult. Mr. George H. Fox gave his third public Organ Recital in Trent College. The programme was chiefly drawn from the compositions of the best French organ writers, and was effectively varied by violin solos by Mr. A. N. Peat.

Tunbridge Wells.—In connection with the Palm Sunday services at St. Augustine's Catholic Church, an impressive performance of Beethoven's Mass in C was given by the choir at the High Mass, the offertory piece being an arrangement by Mr. Formes of a Quartet of Spohr's. In the evening an effective rendering of Rossini's "Stabat Mater" was given, the solos, as in the Mass, being taken by Madame Lonsdale Barrett, Miss Florence Croft, Mr. J. G. Blanchard, Mr. Donovan, and Mr. Conrad Formes. Mendelssohn's Magnificat, Webbe's "Ave Regina," and Palestrina's "Pueri" were also sung incidentally during the services. Miss Elliott presided on each occasion most ably at the organ.

Wallington.—For its second Concert this season the executive of the Musical Association selected Sterndale Bennett's Oratorio "The Woman of Samaria," which received an admirable interpretation on the 15th ult., in the Parish Hall, under the conductorship of Mr. G. F. Bruce. Effective renderings of the solos were given by Miss Janie Bridges, Miss Violet Hoole, Mr. J. G. Langton, and Mr. E. Phillips. The first-named artist was subsequently the soloist in Mendelssohn's "Hear my prayer," which, together with several songs—one of which was sung by Mrs. J. A. Smith—and a violin solo played by Miss Mendham, formed the second half of the programme. Efficient assistance was rendered by a small orchestra, and Mr. E. W. Groocock presided at the pianoforte with great skill and artistic judgment.

West Bridgford.—The third Concert of the season by the Choral Society took place in the new Pavilion, Trent Bridge Ground, on the 8th ult., when the principal work performed was Bennett's "May Queen." The solos were effectively sung by Mrs. Pemberton, Miss Hancock, Mr. W. E. Bass, and Mr. F. Kirk, and the choruses sung in a manner which reflected great credit on Mr. J. S. Derbyshire, the Conductor of the Society. The accompaniments were ably played by Miss Pemberton on the pianoforte and Mr. W. Stevenson on an American organ.

Whitby.—On February 28 Mr. T. J. Hoggett gave an interesting and instructive Lecture on "Schumann," before the members and friends of the Congregational Literary

and Musical Society. Numerous illustrations were admirably rendered by a company of artists, consisting of Miss E. M. Gray and Messrs. Beadnell, Beilby, Hallgate, and the lecturer. Captain W. Foster occupied the chair.

Wigan.—The second Concert given this season by the Wigan and District Choral Union took place in the Public Hall on the 7th ult., when Gaul's "Israel in the Wilderness" was performed by a chorus and orchestra of upwards of 150 executants. The chorus singing reflected great credit on the Conductor, Mr. Charles D. Mortimer, and the solos were effectively sung by Miss Rose Long, Mr. I. T. Birch, and Mr. T. Horrex, all from Birmingham. During the interval, Mr. Taylor, on behalf of the members of the Union, presented Mr. C. D. Mortimer with a handsome gold chain and gold medal.

Organ Appointments.—Mr. Horace Chant to St. John's, Wimbledon.—Mr. Arthur Mangelsdorff, Organist and Choirmaster to the Parish Church, Ampthill.—Mr. John Hughes Holloway to St. Peter's, Lancaster.—Mrs. Eunice Latimer, Organist and Choirtrainer to the Parish (St. John Baptist) Church, Earlestown.—Mr. Chas. Powis Whittaker, Organist and Choirmaster to St. Mary at Hill.—Mr. Walter H. Smith to St. Luke's, Birmingham.

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STANDARD.

Dr. Bridge afterwards proceeded to put near a score of choristers from Westminster Abbey through musical gestures—twenty-three in all—and with their assistance he abundantly demonstrated his simple but effective method.

DAILY NEWS.

Professor Bridge, organist of Westminster Abbey, has just written for Novello's "Music Primers" an interesting account of how the Abbey choirboys are taught in class by means of "Musical Gestures." The shapes of notes and the rests are shown by various positions of the fingers and arms, the tones and semitones by steps and half steps, and so forth, there being twenty-three "Gestures," each illustrated by the picture of an Abbey boy in the act of performing it. At Westminster Abbey the juniors have long practised the rudiments by means of this ingenious device, and Professor Bridge enthusiastically declares the boys prefer the music game to cricket. He is now publishing the book mainly for use in the nursery, for school classes, and for country choirs.

MORNING POST.

With the aid of the Westminster Choristers, who were in attendance, Dr. Bridge ran through the whole set of lessons, and the proficiency of the boys and the ingenious and amusing gestures and rhymes employed occasioned hearty applause and laughter. The whole time occupied by the lecture and the practical exposition of the method was only just over an hour.

DAILY CHRONICLE.

Judging from the illustrations, vocal and physical, shown by the choristers of Westminster Abbey, the invention should be of immense service to country choirmasters.

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SUNDAY TIMES.

An expeditious method of learning the simpler rudiments of music by means of manual exercises. . . . Should be of much service in training country choirs.

FIGARO.

It is a very ingenious idea, and admirably suited for the nursery and also for training village church choirs and others.

MUSICAL NEWS.

The organist of Westminster Abbey has often something new to tell us, and as he is well provided with a set of chubby cherubs on whom experiments can be tried, we are not surprised at his putting forth a new means of teaching youngsters the signs in music. . . . At the end of the book are ten Vocal Exercises in rhyme, designed to impress upon beginners the rudiments of music. These are most cleverly constructed, and we advise choirmasters to get the book and make use of them.

YORKSHIRE POST.

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LEEDS MERCURY.

A portion of the Abbey Soprano Choir illustrated vocally the novel but simple scheme of Professor Bridge, and the proceedings, held in the City of London School, were followed with considerable interest by a crowded audience.

GLASGOW HERALD.

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No. 615.—Vol. 35. MAY 1, 1894. *Price 4d.; Postage, 1½d.*
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CHESTER
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LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 25, ELIJAH (Mendelssohn). WEDNESDAY EVENING, SYMPHONY IN C MINOR (Beethoven); HEAR MY PRAYER (Mendelssohn); ADAGIO APPASSIONATO, for Solo Violin and Orchestra (Max Bruch); REQUIEM (Verdi). THURSDAY MORNING, July 26, JUDITH (Dr. Hubert Parry). FRIDAY MORNING, July 27, GRAND MASS IN D MINOR (Cherubini); ANDANTE IN G, for Solo Violin and Orchestra (Beethoven); New Sacred Cantata, THE SOUL'S FORGIVENESS (Dr. F. J. Sawyer); GRAND SYMPHONY IN C MAJOR (Schubert). FRIDAY EVENING, THE MESSIAH (Handel).

In the Music Hall.—THURSDAY EVENING, NEW SYMPHONY (Dr. Joseph C. Bridge) and THE GOLDEN LEGEND (Sir Arthur Sullivan).

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"Carmen" (Bizet) will be performed by the Students of the School at Drury Lane Theatre Royal (by kind permission of Sir Augustus Harris), on Friday, May 25, at 2 o'clock.
For prospectuses and all further particulars apply to the Secretary.
By order of the Committee,
ARTHUR SAUNDERS, Acting Secretary.
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The Annual College Dinner will take place at the Holborn Restaurant, on May 10, at 7 p.m. Professor Sir J. Stainer, M.A., Mus. Doc., will preside. Tickets, 5s. each, exclusive of wine, may be obtained on application at the College.
The Examinations for Fellowship and Associateship will commence respectively on July 17 and 24.
The F.R.C.O. Solo Playing Tests for the July Examination will be Prelude and Fugue in A major, J. S. Bach, No. 3, Vol. II., Peters' edition; Organ Sonata, No. 6, Mendelssohn; and "Dithyramb," Basil Harwood (Messrs. Novello and Co.)
The College Library is open daily from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.
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Lecture by Mr. E. F. Jacques, May 2, at 3.
Lectures by Mr. F. Corder, May 9, 16, 23, and 30, at 3.
Fortnightly Concerts, May 5 and 19, at 8.
Performance of "Philémon et Baucis" and "I Pagliacci," May 9, 10, 11, and 12, at 8.
Prospectus and all information may be obtained from the Secretary.
F. W. RENAUT, Secretary.

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A GRAND ORCHESTRAL CONCERT will be given at Queen's Hall on THURSDAY, May 10, commencing at 3 o'clock, in Commemoration of the Completion of the Seventieth year of the work of the Institution.
The whole of the music will be selected from the works of distinguished Past Students, and will be performed by Past and Present Students.
The Concert will be under the immediate patronage of His Royal Highness the Duke of Saxe-Coburg and Gotha, President of the Institution, who has graciously signified his intention of being present.
Programmes and Tickets, price 21s., 10s. 6d., 5s., and 2s. 6d., may be obtained from the Secretary, Royal Academy of Music, at the Queen's Hall, and at the usual Agents.

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LECTURES.
May 10, 5 p.m.—"The Development of Anglican Church Music." Dr. J. H. Lewis.
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Incorporated 1891.

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Local and Higher (Practical) Examinations are now being held at various Local Centres.

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GEO. A. STANTON, Secretary.

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A Novel Programme for a Ballad Concert.

A COMPLETE ORATORIO, OPERA RECITAL, OPERA AND OPERETTA

(IN COSTUME),

AND

BALLAD CONCERT PARTY.

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(Primo Basso, Royal Italian Opera, Covent Garden),

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CONDUCTOR—
SIGNOR ANGELO MASCHERONI.

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Part I. could consist of Ballads, Scenas, Duets, Violin Solos, &c. Lasting for about an hour and a quarter.

Part II. Opera or Operetta in Costume. To play an hour or an hour and a half.

SUGGESTED PROGRAMME FOR A CHORAL SOCIETY.

Part I. A small Oratorio work with Chorus.

Part II. An Operetta in Costume or the above party can be engaged for a whole work (Oratorio or Opera), or Opera in Costume, or Recital.

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"Gabriella" (Emilio Pizzi), "Faust" (Gounod), "Philemon and Baucis" (Gounod) (by arrangement with Sir Augustus Harris), "Maritana" (Wallace), "Bohemian Girl" (Balfe), and most of the usual Oratorios, &c.

"Gabriella" (by Emilio Pizzi) has been played IN COSTUME by Madame Adelina Patti in her last tour through America, and is to be played by her in London this season (*vide* Press opinions). The Garden Scene from "Faust" or "Philemon and Baucis" or "Maritana" or "Bohemian Girl" (without Chorus), but in Costume, is good for Second Part of a Ballad Concert.

Everything, such as Costumes, &c., will be provided by the Party. A Piano is sufficient. NO SCENERY IS REQUIRED.

Any of the above Artists can be engaged separately, and Madame Fanny Moody or Mr. Charles Manners can accept their usual engagements.

For Terms, &c., please write to new *permanent* address—
MR. CHARLES MANNERS,
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THE

London College of Music,

GREAT MARLBOROUGH STREET,

LONDON, W.

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EXAMINATIONS in PIANOFORTE PLAYING, SINGING, THEORY, and all branches of Music will be held in London and at 300 Provincial Centres in July next, when Certificates will be granted to all successful candidates.

SYLLABUS and FORMS of ENTRY can be obtained of the Secretary, who will supply all particulars. The last day of entry is June 15.

SILVER and BRONZE MEDALS and BOOK PRIZES are offered for competition in accordance with the regulations.

APPLICATION for the formation of NEW CENTRES should be made to the Secretary, who will furnish all necessary information.

The DIPLOMAS granted by the College are Associate (A.L.C.M.), Associate in Music (A.Mus.L.C.M.), Licentiate (L.L.C.M.), and Licentiate in Music (L.Mus.L.C.M.) Regulations and list of Diplomées on application.

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SOUTH LONDON MUSICAL CLUB.

PRIZE GLEE COMPETITION, 1894.

NOTICE.—The examination of the manuscripts received in connection with the above Competition has been unavoidably delayed. The result of the Competition will be announced in *The Musical Times* for June next.

MR. BATES' SOLO BOYS.

Mr. BATES (Director of the Choir of Christ Church, Lancaster Gate, W.)

Has first-class reliable Solo Boys, holding positions as Soloists in important London Churches, available for Oratorios (First Soprano, Second Soprano, or Alto); also for Church Services, Organ Recitals, At Homes, Concerts, &c.

Mr. BATES' Leading Boy is

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who has had a unique experience in Cathedral and Church Music. Master Lovett's recent engagements have included: Spohr's "Last Judgment," Hereford Cathedral, Paddington, St. Leonards, Hampstead; "Hymn of Praise" and "Come, let us sing," Bayswater; "Redemption," Paddington; "Gallia," Folkestone; "Stabat Mater," People's Palace and Lincoln's Inn; "Hear my Prayer," Folkestone and Ealing; "Daughter of Jairus," Maitland Park; "Song of Miriam," Newtown; "Messe Solennelle," Paddington; "Eli," Brockley.

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Master Lovett has excellent testimonials from leading Church Musicians and exceptional critiques by London and Provincial papers.

MASTER LEONARD TUDGAY
(Solo Boy, St. Mary's, Stoke Newington),

MASTER STANLEY MARCHANT
(Solo Boy, Hampstead Parish Church),

MASTER ROLAND WILLIAMS
(Solo Boy, St. Matthew's, Ealing Common),

are also prepared to accept engagements.

For terms, vacant dates, critiques, testimonials, address, Mr. James Bates, Trinity School House, Paddington, W.

Mr. Bates also prepares Boys for Cathedral, Chapels Royal, and University College Scholarships.

For full particulars, address as above.

EXPERIENCED SOLO BOYS.

MR. T. KEMPTON (Bass)
(Vicar Choral, St. Paul's)

AND

MR. B. BLAXLAND
(Organist and Choirmaster, St. Mark's, Myddleton Square, E.C.; and Trainer of the Boys at St. Barnabas, Kensington, W.)

Supply highly-trained Solo Boys for Church Festivals, Oratorio and Ballad Concerts, At Homes, Masonic Banquets, &c.

Sir John Stainer, Mus. Doc., Oxon., writing to Mr. Blaxland (November 22, 1892), says:—"I have been much pleased with the admirable singing of your chorister, and I congratulate you on having such an excellent exponent of your skill and ability as a trainer of boys' voices."

The following are some of Mr. Blaxland's Pupils who hold appointments at important London Churches:—

MASTER J. STERNDALE BENNETT (Soprano)
(Aged 12 years)

Has an extensive *répertoire*, and has recently sung the soprano solos in the following works:—Gounod's "Messe Solennelle," "Gallia," Mendelssohn's "Hymn of Praise," "Elijah," "Hear my Prayer"; Schubert's Masses in B flat and G; Stainer's "Daughter of Jairus"; Bach's "My heart ever faithful"; Gaul's "Holy City"; Weber's Mass in G; Handel's "Messiah"; Selections from the Oratorios; Ballads, &c., &c.

Recent Press Notice.—"Hymn of Praise," at St. Leonard's.—"Master Bennett's sweet voice was heard to great advantage, and in the duet with the tenor his singing was a superb piece of vocalisation."—*The Observer*, March 31, 1894.

MASTER COURTNEY MULKERN
MASTER GEORGE NORTH
MASTER HORACE MÉNAGE
MASTER EDWIN TRAER

Mr. Thomas Kempton's engagements for Boys during the past season comprised the following places:—King's Lynn, People's Palace, Stationers' Hall, Gospel Oak, Hôtel Métropole, Masonic Banquets, Southsea, Bexhill (twice), Northampton, St. Ethelburga, Southsea, Kilburn, Lee, Romford, Reigate, Woodford, Putney, Eastbourne, St. Leonards (three times), Hereford, Enfield, Darwen, Salutation, Dalston, Brockenhurst, Cambridge, City (nine times), Kentish Town, Coventry, Brentwood, Newton (twice), &c., &c.

Applications for all Boys to be sent to Messrs. Kempton and Blaxland, 60, Moorgate Street, E.C. (near Broad Street, Liverpool Street, and Metropolitan Railway Stations), where Boys can be heard *by appointment*.

SOCIETY of ARTS PRACTICAL EXAMINATIONS in VOCAL and INSTRUMENTAL MUSIC.—Joint Examiners: Sir Joseph Barnby and W. G. McNaught, A.R.A.M.

The Examination in 1894 will commence on Monday, June 11, and the latest day for receiving entries is Saturday, May 19.

Medals and Certificates are awarded to successful Candidates.

Full particulars can be obtained on application to the Secretary.

By order,
HENRY TRUEMAN WOOD, Secretary.
Society's House, John Street, Adelphi, London, W.C.

KING'S COLLEGE, LONDON.

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For further particulars, apply to J. W. Cunningham, Secretary.

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ARTHUR T. FROGGATT, Mus.D., T.C.D., teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Kilkenny Cathedral.

DR. ALBERT HAM (Trin., Dub.), F.R.C.O., L.T.C.L., gives THEORY LESSONS by post. Latest successes: F.R.C.O. and A.R.C.O., 1893; F.R.C.O., 1894 (including 2 of the 9 successful Candidates). 1, Linden Grove, Taunton.

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J. WARRINER, Mus.D., Dublin, L.T.C.L., &c., TEACHES ORGAN, PIANOFORTE, SINGING, HARMONY, &c.; prepares most successfully for all musical examinations personally or postally; revises MSS. for publication; and receives resident and professional students, who have special and exceptional opportunities. Denmark Hill, S.E.

ELEMENTS of MUSIC.—SPECIAL LESSONS by Mrs. WEBSTER, L.R.A.M., Author of the "Groundwork of Music," "Child's Primer" of the Theory of Music. Granville House, 90, Argell Road, Brixton, S.W.

MUSICAL PROFESSION.—MR. W. DE M. SERGISON, Organist and Director of the Choir of St. Peter's, Eaton Square, S.W., trains Youths as Musicians, especially as CHOIR-TRAINERS and ORGANISTS. Mr. Sergison's course affords advantages not attainable at any London Academies. Many past pupils are now holding Cathedral and important Church appointments in England, America, and the Colonies. Applications should be addressed to Mr. Sergison, at the Vestry of the Church.

GONVILLE and CAIUS COLLEGE, Cambridge. A CHORAL EXHIBITION of £40, tenable for three years, will be OFFERED for COMPETITION on THURSDAY, MAY 17, 1894, to persons, not being already Scholars or Exhibitioners of the College, who have not begun residence at the University. The general duties of the Choral Exhibitioners are to take part in the daily choral services of the College Chapel during term. Exhibitioners are required to read for the B.A. or the Mus. Bac. degree. The successful candidate will come into residence on October 1, 1894. Candidates must be under 24 years of age. Applications should be made before May 5 to one of the Tutors, the Rev. E. S. Roberts, M.A., or J. S. Reid, L.M.D., or to the Dean, any of whom will send further details.

ST. JOHN'S CHOIR SCHOOL, St. Leonards-on-Sea. Principal: Rev. REG. G. NORTON, B.A.—There will be a COMPETITION for two FREE CHORISTERSHIPS in the Choir of St. John's Church on Wednesday and Thursday, May 30 and 31. Candidates, who must be sons of Priests or Organists of the Church of England, should be between the ages of 10 and 12½. The Examination will take place at the Choir School. The successful Candidates will be boarded and educated in the school entirely free of cost. For full particulars as to examination, &c., apply to the Principal, as above.

KING'S COLLEGE, Cambridge.—CHORISTERSHIPS.—The trial of voices to fill VACANCIES in the Choir School will be held on May 17. Candidates must have a good ear and good voice, and should be between 9 and 12 years of age. For particulars, apply to the Dean. Names to be sent in by May 10.

SALISBURY CATHEDRAL.—There will be a COMPETITION for one CHORISTERSHIP on TUESDAY, MAY 15, at 12 noon, at the Organist's house. Candidates must as a rule be between the ages of 8 and 10, but exceptions may be made. Apply, as soon as possible, for information as to references required, payments, &c., to Rev. G. E. Dorling, The Close, Salisbury.

SOLO BOY WANTED, with good voice and experience, for St. George's, Bloomsbury. Salary according to ability. Apply, Mr. Gifford-Allen, 36, Pepys Road, S.E.

WANTED, for Church Choir, FOUR BOYS. Salary according to ability. Apply, Berkeley Chapel, John Street, Mayfair, W., Friday evenings, at 7.30.

ALTO WANTED, for Church on South Coast. Young voice preferred. Two Cathedral services on Sundays and one weekly practice. Sunday trial allowed. Apply, Alfred Buckoke, 8, Dresden Road, Hornsey Lane, N.

ALTO and TENOR WANTED, for St. Paul's, Kilburn, N.W. Salary, £15 per annum. Good readers. Apply, stating qualifications, Mr. Leonard Butler, 139A, Alexandra Road, Abbey Road, N.W.

TENOR WANTED, for Solo and Quartet work, at St. George's, Bloomsbury. Apply, Mr. Gifford-Allen, 36, Pepys Road, S.E.

TENOR WANTED, for Christ Church, Victoria Road, Kensington. Two Sunday Services, and Friday Rehearsal at 8. Stipend, £20. Applications to be sent to Mr. E. Brooks, 41, Fawe Road, West Kensington, not later than May 12.

HEREFORD CATHEDRAL.—WANTED, LAY CLERK, with superior TENOR Voice of good quality and compass, thoroughly acquainted with church music (old and new), and competent to sing solos and take part in Choir Services. Stipend, £100 per annum. For further particulars, apply to Mr. E. M. Underwood, Chapter Clerk, Hereford.

BASS (not Baritone), PARIS.—There is a VACANCY for a BASS Voice in the Choir of the American Church, Paris. Candidates must have good voices, and thorough experience in Church music. Liberal stipend. Applications at once, to Mr. Stedman, Musical Agency, 58, Berners Street, W.

MR. W. BLACKWELL (Alto) desires RE-ENGAGEMENT in good Church Choir, or would join Quartet Party. Address, Church Lane, Hendon, N.W.

MAGDALEN COLLEGE, Oxford.—A LAY CLERK will shortly be required in this College.

The Voice required is TENOR (not Baritone).

The stipend of a Lay Clerk is £110 per annum.

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Lay Clerks of the College may retire on half-pay after 25 years' satisfactory service: they are liable to be dismissed for inefficiency upon three months' notice, or for misconduct at the discretion of the College Officers. Their duties and vacations are subject to alteration and modification by authority of the College.

A Lay Clerk who wishes to resign his office is required to give three months' notice.

Candidates are required to be in communion with the Church of England.

Competence as soloist, correct musical ear, experience in Cathedral music, facility in reading at sight, and unexceptionable testimonials of good character and conduct for the last three years are indispensable.

Preference will be given to candidates under thirty years of age.

Applications, which should be accompanied by not more than four testimonials, should be sent in writing, not later than May 5, to the President, Magdalen College, Oxford.

GRATUITOUS PRIVATE LESSONS offered to BASSES and TENORS, in return for help in consolidating a choral society. X. Q., Organ Studio, 1A, Vernon Street, King's Cross.

RESIDENT PUPIL.—Mr. ARTHUR W. MARCHANT, Mus. Bac., Oxon., F.R.C.O., Organist and Choirmaster, All Saints' Parish Church, Huntingdon, has a VACANCY for another RESIDENT PUPIL. Very fine three-manual Organ. Daily Choral Service, and every facility for a thorough musical training. Preparation for College of Organists' and other Exams. 38, High Street, Huntingdon.

ADVERTISER would be pleased to be put into communication with a Clergyman who has a good home and devotes his attention to EDUCATION. One who holds a degree in Music preferred. Apply, Organo, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MRS. R. H. CARTER will be glad to take ENGAGEMENTS as ACCOMPANIST on Organ or Pianoforte to Choral or Instrumental Societies in Rehearsals, or as Pianist in Chamber Music. Would take week-day Church services (fully choral, if required). Great experience. Good sight-reader and transposer. Good references. 29, Fairfax Road, South Hampstead, N.W.

TO HIGH SCHOOLS of MUSIC.—The Teacher of High School PIANOFORTE PLAYING and MUSICAL THEORY at well-known (German) Academy of Music, speaking German and English (former student of Leipzig Conservatorium, certificated pupil of Prof. Dr. Reinecke and Dr. Jadassohn), seeks similar APPOINTMENT in England from next October. Address, Jos. Beringer, Erfurt, Johannesgera 6, Germany.

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DEPUTY-ORGANIST.—Advertiser would act as such in return for PRACTICE, TUITION, or Small Salary. Address, Deputy, 164, Mill Fields Road, Clapton, N.E.

WANTED, a good PIANO TUNER. Factory experience preferred. Permanent situation, with a knowledge of Organs and Harmoniums. State age, wage, enclose reference and C.D.V., to G. H. Richardson, Eldon Street, Barnsley.

WANTED, a first-class PIANO TUNER. State wages required, references, age, and enclose photo. Duck, Son and Pinker, Bath.

PIANOFORTE TUNER WANTED, for indoor Tuning. Must be able to play a little. Send photo, references, and wages required (to live indoors). Abstainer preferred. Stanton, Owen Street, Tipton.

PIANOFORTE TUNER (good rough) WANTED, as IMPROVER, or of some experience. State age, salary, and qualifications. W. Clabbon, Haymarket, Newcastle-on-Tyne.

RE-ENGAGEMENT WANTED, by experienced TUNER and REPAIRER (Out-door). Well up in American Organs and Harmoniums. Excellent testimonials. Address, W. J. H, 60, St. Augustine's Terrace, Halifax.

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TUNER and REPAIRER wants SITUATION. Well up in tuning, and also repairs, planks and action work, and fair polisher. Midlands or near Manchester preferred. Clark, Windsor Bridge, Salford.

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PIANOFORTE TUNER wishes to obtain partial EMPLOYMENT; 20 years' experience and references. W. and S.W. District preferred. Address, Enharmonic, 22, Home Road, Battersea.

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PIANOFORTE, HARMONIUM, and ORGAN TUNER desires RE-ENGAGEMENT. Well up in Repairing; Factory experience; good references. Address, Abstainer, Post Office, Weymouth, Dorset.

CHRISTIAN WORK WANTED; good Musician, Teacher of String and Wind Instruments, Conductor and Practical Leader, at liberty. J. Hall, 5, Canton Street, Poplar, E.

WANTED, a YOUNG LADY for general music shop. Indoors. Apply, W. Mason, St. Catherine's, Lincoln.

WANTED, an ENGAGEMENT as Resident or Non-Resident MUSIC GOVERNESS, in a High-class School or College. Singing, Piano; also Violin to beginners. Highest references. Address, Musicus, Novello, Ewer and Co., 1, Berners St., W.

ASSISTANT.—WANTED, at once, a smart, active SALESMAN, of gentlemanly address. Must have good knowledge of sheet music. Apply, stating age, salary required, references, &c., Cumberland, Novello, Ewer and Co., 1, Berners Street, W.

VIOLA desires ENGAGEMENT at the Seaside in good Band. Good references. T. J. Booth, Ecclesfield, Sheffield.

ASSISTANT.—Young Man seeks SITUATION in Music Warehouse, where he may improve at Piano Tuning. Fair Pianist; good appearance; good reference. Salary low. Address, E. W., Wood View, Weston-super-Mare.

MANAGING LADY ASSISTANT (Indoor) requires SITUATION; within sixty miles of London preferred. Age under 30. Has had management of principal Pianoforte and Music Business in one of the chief towns in the North of England. Good saleswoman, and certificated (Trin. Coll.) pianist. First-class references. M. L. A., care of Messrs. Phillips and Page, 8, Oxford Market, W.

YOUNG MAN (21) seeks SITUATION in Music Warehouse. Town or Country. Good references. M., care of Mr. P. Cruikshank, 2, The Charterhouse, Charterhouse Square.

ORGAN LESSONS WANTED, to get up Church Service, and to DEPUTISE. Can play plain Service. X., 25, St. Anne's Terrace, St. John's Wood.

ORGAN PRACTICE.—Three manuals and pedals. One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1894.

LISZT'S BIOGRAPHY.

Miss L. Ramann has already received the hearty congratulations of The Musical Times on the completion of her Life of Liszt,* the first volume of which, treating of the period 1811-40, was issued in 1880. Part 1 of Vol. II. (1841-47) followed in 1887, and the concluding portion (1848-86) bears the date of the present year. Sketches and reminiscences of Liszt, in various languages, have been issued in profusion, but here we are put into possession of the solitary example of a book which treats of the master's life and works from the day of his birth to that of his death. For comprehensiveness and completeness, if not also for its reliability as to the facts advanced, it stands without a rival. As a personal friend of many years' standing, and as a devoted admirer of Liszt, Miss Ramann had opportunities of gaining information at first hand which were denied to others, and these she has undoubtedly turned to good account. It seems well to recall that some years ago, when the late Dr. Hueffer was editing a series of short biographies of "Great Musicians," the present writer asked him: "Will you not include one of Liszt?" He replied, "No! that would require an immense amount of research among foreign newspapers, &c. Miss Ramann has gone over the whole ground, and it would be waste of time for anyone else to go over it again. We must wait for her forthcoming book."

Now we have got it in its entirety, and though it is hinted that it may be followed by a supplementary volume—for Miss Ramann by no means restricts herself to detailing facts, but also often indulges in furnishing criticisms and analyses of Liszt's works—intending biographers on a smaller scale and writers of dictionary notices will find ample and interesting matter for the exercise of their pens.

Though the heading of the present notice, "Liszt's Biography," is suggestive of a review of Miss Ramann's entire work, we must restrict ourselves to speaking of its last instalment. This will probably be regarded as the most interesting of the series, from the fact that, probably for the first time, it furnishes us with a tolerably detailed account of the master's sojourn at Weimar (1848-61), which—he having retired from the world as a "pianiste ambulant"—gave birth to the most important of his musical and literary works. By no means its least interesting portion is that devoted to a biographical sketch of the Russian Princess, Carolyne von Sayn-Wittgenstein, a most remarkable woman, to whom Liszt was attracted far more by her extraordinary intellectual acquirements than by her personal appearance—for she was no beauty — and who exercised a strong influence over him in the way of encouraging him to occupy himself with musical composition, and who, acting as his amanuensis, did something more than assist him in his literary work, much of which owes its elaboration to her facile pen. Though at times Liszt dictated, at others he left it to her to do what she would with his thoughts. This accounts for much of the freedom and extravagance of diction (so different from that of his letters to Wagner and others) which obtains in some of his literary articles, many of which, originally written in French by the Princess, were, in the first instance, translated into German by the late lamented composer, Peter Cornelius, who, on discussing Liszt's article on the "Fliegende Holländer" with the present writer, remarked: "If you think of reproducing it in English, you will do well to eliminate much that is due to the Princess Wittgenstein."

It turns out that the first performance of "Lohengrin" (Weimar, August 28, 1850) was quite as much due to the Princess as to Liszt.

*"Franz Liszt: Als Künstler und Mensch." Von L. Ramann. Leipzig: Breitkopf und Härtel.

Liszt, in spite of his unqualified admiration for the work, was in doubt as to the expediency of being the first to bring it forward. The Princess argued that it was time that way should be made for Wagner. Liszt relented, and at once obtained the Grand Duke's approval. The much-abused term "music of the future," we learn, was also due to the Princess. It came about in the following manner: At a party at the Altenburg, after one of the early performances of "Lohengrin," which did not at once make its mark, as "Tannhäuser" had done, the Princess was discussing the work with the famous critic, F. Brendel, who maintained that "Lohengrin" was far in advance of the times, and had been brought forward too soon. "Then," retorted the Princess, "let us make music for the future." Liszt came in at the moment and caught up the expression, which he adopted at the next supper party by proposing as a toast "the musicians of the future." Progressionists welcomed the term, and enrolled themselves under the banner of the Future; but obstructionists soon adopted it as a term of contempt. For this reason, some years later, Brendel, at a large gathering of musicians, proposed the "New German School" as an appropriate substitute. This change was at once accepted by the progressionists, but it cannot be said, even now, that it has become one of general adoption.

Miss Ramann has much, which is both interesting and instructive, to tell about Liszt, both as a conductor and as a teacher.

She claims for him that, as a conductor, he reduced to a system the method inaugurated by Beethoven. This is explained by the statement that before Beethoven all instrumental music was based upon beauty of form and intellectual restrictedness (geistigen Gebundenheit), and that for the representation of this the "strict" style of conducting (*i.e.*, beating the time of each bar and its constituent parts) was all-sufficient. When, with Beethoven's poetical ideas, romanticism and dramatic scenes entered into the scope of instrumental music, a more varied kind of accentuation ("free" conducting) became necessary. This consisted in indicating the phrasing of, it might be, long drawn-out passages, rather than in beating the time of each separate bar. "Periodic delivery" ("Periodische Vortrag") was the term which Liszt adopted for this portion of his method. As a whole, he characterised his system as "style in performance." Though Liszt effected much by his mien and gestures, it was one of his maxims that all, or nearly all, the conducting should be confined to the rehearsal, so that little or no help should be required from the conductor at a performance. Thus at performances, which had been adequately rehearsed, he would often stop beating time, and only resume doing so when it became actually necessary. It was an easy matter for him to familiarise the Weimar Orchestra with this method, but it was a method very naturally opposed when he came to stand before a strange orchestra. It is hardly necessary to state that his system of "periodic delivery," or "pantomimic conducting," as Mr. Manns has termed it, has been in the main adopted by nearly every competent conductor of the present day.

Probably no one ever had so many pupils as Liszt had. As a teacher of the pianoforte, opposed as he was to the cut and dried academical method, which put technical acquirements above intellectual reproduction, it was his wont to teach by precept and example. Not only would he play to his pupils, but he would exemplify to them what was to be done by reference to external circumstances, poetry, painting, sculpture, &c. As an example of this mode of procedure, Miss Ramann relates that on one occasion of his trying in vain to make a pupil comprehend the proper rendering of Chopin's *tempo rubato*, he took him up to the window and bade him look out. A strong wind was blowing. "Look at that tree," he said, "the leaves and twigs are swayed about by the wind, but the branches and trunk stand firm—that is *tempo rubato*."

This agrees with Chopin's dictum that the left hand is to be regarded as the conductor, who keeps strict time, but that certain liberties are to be allowed to the right—the "singing" hand. So much is this at variance with the practice of the majority of present-day Chopin-players, and the information to be derived from dictionaries, that it seems not out of place here to refer those interested in the matter of Chopin's *tempo rubato* (which widely differs from that of the Hungarian school, &c.) to the exhaustive account given of it on pp. 100-103 of Vol. II. of Professor Niecks's book on Chopin.*

Liszt pursued a similar course with his composition pupils, or rather, to be strictly within the mark, with the shoals of young composers who were never tired of pestering him for his advice and criticism in regard to their immature attempts. In the kindliest way he was always ready to look at their manuscripts, and, without laying down the law, would remark: "This passage might have been otherwise," or "I should prefer it thus"—illustrating his meaning on the pianoforte. An amusing anecdote is told of a certain Rudolf Viole, a young composer, who, one fine summer morning, brought him a sonata in a single movement, after Liszt's design. The master sat at his writing-table, pen in hand. Pointing to a far-fetched modulation, he remarked: "That won't do." "Why not?" retorted the young composer, "it sounds quite well." "No!" replied Liszt, "it won't do, and ought not to be so." On Viole still continuing to dispute the point, Liszt, waxing warm, rose from his seat, and advancing

* "Frederick Chopin: as a Man and Musician." By Frederick Niecks. London: Novello, Ewer and Co. 1888.

towards the young obstinate, filliped his pen full of ink on to his newly-starched white waistcoat, and remarked: "That, too, will do, but it ought not to be."

Several amusing anecdotes are told, for the first time, we believe, of Liszt's coming into contact with other composers. Here is a good one of his meeting with Schumann at Düsseldorf early in the fifties. At an afternoon party Schumann was all agog to hear Liszt play. Liszt had brought a new concert-piece with him, and sitting down at the pianoforte, Schumann sat down by his side, to turn over the leaves of his manuscript. Before Liszt had played a few pages, Schumann edged back his chair, and by the time the performance was concluded, he had vanished, having edged himself right away back to the door! Curious, it seems, that Schumann, who himself was for long regarded as a musical heretic, should have taken offence at Liszt's progressiveness, and should thus have posed as a true conservative!

As hinted above, a large part of Miss Ramann's book is devoted to analyses, with copious musical examples, of Liszt's Symphonic Poems, &c. All honour to the lady who sets herself such a task! But it must be confessed that, in the absence of a performance and of a full score, such essays, helpful as they may be to students, are thrown away upon the general reader. Nevertheless, without them and the account given of Liszt's literary works the book would be incomplete.

It would be easy to enlarge upon its contents. But we refrain from attempting this in the hope that the complete work may some day be issued in an adequate English version.

FROM MY STUDY.

Maria Felicita Malibran, whose portrait is given herewith, lives not only in history, but in song. Her sudden and tragic death in mid-career extinguished so much of the world's delight that the popular imagination was excited as on few occasions of a like sort, and the curious in such matters may, by searching the periodicals of 1836, judge for themselves how greatly the sympathies of England were stirred. A poet, who may be recognised by his initials, "L. B.," exclaimed—

O God, that life should float
On many a golden note,
When the sweet singer's lips have changed to ashes!
That we should see—(as now
I see her fine pale brow)—
Things that have passed away like lightning flashes.

Oh, never, never more
Will Nature's self restore
The treasure vanish'd like a star swift falling;
Down to the deep it goes
In hush'd and dark repose,
Leaving the wondering gazer vainly calling.

Yes, all that World of Life,
Of passion and wild strife,
The strife of soul, the ecstasy of feeling;
That mind which held the mirth
Of Eden more than Earth—
That world of life the grave is now concealing.

Her voice, Love's unseen lute,
Oh! say it is not mute;
Still, still within us is its music ringing;
Long may we hear in her
Our heart's interpreter,
Long hoard the marvels of her matchless singing.

Thus, in lower or in higher strains, sang the universal Muse, amid the darkness that followed the extinction of a great light.

The sudden death of Madame Patey brought to mind the circumstances under which Malibran was taken from the scene of her triumphs. No fantastic legend can grow up around the plain record of facts, since there were witnesses, among them Mrs. Vincent Novello, who committed their testimony to paper immediately after the event of September 23, 1836. Malibran fell from her horse in April of the same year, and was injudicious enough to conceal the accident from her husband, De Beriot. The result was frequent and prolonged suffering, which had a deadly effect upon an abnormally sensitive organisation. As to the great singer's peculiarities in this respect, there is a statement from the pen of Mr. Belinaye, a London physician, who had an intimate knowledge of her constitution. According to this witness, Malibran over-strained her nervous system at an early age, and was "subject to fits of hysteria, akin to epilepsy, and to attacks of catalepsy, such as I have never seen elsewhere and hope never to see again." He describes one of the cataleptic fits: "Her whole frame became immovable, and as suddenly as if she had been converted into a statue by the wand of an enchanter. She remained standing for two hours, neither hearing nor seeing any external object." Mr. Belinaye goes on to tell how, on suddenly waking from the trance, she flung herself down a flight of steps, and how, on the morrow, she went to the King's Theatre to appear in "Semiramide," though unable to stand. She was dressed for her part while sitting, "and when the moment came that she was to appear, to the unutterable astonishment of her friends, she rushed on the stage and drew down thunders of applause by her unrivalled acting and singing." It can easily be understood that upon such a nature as this long months of pain would operate surely if slowly towards the moment when the "silver cord" would snap.

The story of the terrible death-bed at Manchester has been told a thousand times and, even after the lapse of sixty years, one does not care to dwell upon it. It is enough to read a few lines which appeared in the *Morning Post*: "Her agonising cries that night will not be erased from the memory of the writer of this article, who was within a short distance of the room in which she expired. She constantly ejaculated 'Je m'étouffe—O mon cher ami.'" That a creature so beautiful and gifted should thus perish is one of those mysteries at which we must wonder, and against which we may even be tempted impotently to revolt, but can

neither understand nor know where to go for an explanation. And she was only twenty-eight!"

That writers in the public press and elsewhere commented upon Malibran's death in almost rhapsodical terms surprises none who now read their words. Making allowance for the working of the emotions such an event could not fail to stir, we get at the facts of Malibran's personality and genius. Here are a few testimonies. As to her face:

"It has been said that she was not handsome. She certainly had not a drawing-master's eyes, nose, and mouth; but if a face capable of expressing every emotion of the mind be not the very essence of beauty, we prefer what the common observer would term plainness."

As to her character:

"With what affectionate reminiscence do we not run back, and retrace every 'trick and line of her sweet favour'; recalling all her grandeur of soul, her womanly generosity—prodigal, uncalculating, trusting, boundless;—her merry quirks; her humorous sallies; her flashes of genius! Gracious be their memory, for she deserved all our honour and sympathy. She was the greatest genius in her particular walk in life, and, what is better, she was a right noble woman."

As to her voice and its use:

"Her voice, which was a contralto in character, took a range that was perfectly astonishing. We have heard her descend to F and E flat below the lower C in the treble clef, and reach C and D in alt. In execution she kept the listener in a state of wonderment, and in the most complicated *fiorituri* she not only performed all that the most flexible mechanicians could achieve, but even then beat them in their own stronghold, for she was sure to add some exquisite grace entirely her own, and we venture to say that no mortal ever heard her sing the same piece precisely alike, or repeat a cadence when she has been encored. . . . Her principal characteristic, however, was expression—and expression in all its features, shades, and varieties, from its loftiest epic flight, embracing the sublime of anger and the profound of pathos, down to the winning, the playful, and even the burlesque."

Charles Auguste de Beriot, Malibran's second husband, does not kindle the enthusiasm which the very name of his gifted wife serves to light up. He was of much commoner clay, although belonging to an old and esteemed family, and a violinist of great distinction. Born at Louvain in 1802, De Beriot began to play in public at nine years of age, and continued his career as performer and teacher till 1852, when sudden blindness compelled his retirement. He died at Brussels in 1870. Violinists still know this artist by his numerous compositions, but by the general musical public he is best remembered as the husband of his wife—as the man of whom Malibran is said to have been devotedly fond. In that capacity, however, a shadow still continues to rest upon his good name. All England, moved to grief by the loss of a great and favourite artist, was horrified to hear, at the same time, that De Beriot, leaving the body of his dead wife to be buried by strangers, had hurried to Brussels, in order, as was very broadly asserted, to look after the deceased lady's property. The *Times* took the matter up in a severe manner, and thundered its loudest against the offender. This may have been hasty judgment, but assuredly the conduct of De Beriot called for explanation, which, after no long interval, was forthcoming. A Dr. Belluomini came forward to show why the new-made widower ran away, and that there were good reasons for his doing so. In the first place, according to this champion, it could not be wrong for a foreigner to follow the custom established on the greater part of the Continent. Are we to understand by this that the majority of Continental husbands see the breath out of their wives and then betake themselves to travel? Belluomini added that De Beriot, having neither slept nor eaten for

nine days, was in such a state of body and mind that it became necessary to remove him from a place where everything contributed to augment his trouble. Such a state of things is conceivable; but this exhausted and broken-down man, whose wife died on Friday within a few minutes of midnight, was well enough to travel by coach from Manchester to London, reaching the Metropolis in time to catch the Antwerp boat between nine and ten on Sunday morning. Pretty good work for a man bowed down by fasting and distress. The Doctor appeared to have very little faith in his own argument,

and went on to say that if De Beriot had acted wrongly the blame shall be upon him (Belluomini) as the stricken man's instigator and adviser.

The reply of the *Times* contained some nasty questions: "Is it true, as alleged, and believed at Manchester, that M. de Beriot gave instructions for his wife's burial *two* hours before she died? Is it true, as alleged and believed at Manchester, that during a part of that time he and his medical friend were employed in packing up the jewels and dresses of the still living wife, in order to carry them away to Brussels?" I can find no reply to these queries. A Manchester merchant, Mr. Beale, saw to the interment of the forsaken remains, and the interests of Malibran's son, Wilfrid de Beriot, were very promptly looked after by a council in which Rossini, Nourrit, Traupenas, Herz, and Schlesinger took part.

De Beriot—it must be said for him—had the wit to see what a mistake he had made, and wrote to the Boroughreeve of Manchester, "entreating in earnest terms the delivering into his own possession of the remains of his wife." The letter was referred to the Festival committee, who, after consultation, advised a flat refusal, on the ground that the body had been forsaken and the interment left to strangers. This reason the *Musical World* called "remarkable," adding that the committee "did not sufficiently make allowance for peculiar emotions under such a bereavement." The emotions which prompt a mourning widower to put hundreds of miles between his wife's body and himself at the earliest possible moment must be peculiar indeed.

Henrietta Sontag was born (May 13, 1805) to the stage and bred in the atmosphere of the footlights. Germany, like England, had its families of artists, to one of which she belonged; from her earliest infancy leading a nomadic life, wandering from place to place with her relatives, and doing, even at the tender age of six years, what she could in the interest of the common weal. The child had seen but half-a-dozen summers when she played *Salome* in a popular opera called "The Daughter of the Danube." "On that occasion," says a biographer, "she was admired for the infantile graces of her person and the correctness of her voice." No small share of "rough and tumble," however, marked Sontag's early experience of life till, in 1814, she went to Prague and distinguished herself by playing children's parts under the direction of Weber, who was then director of the music at the Bohemian Opera-house. Here the young

artist gave such promise of future distinction that she was permitted to study at the Conservatoire, although not old enough to satisfy the rules. Presently came the supreme chance of her life. The *prima donna* being ill, Sontag, then a girl of fifteen, was offered her part—that of the *Princess of Navarre* in Boieldieu's "Jean de Paris." "The facility of her voice," says the authority already quoted, "her budding beauty, the trouble which made her heart full of mysterious presentiments, won for her a success which augured well for the future of her talent." She was now fairly launched upon the uncertain waves of an operatic career.

It is impossible to follow Sontag's course minutely, and I pass on to 1824, when she accepted an engagement at the German Opera in Leipzig. Then, far more than now, Teutonic singers were overshadowed by Italian artists, and the Germans were delighted to find in Sontag a *prima donna* apparently destined to take the place once held by Mara, and to be the "bright, particular star" of the national stage. "The admirers of this great artist's genius," it is said, "were composed of the youth of the universities, and of all the ardent and generous souls who wished to redeem Germany from foreign domination, as well in the realm of imagination as in that of politics. . . . They felt obliged to Sontag for consecrating a magnificent organ, and a vocalisation far from common on that side of the Rhine, to the rendering of the strong and deep music of Weber, Beethoven, and Spohr, and of all the new German composers who had broken truce with foreign impiety and given full scope to the genius of their country. Surrounded with homage, celebrated by all the *beaux esprits*, sung by the students and escorted by the huzzas of the German press, Sontag was called to Berlin, where she made her *début* with immense success." It is even said that the Hegelian philosophers "made her the subject of their learned commentaries, and hailed, in her limpid and sonorous voice, the blending of the subjective with the objective in an absolute unity." This, however, must be a joke, and was, no doubt, made in Paris.

"I never loved a dear gazelle," &c. Germany soon had to sing that plaintive strain, for Sontag had no thought of sacrificing herself on the altar of nationality. Like all other *prime donne*, she preferred a brilliant personal triumph to everything else. She longed for music more adapted to display her vocal means than that of the German composers; she dreamed of success on boards more illustrious than those of Berlin or Leipzig, and so, in 1826, took up her abode in Paris, leaving her fellow-countrymen disconsolate, and, it may be, just a little angry. In Paris, Sontag had to encounter the rivalry of Malibran, and a fierce struggle for supremacy resulted between the Spanish Juno and the Teutonic Venus. I regret to say that the ladies carried the war into private life. They were compelled to meet on the stage, but they would not both be seen in the same saloon, and when they appeared in the same opera each did her very best to sing the other down. Says an imaginative writer: "Their vocal Congreve rockets set the audience on fire. Now the Trojans and now the Greeks carried it. The *parterre* rose and subsided like the waves of the sea under the Olympic deities." In time the great rivals, becoming weary of a struggle wherein neither could definitely conquer, shook hands and made it up.

Not long afterwards, Cupid did for Malibran what her own powers could not achieve, and removed Sontag out of the way, the German artist becoming the wife of Count Rossi and (January, 1830) bidding, as she thought, a final adieu to the scene of her triumphs. During this first part of her stage career, Sontag several times appeared in London as a member of the Opera company. It was here, indeed—at a concert for the benefit of Mr. Ella—that she and Malibran agreed to be friends.

Countess Rossi had twenty years of life as a *grande dame*, and then came distress, both husband and wife losing their fortune in the revolutionary storm of 1848-9. Reduced to poverty, Sontag determined to resume her place on the stage, and accepted, from Lumley, an offer of £17,000 for the season of 1849. She was then forty-four years old, and, of course, not in the prime of her attraction as actress or singer. Moreover, she had to contend against the Jenny Lind "fever," which practically put all others out of the field. In 1850, and again in 1851 and 1852, Sontag visited London.

There is little more to tell. In 1852 Sontag accepted an engagement in America, where success was great and pecuniary reward plentiful. She next visited Mexico, and died in the capital of that country, June 17, 1854. The remains were brought to Europe and interred in the Abbey of Marienstern.

It is curious, as completing a certain parallel between Malibran and Sontag, that Count Rossi quitted Mexico immediately after his wife's death, "leaving the body to be sent to the port by a carrier, with other parcels."

The following observations upon the gifted songstress are taken from the works of Scudo, the eminent French critic: "In the magnificent casket of vocal gems which Sontag displayed every night before her admirers, we especially remarked the limpidity of her chromatic scales and the brilliancy of her trills, which sparkled like rubies on a velvet ground. Each note of those long-descending spirals stood out as if it had been struck isolatedly, and attached to the following note by an imperceptible and delicate solder, and all these marvels were accomplished with a perfect grace, never disfiguring her countenance by the slightest sign of effort. Her charming figure, her fine limpid and soft eyes,

her elegant form and her stature, springing and supple as the stem of a young poplar, finished the picture and completed the enchantment."

"Ten thousand sat
Patiently present at a sacred song
Commemoration mad; content to hear
Messiah's eulogy for Handel's sake."

This was Cowper's way of putting an important question connected with the performance of sacred oratorio for purposes of entertainment, and not a few worthy Christian people still think that Cowper and his friend, John Newton, were quite right in lifting up their voices against what they held to be a form of sacrilege. Members of the Society of Friends have greatly distinguished themselves in asserting this opinion, and it must be fresh in recollection that a Quaker Mayor of Leeds, who held office in a Festival year, issued an address excusing himself from taking the part usually assigned to the civic chief on such occasions. Looking through a "Life of Joseph Sturge," the Birmingham corn merchant and philanthropist, I found interesting evidence as to his views on the subject. When the Town Hall was built (1830) Birmingham was governed, not by a Mayor and Corporation, but by a body known as Commissioners of the Birmingham Street Act. Sturge had been elected a member of this Board, but, presumably, was not one of those who procured an Act of Parliament authorising the erection of a Town Hall, and providing that the building should, from time to time, be placed at the disposal of the Governors of the General Hospital for the purpose of holding Musical Festivals in support of that Institution. This clause offended the good Quaker very much. The hall was to be built out of public taxation, and Sturge held that it was a violation of religious liberty to tax persons for the support of anything which they conscientiously believed to be inconsistent with Christianity. As combative and bold as his co-religionist, John Bright, Sturge was not content with a mere protest against the clause. He issued a circular to the Commissioners, stating that he intended moving a resolution worded as follows at the next meeting: "That no money be expended on the Town Hall with a view to its being appropriated to the performances of the oratorios, and that an early application be made to Parliament for the repeal of that part of the present Act which places it occasionally under the control of the Musical Committee of the General Hospital." The resolution having been moved, seconded, discussed, and rejected, Sturge promptly retired from the Commission, and issued an appeal to the public asking them "calmly to consider whether they could with propriety attend a performance involving the profanation of the most serious subjects which the human mind can contemplate, by their application to purposes of amusement." The Festival took place, as a matter of course, and then the indefatigable Quaker issued a final address beginning thus: "The excitement of the Festival is over; retire now to your closets and—with that sacred volume before you from which the most momentous truths have been extracted to be sung for your amusement by actors and actresses and to be mixed up in the same entertainment with the fancy ball and the songs and glees of the stage—ask yourselves the question whether . . . you can stand guiltless in the sight of God for the sanction and encouragement you have given to the prostitution of this infinitely solemn subject."

Sturge's rigid views did not prevail, nor was it well they should; but one can readily see why devout minds were offended by musical Festivals as carried on sixty years ago. Works of sacred art dealing with themes of the highest religious import were certainly out of place when associated with fancy balls and the rest of the "attractions of Festival week." Sturge and his associates, though their end was not fully gained, did not labour in vain. All the objectionable features against which they protested have long since been removed, and now a musical celebration is innocent of offence against any but such as hold that sacred themes should be not dealt with at all, save in religious worship.

X.

PERSONAL REMINISCENCES OF BEETHOVEN.*

(*Concluded from page 227.*)

On the appointed day, March 3, I was early at my pianoforte, in festive attire ready for the dinner, with the scores of the cantata and "Correggio" before me. The door opened. Was it a dream, or did my eyes deceive me? There stood Beethoven! Was it possible for this great master so to honour a youth of twenty-two as to take the trouble to ascend to the fourth floor to fetch his guest? I was as confused as a schoolboy, but he quickly put me at my ease, and said he wanted to have a look at my rooms, my instruments and books, the portraits of my parents, my studies in counterpoint—even a few drawings—all were examined with attention. Beethoven never did anything superficially; everything was at once engraved on his memory as if his eyes did duty for his ears also. I was proud to walk through the streets with such a companion. When we reached the Kothgasse, we were received by a matronly housekeeper, who ushered us into the room where a table was nicely laid for dinner, and where Beethoven acted host in the most charming manner. He himself prepared the coffee, in some new kind of pot, which he minutely explained. Our conversation soon became animated, and I told him how much pleasure it

* These Reminiscences first appeared in Dr. Lessmann's *Allgemeine Deutsche Musik-Zeitung*, December, 1880.

would give his admirers if he would make a trip to the Rhinelands; but I fear I recalled some painful reminiscences, for his manner became at once strained and reserved. After a pause he replied: "At one time I had made up my mind to leave Vienna, and to accept some of my very pressing and lucrative invitations to go abroad, especially to England; but my friend and pupil, the Archduke Rudolph, Archbishop of Olmütz, would not hear of it. He spoke to his brother (the Emperor), to Esterhazy, Lichtenstein, and the other princes, who arranged that a fixed sum should be granted me, so that I might be free from cares and worries and remain in Vienna. So then I decided to stay, began Concerts, and so on; but though this promise was properly legalised, it was never realised, and they none of them kept their word"! Then Beethoven added, with bitterness: "What do the aristocracy of birth and wealth understand of the ideal life of an artist? They only look for enjoyment and pleasure in life: and I was soon altogether abandoned. *I must work to live.*" These are Beethoven's own words, truthfully and literally repeated; but I must add that after his death the property in stocks, &c., that he left rather contradicted his complaints, and I suppose he did not wish to touch his capital, which he left to his nephew.

As this conversation seemed evidently to excite him, I turned to my scores and handed them to him, so as to change his thoughts. We went into the next room, where was an open pianoforte, which I saw at once, by its shape, was not Viennese. It was one that Broadwood had sent him, and on it were some works of Handel, presented to him by the London Philharmonic Society as a mark of their esteem. I told him that I had heard his Scotch songs lately, at Frau von Cibbini's. "Go there often," he said, "you will hear good music there. She plays my sonatas better than anyone in Vienna."

I then took leave, thanking him for the time he had devoted to me. He appointed April 6 to give me his opinion of my compositions, and also begged me to present a letter to Baron von Türckheim, adding: "A countryman of yours, a Mr. André, from Offenbach, called on me this morning. Do you know him?" I answered "yes," but he said nothing further, which rather surprised me, as Beethoven never made the smallest remark without a reason.

With mingled feelings of joy and anxiety, I went to Beethoven's on the day appointed. My compositions had already been approved of by my professor, Seyfried, and later they were performed in public; but my artistic pride shrank from the fear of adding to the poor and empty works with which Beethoven was constantly bothered. I stood before him bashfully and respectfully, but he at once cheered me by the kindly expression on his face. "Bravo, my young friend," said he; "your 'Correggio' and your cantata please me very much. The score shows that you occupy a position in the orchestra, and that you are not a mere student—that you thoroughly know the effect of the various instruments; the form is satisfactory, and proves that you understand light and shade divided between the voices and the instruments, which give the work good harmonious colour. This I have to praise; but I have also to find fault. Much is too unsteady, stormy, and impatient. Your imagination runs away with you in some parts. The ideas are disconnected; I miss concentration, which instead of *splitting its force*, confines itself to principal and counter subjects. You give too much; less would have produced more unity and more pleasing symmetry. But that is the fault of youth, which would soar as high as possible—the ferment of youth in head and heart, which imagines it can never do enough. Time will cure that, and I infinitely prefer a superabundance of creative talent to the lack of it. Play a great deal of Bach, and everything will become clear to you."

I listened with profound attention to Beethoven's words, my eyes fastened on his sparkling eyes, and watching his eloquent mouth I ventured to say, "How must one set about it? How has your genius guided you to this knowledge?"

"I carry my ideas with me for a long time," said he, "frequently a very long time, before I write them down. My memory is so reliable that I am certain, even after years, never to forget a subject which I have once created. I alter a little, reject a little, and try again, until I feel I am satisfied and have found the right. Then begins, in my head, the process of working it out; and as I am fully conscious of what I want, the original idea never leaves me, but it rises, it grows; I see it in my mind until it is a complete picture. The committing it to paper I do fast enough, and though I have sometimes several different works in hand, I never confuse one with another. Where I take my ideas from I can hardly say; they come by themselves, directly or indirectly, from nature—in the woods—walking in the silence of the night—at sunrise; they are induced by certain moods, expressed by the poet in words, by me in music. As they roar and storm and sound I could almost grasp them with my hands, until at last I see them before me in notes."

These words of Beethoven were, to me, as an æsthetic lesson, showing me the inner working of his mind and the process of his creations. I now again mentioned the great success of his "Fidelio," and how the German nation was longing for a second opera. "That is all well said," he replied, "but where is a good libretto? I get pretty verses from many poets, but they have no idea of the requirements of a musician. I neither will nor can write anything frivolous. Grillparzer has promised me a book ('Melusina'). I have most faith in him, and we shall see what will come of it." "And quartets and sonatas?" I asked. He assured me that several manuscripts were already in the

hands of the publishers. These were the String Quartets, Op. 127, 130, 132, 135, and the Sonatas, Op. 109, 110, 111, which had been sent in 1822 to Schlesinger in Paris, and to which I shall refer later on. Beethoven then asked me to give a letter to Baron von Türckheim, whom I saw almost daily. I had stayed a long time with Beethoven, and felt completely dazed when I left his august presence; so much so, that I wandered about in quite a different direction to what I had intended. How different had I found this great man to the pictures drawn of him! Instead of rough and sombre, irascible and imperious, he had been kindness, gentleness, and friendliness personified, and throughout our intercourse this amiability was unfailing. I must therefore doubt many of the tales circulated about him. I met him once in the street, when he said: "If you have time come with me to the Paternoster Gässel, to my General Steiner (so he nicknamed his publisher); I want to give him a bit of my mind. These publishers all try to postpone the publication of my compositions, with all manner of excuses. Perhaps they think to make more money by waiting until after my death, but I know how to tackle them." I was surprised to see how faultlessly Beethoven was attired to-day, so contrary to his usual habits—elegant white trousers, vest, and necktie; a blue dress-coat with brass buttons, and a high hat stuck on the back of his head, as was his wont. On mentioning this to my professor, Mayseder, who lived close by, he said no doubt his friends had taken away his old clothes and put the new ones in their place. "Beethoven would not notice, and would put these on in perfect absence of mind; it has happened so before." Of course I do not know if this was the case, but I must say that I, personally, never noticed the smallest dreaminess on his part.

I had now been two years in Vienna, and my stay was drawing to a close. I was going on to Paris to continue my studies there, at the Conservatoire, which, under the direction of the illustrious Cherubini, and with professors like Lesueur, Reicha, &c., was then at its zenith. My first farewell visit was to Beethoven, my ever paternal friend; and though I had told him of my intended departure, his kind heart seemed quite grieved to hear it was so near. There was something touching in his voice, a moisture in his eyes, and as he embraced me I could have knelt before him. I took the slate and began to write some words of gratitude, but he at once stayed my hand. "Thanks," he said, "are out of place between us. All I did came from my heart, and now be firm and courageous. Come again to Vienna; I shall give you a few letters and commissions for Paris, which I know you will attend to. Tell the publisher, Schlesinger, that I know very well why the publication of my works is so long delayed, and that I will submit to it no longer."

The day before my departure I was busy, with the help of my friend and countryman, the painter Würst, packing my belongings, when, to my surprise and delight, Beethoven entered my room. He said he came only to give me the letters he had promised me, of introduction to Cherubini and to Schlesinger, and, in case I had been out, brought also the following letter he had written to me, with instructions as to what he wished done in Paris.

My dear Schloesser,—I enclose a letter to Cherubini and one for Schlesinger. You must enquire the address of the latter at Steiner's, Paternoster Gässel. Only mention that I send you with an introduction to Schlesinger. Say all manner of nice things for me to Cherubini—that I desire nothing so much as to hear soon of another opera by him; that I entertain for him of all living composers the profoundest admiration; that I trust he has received my letter, and that I shall soon hear from him. At Schlesinger's, ask also if he has received and delivered the letter to Cherubini? Also why I have not yet had any copies of the C minor Sonata? Now I would ask you to be so good as to write to me from Paris on both these matters, Cherubini and Schlesinger. At the Paris Post Office, where the letters are put in a box, do not forget to pay the postage, otherwise one cannot get these letters without writing to Paris for them. May Heaven give you all blessings; I shall always take the liveliest interest in you.—Yours very truly,

Beethoven.

He then presented me with an album-leaf with the heading, "Words by Goethe, music by Beethoven. Vienna, May, 1823." It was a canon for six voices, with the words "Edel sei der Mensch, hilfreich und gut."* And on the page at the back he had written, "A happy journey, my dear Schloesser. May everything happen according to your wishes. Yours very truly, Beethoven." With fervent gratitude I received this proof of his friendship; a shake of the hand, a farewell glance, and we parted. I watched him until he vanished from my sight.

In the morning Seyfried, Mayseder, Worzischeck, and Dembscher accompanied me to the coach office, and with many "Glückwünsche" I started for Paris, where my first care was to attend to the commissions given me by Beethoven. I must not close this sketch without telling the reader how helpful and powerful his great name proved, when I presented myself at the Conservatoire. Cherubini received me politely, but coldly, and, to my thinking, very unsympathetically. I explained to him my wish to enter the Conservatoire, showed him letters from the Hessian embassy, printed and manuscript music of my composition, &c.; but he declined my request, saying that the Conservatoire was essentially a French national institution, and that only Frenchmen could be admitted. I knew of several instances where this edict of Cherubini's had been put aside by high official influence, but I felt I had other means. I took from my pocket Beethoven's letter to Cherubini, who quickly read it, and re-read it. Then, in an instant, the aspect of things changed, and instead of the cold, sharply chiselled face with contracted eyebrows, quite a different genial-looking man asked me after Beethoven, his health and his compositions, and

* See the Extra Supplement in our present issue.

before I left Cherubini said, "It is against the rules to enter you as a student at the Conservatoire, but I will enter you as an 'auditeur,' which will give you the same rights of instruction in evey branch, and you can choose your own professors. Write this to Beethoven, who has recommended you so warmly, and give him my kind greetings."

This gave me all I required, and during the two years I spent in Paris I became acquainted, and mixed intimately with all the artistic celebrities of the time, including Cherubini, who often invited me to his house to play quartets, &c. I wrote to Beethoven, telling him all that might interest him. I never saw him again.

THE CATHEDRAL PARAGRAPH PSALTER.

It is one of the most healthy signs of the vitality of our English Choral Services that such increasing attention should be given to the proper rendering of the Psalms. The real problem is, how can the deep meanings of these inspired lyrics be best shown, and their teaching be best enforced by a musical treatment which will not be too complicated for congregational use, nor too full of change to exercise a disturbing influence either on those who sing or those who listen? The difficulty of the problem is sufficiently proved by the perpetual attempts which are made to solve it; disappointment and failure in one quarter only seem to give immediate impulse to fresh attempts in another. When Gregorian Chants are used, the obligation of illustrating the form and meaning of the words devolves for the most part on the organist, except in those elaborate Psalters which direct the choir from time to time to desert unison singing and burst into harmony. This important function of an organist, as we all know, is one that is rarely carried out satisfactorily. It is doubtful if much can be done even when the circumstances are entirely favourable, but the sad part of the matter is, that such a lot of mischief *may* be done if the duty should fall into bad hands. What remarkable commentaries on the Psalms have not many of us heard from the fingers of an ultra-modern organist playing on a brand new organ. Shade of Helmore! many an organist has revenged himself on you for your mistake in making one and the same Tone do duty for all the morning or evening Psalms, whether historical, penitential, Messianic; or whether internally requiring change.

Nor were matters improved when the clergy sometimes put a stop to the organist's vagaries and decided to get rapidly through the Psalms without any attempt at musical illustration. Almost before one side of the choir had fairly finished a verse, the other side had commenced the next, thus producing the effect of a sort of game at musical shuttlecock. The congregation could join in this game; but what about the interpretation of the words? Thoughtful and practical men like the late Rev. R. Brown-Borthwick have approached the subject from the opposite side, regardless of "congregational" requirements. Take, for example, the setting of Psalm lxxviii. (fifteenth evening), which he used in All Saints' Church, Scarborough. It is dramatic, forcible, and edifying, but it is not many stages removed from a veritable service or anthem. Could any congregation hear it often enough to become familiar with it? perhaps yes, if there could be a whole month of "fifteenth evenings"; but under ordinary circumstances the effect of this elaborate setting is to put the hearers into that uncomfortable state of mind which is always muttering "I wonder what next!" On the whole, the ordinary Anglican Chant, whether single or double, has been a useful compromise; but have not all genuine church musicians felt that it was, after all, only a compromise? If any one person in England could be found to suggest and formulate a sensible, logical, and practical middle course between an ordinary chant and an extraordinary sort of "chant service," Dr. Troutbeck clearly is the man. A good musician, a learned theologian, an ex-choirmaster and precentor; a man whose experience has pointed out to him, on the one side, the needs of congregations, and, on the other, the limitation of the powers and possibilities of a choir and organist—who, for the greater part of their lifetime, have to sing or play through the whole book of Psalms *every month*—he has wisely set his hand to the task; and the work before us is a convincing proof that he has succeeded. He has not, indeed he could not, move in the direction which he has taken without finding other workers on the trail; nor have we any desire to under-estimate or disparage the efforts already made, notably in Peterborough Cathedral, to bring a Paragraph Psalter into use; we can only regret that the success of such efforts has remained within so limited a sphere. But although Westcott's Psalter appeared before Dr. Troutbeck had been able to realize his own earlier design, the book before us proves that he was most wise not to relinquish it altogether, for he has been able, since the publication of Westcott's Psalter, to embody the result of much accumulated musical experience, and also to take an independent view of the paragraphing itself. In many Psalms of course the paragraphs—which may be described as poetic stanzas depending for their lengths on the completion of a thought rather than on any laws of versification—fall so naturally into their required shape that Troutbeck and Westcott are identical; but where the paragraphing of the two Psalters diverges, it is easy to see that Dr. Troutbeck has had sound reasons for his own division. Take, for example, Psalms xxv., li., liii., in which

the grouping of the verses in the Cathedral Paragraph Psalter brings out the force and meaning of the words to a remarkable degree.

The obvious gain of a Paragraph Psalter is that the very construction of the lyric is made to illustrate its line of thought; in short, the Psalm is made to *teach itself:* and only those who have studied a Paragraph Psalter can have the least idea what a flood of light is thrown upon these ancient pages by the mere act of forming paragraphs. Dr. Troutbeck does not, however, teaze the singers by unnecessary changes of music; Psalm xxv., for instance, is directed to be sung simply to a "single or double chant, major or minor." But in cases where a lesson can be taught by the introduction of a fresh chant or the alternation of chants, he does not hesitate to do so. Perhaps his treatment of Psalm lxxviii. may be examined as an admirable example of the effect to be obtained by the use of two double chants and occasional unison singing; and the directions to the choir are so clearly given that the smallest chorister-boy would need more ingenuity to make a mistake than to avoid one. For a specimen of the exposition of a Psalm by means of contrasting a single and double chant, Psalm cvii. should be examined; for an effective use of two single chants, Psalm cxviii. deserves notice; and, of course, Psalms which naturally fall into groups of three verses, like Psalm cxxxvii., demand special triple chants.

It must not be supposed that Dr. Troutbeck intends to foist on the shoulders of organists or precentors the arduous duty of finding chants to suit the Psalter; a *chant book* for the whole month with clear and ample directions corresponding with those printed in the Psalter is, we understand, ready for immediate issue.

We have not yet done with this excellent outcome of Dr. Troutbeck's labours: he knows well enough that one of the most annoying, as well perhaps as one of the most widespread, faults of choirs is to rest unduly on the syllable which bears the accent and then to scamper in hot haste through any syllables or words which lie between it and the first upright bar. He knows that people seem determined *not* to read the Preface to the Cathedral Psalter and *not* to obey the directions it so clearly gives. But Dr. Troutbeck has adopted a system which removes this sin from the category of possibilities; he places heads of notes over the accent and succeeding syllables in such a way that the singer's course is plain. The first two verses of the Venite will show how valuable these indications are:

O come, let us sĭng | unto · the | Lord:
let us heartily rejoĭce in thĕ | strength of | our sal- | -vation.
Let us come before his prĕs-ĕnce with | thanks- | giving:
and shĕw our-sĕlves | glad in | him with | psalms.

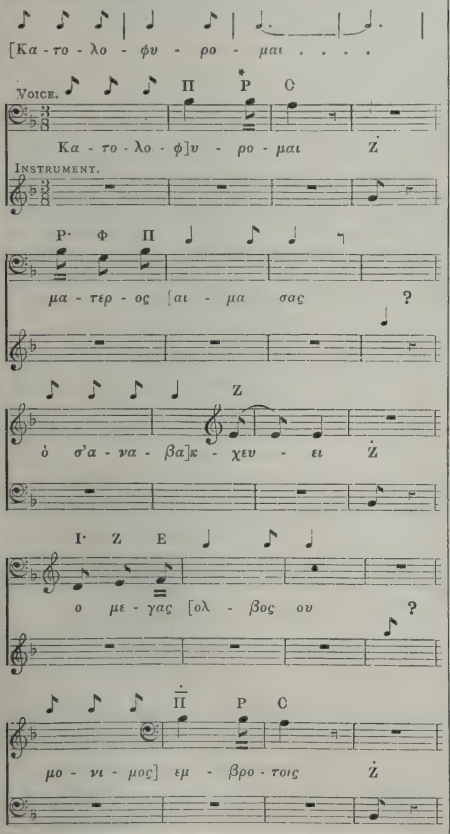
It will also be seen from the preceding that each half-verse has a line to itself. This involves, of course, the expenditure of space, but it is a manifest gain in point of clearness. The "brief notes on the Psalter" which follow the Preface will be of much value and interest to all those whose privilege it is to sing these "songs of Zion."

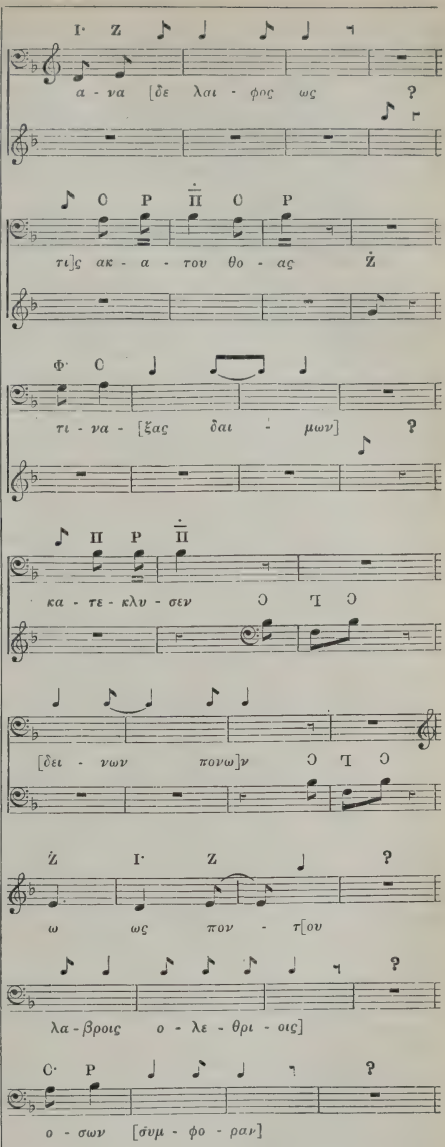
In conclusion, from whatever point this new form of the Cathedral Psalter be viewed, it will be found to have sterling merits, and we are much mistaken if it does not prove the commencement of a new era in the history of chanting. If any man, lay or clerical, musical or unmusical, hopes to find some short-cut to good chanting, which will make no demands on his time or trouble, he will be (as he deserves to be) always disappointed; and he must, we suppose, be allowed to go on attributing his failure to the shortcomings of the Psalter he uses. We all know that in the long run good chanting is heard only where conscientious and painstaking preparation exists also; but it will be found that the results of long experience and sound learning embodied in this Psalter reduce the dangers of bad chanting to a minimum, and point a clear path leading to an intelligent and devout rendering of the Psalms if clergy and choirs will only follow it.

In the French Archæological School at Athens, on March 29, the Hymn to Apollo discovered in November last at Delphi was sung before a large and distinguished audience by a quartet of male voices. It was given also in Paris, at the Ecole des Beaux Arts, on the 11th ult., its interpreter on this occasion being a lady, Mme. Jeanne Reinach. As the hymn (which, by the way, has been translated into modern notation by M. Theodore Reinach) is the property of the French Archæological School, and has, moreover, not even been published, we are not yet able to present it to the readers of The Musical Times—this may be possible on a future occasion. In the meantime, a description of it will no doubt prove interesting. The preservation of this most valuable relic—which dates from the third century before Christ—is due to the fact that it was inscribed on marble, the two tablets bearing it having been found during the excavation of a building said to have been used as a treasure house. There are twenty-three lines of text, and about eighty bars of music, containing five beats in a bar. The hymn was written to celebrate a victory of the Athenians over the Gauls, and appears to have been the work which won the prize at a competition which is known to have then taken place. Its author's name is not given. It contains invocations to Apollo and to the Muses. The end is missing—this was probably a prayer. The melody, in the Dorian mode (*e*, *f*, *g*, *a*, *b*, *c*, *d*, *e*, with *a* as key-note), is full of dignity and expression. Its first portion moves by skips; in the second, chromatic intervals occur; and the third returns to the style of the first. Its similarity to the Shepherd's Song in Wagner's "Tristan" proves how little that is under the sun can ever be new.

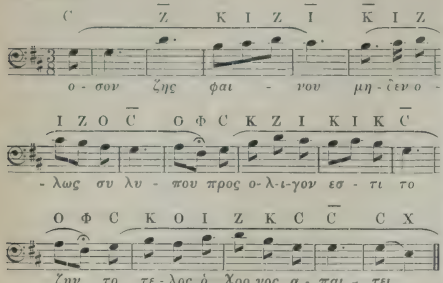
While on the subject of Ancient Greek music we may as well deal with two other relics which have recently been rendered into modern notation—we believe, for the first time—by Mr. C. F. Abdy

Williams. These are: (1) the fragment of a papyrus roll belonging to the Augustan age, containing the music to a chorus from the "Orestes" of Euripides; and (2) a portion of a hymn inscribed on stone by one Seikilos of Tralles, which is given in the fifth volume of "Mittheilungen aus der sammlung der Papyrus Erzherzog Rainer," in an article by Mr. K. Wesseley. The "Orestes" fragment was briefly described in our issue for September, 1892, by Mr. Hipkins, in the course of an article on the Vienna Exhibition, where it was exhibited. The date of the play, and most probably, therefore, of the music, is 408 B.C. The right and left sides of the page are torn or worn away, and the middle is much damaged; but portions of six lines of text and seven of musical notation remain. The text, of course, can easily be completed from ordinary editions of the play, and this fact has enabled Mr. Williams to re-construct the rhythm of the whole—conjecturally, indeed, but yet in accordance with principles now well understood by experts. We give the very interesting fragment in question, which, it will be observed, has notes for an instrument at the ends of the verses. In these places it would appear that the player extemporised a short interlude. The small notes do not exist in the papyrus; they are merely given to show the rhythm.



* The doubly underlined notes are a quarter of a tone lower.

The words, freely translated, are: "I bewail, I bewail the blood of thy mother, whose death drives thee to frenzy. Great prosperity does not long endure among mortals, but sinks in the destructive waves of great evil, as the sail of a swift ship which is capsized by a deity, disappears in the waves of ocean."

With regard to the second fragment, which is, musically, much less mutilated, it dates from the

first century of our era. The rhythm here given by Mr. Williams was suggested to him by Professor Campbell:

The first line of this melody strongly suggests the Hypo-Lydian mode (key of *g* with *c*♯). The pauses on *f*♯ in the following lines suggest the Dorian (*f*♯, *g*, *a*, *b*, *c*♯, *d*, *e*, *f*♯, *with b as tonic*); but if its last note be regarded as the scale note its mode would be Phrygian.

The growth of impressionist descriptive reporting in connection with politics is constantly leading to new and unexpected developments. The latest of these is especially calculated to appeal to readers of The Musical Times. To be explicit, we read in a morning contemporary of the 20th ult. the following description of the speech of the Chief Secretary for Ireland in introducing the Evicted Tenants Bill: "Mr. Morley's opening speech was a little prosaic, but it was very finely toned. Mr. Morley always reminds one of a fine, if rather thin, piano, perfectly in tune if sometimes wanting in breadth and volume." Now that a lead has been given in this direction, we may confidently look forward to a glut of musical metaphors in the leading articles of the daily press. If Mr. Morley may be seriously compared to a piano, there is nothing to prevent a parliamentary reporter from finding instrumental analogues for every other prominent politician. We remember once reading an account of a speech by a well-known Irish patriot in which the tones of his voice were compared to a railway whistle, but that was but a crude and inartistic simile. How much more interesting and attractive political articles would become if they were embellished with such passages as: "Mr. Balfour, in the most delicate *pianissimo*, addressed himself *con sordino* to the details of the measure"; or, "The finale of Mr. Chamberlain's speech, *allegro guerriero*, was remarkable for his masterly treatment of somewhat unpromising material and the striking *staccato* accompaniment improvised by the Irish members." And then what opportunities for advertisement will be afforded to enterprising instrument makers by the new criticism! The literature of testimonials would gain a welcome variety from documents couched in such terms as the following: "Lord Rosewood presents his compliments to Messrs. Chicory and Hammerstein and assures them that he has never heard the tones of his voice more accurately imitated than by their Bessemer steel boudoir pianette."

Music has been a good deal in evidence in recent novels. In one of these, entitled "A Daughter of Music," with the ominous motto from Ecclesiastes "The daughters of music shall be brought low," the author lays himself out to illustrate, in the person of his heroine, the evil influence which one mind can exert on another through the medium of modern music in general and Wagner in particular, even without the aid of words or scenic accessories. Then in "The Rubicon," the new novel from the pen of the author of the much-discussed "Dodo," we find the crucial moment of the plot associated with a performance of "Tannhäuser," to which the heroine takes her lover with the deliberate intention of opening his eyes to the necessity of choosing between the Venusberg and the higher life. It is a strong situation, and handled with considerable skill by Mr. Benson. Finally, we have in "Janet Delille" a very lively and amusing piece of satire aimed at the fervid folly of the drawing-room love-song. The author describes a fashionable party, the central figure of which was at the pianoforte "singing one of those love-songs which he composes himself and sings red-hot. He had the usual admiring circle of ladies, at the prettiest one of whom he was directing the song. 'If that girl has any male belonging present,' Mrs. Sutton observed, meeting Janet after she had greeted her hostess, 'he ought to take that man out into Exhibition Road and kick him. At my age one is apt to over-estimate the virtue which prevailed in one's youth, but I can conscientiously state we had the advantage over this generation in not going in for passion in the parlour.'" It gives us great pleasure to quote such a straightforward and wholesome piece of criticism.

There are few topics on which Mr. Ruskin has not, at some time or other, had his say; but his opinions on any one subject are, by the nature of his form of thought, distributed among so many of his works that no small labour is required to find them. On music, which of all the Arts is that with which Mr. Ruskin has least acquaintance technically, he has nevertheless said many things that the greatest musicians would have been proud to father: a proof—were it needed—that the heights of knowledge may, under certain conditions, be reached with very little climbing. We question, for instance, if a better definition of our art than this, from "Fors Clavigera," has yet been given: "The great purpose of Music is to say a thing that you mean deeply, in the strongest and clearest possible way." And what could be better than the following: "The law of nobleness in Music and Poetry is essentially one. Both are the necessary and natural expression of pure and human joy or sorrow, by the lips and fingers of persons trained in the right schools to manage their bodies and souls. Every child should be taught from its youth to govern its voice discreetly and dexterously, as it does its hands; and not to be able to sing should be more disgraceful than not being able to read or write. For it is quite possible to lead a virtuous and happy life without books or ink, but not without wishing to sing when we are happy, nor without meeting with continual occasions when our song, if right, would be a kind service to others."

These, and Mr. Ruskin's other utterances on the subject of music, have been wisely and well collected by Miss A. M. Wakefield, and issued in a little volume, under the title of "Ruskin on Music," which we trust every musician will make haste to add to his library. Miss Wakefield's own comments on the extracts are, themselves, of considerable value—her arrangement of the subject-matter of her volume is quite admirable. She divides it into six chapters—"The Ideal in Music," "Music and Early

Influences," "Music and Painting," "Music and Education," "Music and Morals," "Conclusion—Music and Joanna's care"—and, as far as possible, adopts a chronological order. We learn, though without surprise, that in his early years Mr. Ruskin valued music much less than he does now, that in fact he regarded it as little more than "a mere sensual gratification," and placed painting on a much higher level. A little later he says, "I do not mean to depreciate music; let it be loved and reverenced as is just, only let the delight of the eye be reverenced more."

By-and-bye the influence of Plato begins to appear, and we have much enforcing of the Greek philosopher's views—*e.g.*, 'The proper nourishment of the intellect and passions can no more take place without Music than the proper functions of the stomach and the blood without exercise." Eventually we have in "Queen of the Air" one of those superb passages that have long ago placed Mr. Ruskin at the head of English prose-writers. There is, unfortunately, only space for a few lines: "This (music) which of all the Arts is the most ethical in origin, is also the most direct in power of discipline, the first, the simplest, the most effective of all instruments of moral instruction; while in the failure and betrayal of its functions it becomes the subtlest aid of moral degradation. Music is thus in her health the teacher of perfect order, and is the voice of the obedience of angels, and the companion of the course of the spheres of heaven; and in her depravity she is also the teacher of perfect disorder and disobedience, and the 'Gloria in Excelsis' becomes the 'Marseillaise.'" Here is an observation that Burlington House will do well to consider curiously: "It is I believe as certain that in the last twenty years we have learnt to better understand good music, and to love it more, as that in the same time our knowledge and love of pictures have not increased. *The reason is easily found. Our music has been chosen for us by masters and our pictures have been chosen by ourselves.* If we can imagine exhibitions where good, and bad, and indifferent symphonies, quartets, and songs could be heard [alas! they can.—Ed. *M. T.*] not more imperfectly than pictures, good, bad, and indifferent are seen at the Academy . . . can we doubt that pretty tunes would be more popular than the finest symphonies of Beethoven or the loveliest songs of Schubert?" [They are!—Ed. *M. T.*]

A most interesting ceremony was that which had its scene in Westminster Abbey on the morning of the 20th ult., when the Princess Christian, President of the Jenny Lind Memorial Committee, unveiled the fine marble medallion portrait of the famous singer, which had been executed by the late Mr. Birch, R.A. The medallion, which represents Madame Lind-Goldschmidt in profile, does full justice to the striking resoluteness of her features. Round the medallion run the words: "I know that my Redeemer liveth," and at the foot there is a laurel-wreathed lyre, and the simple inscription, "Jenny Lind-Goldschmidt. Born Oct. 6, 1820. Died Nov. 2, 1887." No happier spot could have been selected for the memorial than that chosen by Dean Bradley. It is placed on the wall of the South transept, close to the Handel monument, and just over the grave of the great Saxon composer. As the Dean himself has said, it is a site which must commend itself as singularly appropriate for a monument to one who will be long remembered as "the inspiring interpreter to thousands of our countrymen of the great master whose works have so profoundly impressed the nation, among whose honoured dead he was himself laid to rest." Had it not been for the wedding festivities at Coburg, other members of the Royal Family would have been present; but the assemblage was both distinguished and representative. Besides Prince and Princess Christian there were present, amongst others, Sir George Grove, Sir Arthur Sullivan, Sir Theodore and Lady Martin, Lord Monteagle, the President of the Bach Choir, in which Madame Lind-Goldschmidt took so active an interest; Lord Thring, Lord Charles Bruce, and Mr. Otto Goldschmidt with his two sons and daughter. The music performed consisted of "I know that my Redeemer liveth," "Lift thine eyes," and, as a graceful compliment to Mr. Goldschmidt, the pastorale and chorale from his cantata "Ruth," played on the organ by Dr. Bridge. We cordially re-echo the sentiments of a writer in the *Daily Telegraph*, when he says: "It is but meet that the artistic triumphs of so supreme a songstress as Jenny Lind should be permanently commemorated in a country where, during her long and exemplary life, she was no less sincerely honoured than enthusiastically admired."

The May number of the *School Music Review* gives full statistics of the progress of music in State-aided schools. It appears that last year 3,225,274 children gained the grant for note-singing, and 888,672 for ear-singing. It is gratifying to observe that ear-singing is gradually abolishing itself. In 1891, 2,686,138 children passed in note-singing, and 1,080,513 in ear-singing. A comparison of these figures with those for last year affords striking evidence of the growth of note-singing and the decline of ear-singing. The amount of money paid last year for note-singing was £161,264, and for ear-singing only £22,216. Total, £183,480. These figures are the expenditure of the English and Welsh Department only. The Scotch Department pays in addition about £25,000 for singing grants. So the grand total last year was £210,000. Musicians sometimes cast wistful eyes on the sums paid for music in schools, and speculate upon the vistas such an expenditure on high art would open up. But they must remember that the music grant for schools is simply a form of helping to pay the salaries of school teachers and the general expenses of the schools. If the music grant, as such, were withdrawn, the amount would have to be paid under some other head. We should all be glad, therefore, that a paternal government is so well advised as to permit so much of its inevitable expenditure in elementary education to be devoted to the cultivation of the national ear. The statistics given in the *Review* show very clearly that the Tonic Sol-fa notation still maintains its popularity in schools of this type. Last year this method was employed in 17,503 schools, as against 16,368 in the preceding year; whereas the Staff notation was used in only 2,413 schools, as against 2,466 in the preceding year—a falling off of fifty-three. Even the Church schools, in which for so long Staff notation held sway, now to the number of 7,888, teach Tonic Sol-fa. For fuller particulars as to these interesting statistics we must refer our readers to the *School Music Review* itself.

In a recent article in the *Vierteljahrsschrift für Musikwissenschaft*, Herr Albert Levinsohn discusses the date of Beethoven's "Leonore" Overture, known as No. 1, and published by Haslinger in 1828 as "Grosse charakteristische Overture, Op. 138." Nottebohm came to the conclusion that this Overture

was written, presumably for Prague, between April, 1807, and December, 1808, and that it was written *after* the "Leonore" Overtures known as Nos. 2 and 3. Schindler, however, in the first edition of his "Beethoven Biography" states, that of the three Overtures it was the *first* written, and that it was tried over by a small orchestra at Prince Lichnowsky's, but that it was unanimously declared too simple by the friends and connoisseurs present, and consequently was laid aside. The question is not merely a chronological one, but it possesses special musical interest. "Excelsior" was Beethoven's motto, and Herr Levinsohn considers it inconceivable that the master, after rising to the majestic heights of the so-called No. 3, should descend to the comparatively low level of the Op. 138. Herr Levinsohn has Schindler on his side, but, in other matters, this biographer's statements have been seriously called into question. The reasonableness of supposing Op. 138 to be really No. 1 will not suffice in these days of critical research, and Herr Levinsohn, accordingly, seriously discusses Nottebohm's arguments.

INTO the various *pros* and *cons* of the discussion it is not our intention here to enter, yet a word or two may be said about the conclusions drawn by Nottebohm from the Beethoven Sketch-books in favour of his statement that the Overture was the third in order of composition. Among musical relics Beethoven's Sketch-books occupy a foremost place. In them we are able to follow many of the master's mightiest works from their first germ, through many workings, down almost to their final form; in no case, either in music or literature, has a better opportunity ever been offered of tracing the ways and workings of genius. In studying these books and in guiding musicians through their labyrinthian leaves, Nottebohm has, indeed, rendered valuable service, and this is acknowledged in the fullest manner by Herr Levinsohn. But the latter reminds us that some of those books are incomplete; that order was not Beethoven's first law, and, consequently, that it is difficult to base any chronological argument on the order of succession of certain sketches; further, that the particular sketches from which Nottebohm draws certain chronological conclusions are not even to be found in Sketch-books, but merely on loose leaves.

To decide which of the two, Nottebohm or Levinsohn, is nearer the truth (the latter, it may be remarked, has gone much into detail, and has given various examples—not connected with the "Leonore" Overture—of Nottebohm "forcing an opinion on his readers, rather than giving them material and ground to form one on their own account") is certainly difficult; but the fact that the matter, as already stated, possesses real musical interest makes one hope that it will be thoroughly sifted. Let Justice prevail though Nottebohm fall!

THE report of the music competitions at Kendal, which we give in another column, should be pondered over by all who value the cultivation of music for the people by the people. A dominant and high-minded personality has transformed a typically dormant country locality into one of the most active centres of healthy musical study to be found in the kingdom. Seven years ago Kendal meekly followed a scheme to awaken musical life in villages. Now it unquestionably takes the lead in undertakings of this kind. A thousand or more individuals have been got to make music for themselves by forming junior, boys, female voice, male voice, and mixed voice choirs, and by studying sight-singing with commendable earnestness. Twenty villages and small towns round Kendal responded this year to Miss Wakefield's beacon call. Sedbergh, Kirkby Stephen, and Crosscrake, all small places, each sent seven choirs to compete in various sections. If rural England is to be made musical, the Wakefield educational and stimulative scheme is one of the indispensable factors of the process. The most inveterate unbeliever in the utility of competitions would hesitate to find fault with the working of the Kendal scheme. All honour to Miss Wakefield and her enthusiastic coadjutors for their persistent belief in the impossible and for their energetic service to the cause of musical art!

FACTS, RUMOURS, AND REMARKS.

I AM disappointed in Bournemouth. When news came, not long ago, that the local authorities had engaged a town band at a cost for the season of £4,500 I, to speak in figure, gave three cheers for those wise and spirited conscript fathers. Now my faith in them has received a terrible shock. Before me lies an official document headed "Borough of Bournemouth," and having reference to the proximate appointment of a Town Organist. The particulars supplied to possible candidates for the post are amazing. In the first place, the salary is not to exceed £120 per annum, or £2 6s. 1½d. per week, with a fraction over. Whether that be a fair or unfair remuneration depends upon the duties of the position, and these are stated in the next clause:—

DUTIES.—(*a*) From May 14th to October 13th.—Organ recital of one hour's duration daily (3 till 4); play piano with small orchestra on Wednesday and Saturday afternoons (4 till 5.30); also on Monday, Tuesday, Thursday, and Friday evenings; accompany vocalists, &c., at all evening concerts; also give organ solos at evening concerts when required.

(*b*) From October 15th to January 12th.—Organ recital daily; accompany vocalists at concerts as required (no playing with band); organ solos at evening concerts.

(*c*) January 14th to May 13th.—Organ recital daily; play with orchestra afternoon and evening, and accompany vocalists; organ solos occasionally if required at concerts.

For £120, therefore, the Bournemouth authorities expect to find a trained musician willing to perform two or three times a day all the year round. I do not wish they may get him. It may be said that the Borough Organist will have certain hours in the day to himself for private lessons, and all his Sundays; but wait a moment. There is another "duty"—namely, "To assist the Musical Director generally in the discharge of his duties." What that may involve is easy to guess. There is yet more to come. The authorities are quite willing to pay less than £120. They invite applications "stating salary required," so that should any organist be willing to enjoy the salubrity of Bournemouth at a smaller cost to the borough, there will be no objection on the part of his employers. The arrangement, as involving the gratification of a special and individual taste, is considerate. Here, surely, is a case for the Incorporated Society of Musicians!

MR. PHILIP HALE, writing in the *Musical Courier*, gives a strange account of doings at Boston in connection with the performance of a Miracle Play. The orchestra was composed of three street musicians, a violinist, flautist, and harpist, none of whom had previously seen the play; but they, according to the manageress, Miss Algar, "knew they were to give an

overture, introduce the scenes with short selections, and play a measure or two of music where they knew there were 'situations.'" The strains chosen to accompany the sacred drama included a waltz, played at the close of the incidents in the Garden of Gethsemane; "Daisy Bell," which accompanied the bargaining of *Judas* with the priests; "After the Ball," selected for attendance upon a soliloquy spoken by *Pilate;* and "Then You'll Remember Me," to which the curtain rose upon the trial scene, this being immediately followed by "Old Folks at Home" and selections from "Erminie." "All this," says Mr. Hale, "is too shocking to provoke even a smile." Yet it was a clergyman's daughter who got up the show! Was the performance an illustration of the "Revolt of the Daughters," about which so much present fuss is made?

THE "new criticism," which consists largely in "a nice derangement of epitaphs," seems to have established itself in Yorkshire. In a journal of that county I read, concerning a vocal artist, that "he has learned, and not lost, the art of modulation, the touch of mellowness that lends musical rhythm to the fine old airs of German romance." How a touch of mellowness can lend musical rhythm I cannot conceive, but the words unquestionably sound well. No doubt it was "interesting to watch the audience—how, from tentative curiosity it awoke to a newer and warmer musical comprehension, ending in valiant and repeated cheers." Here is a fine burst: "There can be no question but that it (the singer's voice) is truest to itself and to its *timbre* in these fierce and frenzied German songs, now rollicking and roaring, now sad and wailing, or hushed to a spectral softness gliding into silence — into *Zeitgeist*." Beautiful indeed!

A DAILY journal of much ability and high repute in the West of England has just fallen a victim to the impish tricks of the printer's boy, who, in connection with a notice of a Paderewski Recital, strove to excel himself, and that not vainly. After being operated upon by him, Rubinstein came out as "Rubenstein"; consummately as "consumately"; sonata as "sonation"; Allegro con brio ed appassionato as "Allegro con trio ed appassion ato"; Marche Funèbre as "marche Gunébre"; pronounced as "proncunced"; and music as "mutic"! These things are quite in the young gentleman's line; but was it he who made the critic say that Paderewski is "an artist whose gifts are sufficiently great to call for no extraordinary attributes"; that, after an *agitato* had displayed the artist's ease in an energetic passage, the *scherzo* called for "but little respite in general attack"; that another piece "opened with a pronounced *lento* movement in a descriptive minor," and that it had a "brass, harp-like accompaniment"? If the mischievous creature has broken out on this line, we may expect some yet more curious results.

THE musical reporter of a journal not unknown in the County of Herts distinguishes himself much by individuality of expression. In noticing a recent concert he tells us that an overture was "rendered in an artistic regard to light and shade in the more undulated passages, the violin obbligato telling with tender effect." Also, that in the performance of a Psalm "the concluding figure was well taken up by the chorus." Also, that a lady "rendered 'Angels, ever bright and fair' in cheerful mood, but the time was elongated to 'largo' instead of the scored 'allegretto.'" To this it may be added that a singer was "loudly recalled for a splendid rendition," &c.

A CORRESPONDENT insists that the scientific musician can be incoherent as well as the country musical reporter, and calls attention to the following extract from the annotated programme of a recent Organ Recital:

> The introduction in E flat minor, a key rarely employed, has sombre, yet gracefully constructed imitative passages for strings in three-two measure, interrupted several times by piquant sentences in three-four measure, the count beats forming the half-beat of the alternately given sentences in three-two time for wind instruments.

"Let him, who can, construe this," exclaims my correspondent, and then good-humouredly points out that, in the same programme, a certain piece is called "a plaintiff air from Sterndale Bennett."

FROM Cornwall comes an example of a style of Concert-reporting much favoured in another "Far West." I read: "Then came before the audience a woman of fine presence—a blonde, with milk-white teeth, and whose 'throat was like the swan.' The graceful carriage, the splendid throat, and the self confident air awakened the expectation that Miss ——, of the Crystal Palace and London Ballad Concerts, would give them a taste of true melody. But even then they were astonished. The sound of her rich contralto voice rang through the spacious hall like an organ endowed with mouth-speech. . . . She sang as if she was impelled by the same natural force which causes the nightingale, the thrush, the lark, and the canary to send up a gush of music from a well that never runs dry." Of a pianist it is said: "His response to the encore was as delightful an imitation of falling drops of water as one could hear. It recalled the crystal purity of music from the rims of half-filled goblets, under the finger-touch of skilled artistes." The last sentence is magnificent.

PROFESSOR BRIDGE continues to distinguish himself by a happy choice of themes for his Gresham Lectures. The series just concluded began with a discussion of Pelham Humfrey and his music—a subject regarding which the professor must have found it very easy to impart information, because so little is popularly known. There is a disposition to treat our old church composers as mere Dry-as-dusts, whereas they are, when looked at closely, very interesting men, full of ability, and attractive to many more than students of antiquarian tastes. The second and third Lectures were entitled "On the road to the String Quartet"—a most fruitful field of research, if I may call a road a field; and the last was devoted to Mace's "Musick's Monument," which, by the way, is Mace's Monument also. It is to be hoped that Dr. Bridge will soon begin to arrange his lectures for publication. They would have a large sale.

THE following advertisement recently appeared in the *Church Times:* "To the Clergy and Others.—Situation wanted as Organist, Groom, and Gardener. Excellent references. Apply," &c. Sending this to me, a correspondent drily remarks: "Truly, this is the age of combination!"

A WELL-KNOWN artist writes to me in illustration of the power of music to exert such charm as that which David's harp brought to bear upon Saul. She

cites the case of a lady, daughter of a Church dignitary, "who, in her lucid moments, is strong on religion, and, when possessed, swears like a costermonger." This unfortunate person has been repeatedly brought under the influence of music by being taken to the Recitals given by my correspondent, and the result appears in a gratifying amelioration of her state. On the morning after the last of the performances, the artist received a short poem, in blank verse, from the patient. I quote a few lines from this effusion of gratitude:—

God's blessing on the gifted one who brings
Such tender memories again to bloom
Within the treasured garden of the mind
By her celestial touch. Oh, may she reap
Such joy as she unto her listeners gives;
And may the hands that reproduce the thoughts
Of master minds in music's corridors
Embrace, one day, the angel's harp of gold.

It is not often that an artist receives a more pathetic tribute.

FROM a correspondent:

Sir W. Harcourt must have a very remarkable vocal compass, equal probably to that of Giulia Ravogli and Santley combined. So at least we infer from a notice of a brief speech made by him the other day in the House of Commons. The notice occurs in *Black and White*, March 24, and ends thus: "Before he had done his voice had sunk *many octaves*."

ON the subject of improving musical criticisms supplied to country papers, a correspondent writes:

Surely it is time that something was done to give us competent musical critics in the country. Could not editors place such work in the hands of musicians of recognised standing—men who would not be ashamed to *append their names to their criticisms?* A small fee for each criticism would to a certain extent repay the critic for his trouble and loss of time, and at the same time give the editor at all events *some* control over his contributor.

This seems to me a good suggestion.

ONLY two of Wagner's works were performed during the recent opera season in Chicago. Sir Augustus Harris leaves the master's later music severely alone this year. The forthcoming performances at Bayreuth are to be the last for some time. Does the world demand breathing space?

A LEADING musical paper in America asserts that Gilbert and Sullivan's "Utopia" is "not absolutely without merit."

HERE is an American appreciation of Mr. Ben Davies:—

He is not the usual cut-and-dried regulation oratorio tenor, for he is not choked by tradition, nor is he afraid to show his feelings. Oratorio singing is, as a rule, the most frigid thing in the world. So when this English artist, in "St. Paul," began his "Men, Brethren, and Fathers," it was something quite out of the ordinary we got. Suavity of tone there was, exquisite verbal discrimination, and lots of fire and feeling.

Behold another feather in the cap of "gallant little Wales."

JOSEPH BENNETT.

ROYAL CHORAL SOCIETY.

THE Albert Hall is so very seldom the scene of the production of a new choral work of the first magnitude that the performance on the 12th ult. may be regarded as a specially interesting event in the history of the immense building at Kensington Gore. The opportunity afforded to the Royal Choral Society of presenting such an important contribution to the sacred music of the present generation as Dr. A. C. Mackenzie's "Bethlehem" does not often occur, and the executive of the Royal Choral Society were wise to secure it without delay. The reason why the work is described as a "Mystery" and not as an Oratorio is well set forth in the preface to the score. "The term 'Mystery,' in its special and ancient application to religious drama, is here used because it more clearly indicates the nature of the work than would the wider designation 'Oratorio.'" It is further said that "Some authority for the descriptive passages, such as the words of the opening chorus, may be discovered in the fact that certain of the ancient Mysteries had a part for an Expositor who supplemented the action of the drama. The introduction of such passages is believed to be advantageous from a musical point of view." Here of course is matter for controversy; but impartial enquirers will be of opinion that if those old masters who wrote settings of the Passion of Our Lord, among whom J. S. Bach of course occupies the foremost place, and such a modern of the moderns as the late Charles Gounod could frame a work so brilliantly successful as "The Redemption," on similar lines, Messrs. Joseph Bennett and A. C. Mackenzie were more than justified in avoiding the conventional methods of oratorio, and adopting a judicious mixture of the antique and the modern. Perhaps of more interest to conductors of choral societies is the fact that each of the two acts or parts is complete in itself, and adapted for separate performance. This is a matter of considerable importance. Lengthy oratorio is in some quarters regarded as out of fashion at the present time, but sacred cantatas of moderate length were never more in vogue; and here we have two works, or rather one work easily separable into two, neither losing aught by the division. As "Bethlehem" was lengthily analysed in the March number of THE MUSICAL TIMES, detailed description of its form is not further required; but special attention should be drawn to the singular appropriateness of Dr. Mackenzie's setting of every line of the book and to the versatility of his style. We recognise the hand that penned "Jason," "The Rose of Sharon," and "The Dream of Jubal" constantly, it is true; but on the substratum of his own individuality, so to speak, the composer has managed to engraft features as varied as it is possible to conceive. For example, the massive *Finale*, "Uplift a song of praise," the Virgin Mother's exquisite Cradle Song, and the Oriental March heralding the approach of the Wise Men, are all in the sharpest contrast, and yet there is no sense of labour or of aiming at effect at the cost of inspiration. Above the whole there is the evidence of consummate musicianship, equalled perhaps by other composers of the present day, but certainly not surpassed. With regard to the character of his thematic material, Dr. Mackenzie has of course kept in view the *naïveté* of the form suggested by the author. Simplicity, directness, sincerity, breadth, and, at times, a certain ruggedness distinguish this portion of the work in an unusual degree, and though the treatment is modern as regards harmony and orchestration, it is by no means complex, in the sense that many works of the present day are rightly said to be. The gifts which enable a composer to be simple and tuneful, not only without sacrifice of dignity, but with results often remarkable for power and elevation—qualities that are among the rarest to be found in modern sacred music—are not to be lightly estimated, and we question whether the merits of "Bethlehem" in these respects have yet been adequately recognised. But there is plenty of time. "Bethlehem," like many another masterpiece, may not at once attain its rightful position; but it can afford to wait. Full appreciation is bound to come sooner or later. With respect to the Albert Hall performance, there is ample room for praise, and none whatever for blame. Concerning the efforts of the principal vocalists, it will suffice to say that full justice was rendered to their respective parts by Miss Ella Russell, Miss Marian McKenzie, Mr. Arthur Barlow, and Mr. David Bispham, and that special gratitude is due to Mr. Barton McGuckin for having taken the tenor part at a few hours' notice in place of Mr. Edward Lloyd, who was incapacitated by

illness from fulfilling his engagement. In consequence of the indefatigable efforts of Sir Joseph Barnby the celebrated choir had thoroughly mastered its duties, and the composer, who conducted, must have been well satisfied with the interpretation of his work and with its reception by a large audience.

PHILHARMONIC SOCIETY.

This Society came out, at the third Concert of its present season (the 19th ult.), with a programme much shorter than usual. *A la bonne heure!* The directors have been too liberal, and have gone very near satiating audiences instead of sending them away with a feeling that they could have endured a little—just a little—more. We trust the Philharmonic "new model" will not be abandoned. It is altogether an improvement.

The more or less familiar works played at this Concert were Schumann's Pianoforte Concerto, Berlioz's Overture to "King Lear," and Beethoven's Symphony in B flat. It will suffice, as regards the two last-named, that Dr. Mackenzie conducted a remarkably fine performance, the gloom and passion of the tragic Overture being as well expressed as the cheerfulness and humour of Beethoven's most light-hearted Symphony. The Scottish musician appears now quite settled down into his Philharmonic seat, and is showing himself the right man in the right place. Mr. Sapellnikoff was the soloist in Schumann's work, and, after having had a very cordial reception, so acquitted himself as to win an "ovation," to say nothing of an encore. In our opinion, nevertheless, the Russian pianist is not a model interpreter of Schumann. Such an one effaces himself that the master may be all in all, but Mr. Sapellnikoff has, in his artistic nature, too great a strain of the virtuoso. We need not insist that he played brilliantly and with astonishing *technique*. It was this that the audience applauded, we imagine, rather than faithfulness to the spirit and intentions of the composer.

The novelty in the programme was Dr. Hubert Parry's Overture "To an Unfinished Tragedy," which, however, can be styled a novelty only in relation to a London audience, the work having been produced at the Worcester Festival last year. It was noticed by our special correspondent at the time, and we shall not enter upon the superfluous task of discussing it again after so brief an interval. Enough if we say that the Overture, though its applied meaning be but vaguely indicated, is suggestive in a marked degree; that the details of its construction are ingenious, and that every part of it is invested with that quality of distinction which only a master can give. While not the greatest of Dr. Parry's works for the orchestra, it is great in many respects. The popular composer was called to the platform and much applauded. In the absence of Miss Sherwin through illness, Miss Ella Russell did good service as vocalist.

LONDON SYMPHONY CONCERTS.

Of Mr. Henschel's eighth season it may be said, "the end crowned the work." The eighth and last Concert, which took place on the 5th ult., consisted entirely of works by Beethoven—the magic of whose name sufficed to fill every nook and cranny of St. James's Hall. The scheme included the wonderfully eloquent, tragic, and poetic Overture, "Coriolanus"; the Pianoforte Concerto in G, played with great charm and taste by Mr. Borwick; "Adelaida," the divine purity of which was matched by that of its rendering by Mr. Edward Lloyd; and the Choral Symphony. The last of the "immortal nine," once so "incomprehensible" even to the elect, is now almost as familiar and as well understood as the C minor, the "Eroica," or the A major—thanks to the perseverance of our leading conductors; and each new rendering of it finds hosts of intelligent and critical listeners. Those present on this occasion were constrained to admit that a better performance had rarely, if ever, been heard. The tender beauties of the *Adagio*, in particular, were dealt with by the orchestra in quite exemplary fashion, the phrasing of the violins being remarkable for its freedom and grace; and the performances of the other movements gave few opportunities for adverse comment. The hypercritical wondered a little at the speed of the *Trio*, but that was all. The vocal soloists, Miss Fillunger, Miss Agnes Jansen, Mr. Lloyd, and Mr. Daniel Price, gave an almost faultless rendering of the difficult music allotted to them; and the choral portions were delivered with a spirit, an intelligence, and an amount of general efficiency that merit the highest praise. The applause which brought the Conductor to the platform at the close of an arduous task gave plain indication of the gratitude of his audience. Mr. Henschel's reputation has now reached so high a point that the difficulty of living up to it will be no small matter. But he is not of the stuff to be daunted by difficulties.

HERR MOTTL'S CONCERT.

The famous Conductor, Herr Mottl, made his first appearance in England at Queen's Hall, on the 17th ult., at a Wagner Concert, organised by Mr. Schulz-Curtius. The great room was filled in every part by a highly attentive and appreciative audience, which gave signs of its satisfaction in the most emphatic manner at the close of each piece. The works chosen were chronologically arranged, and included the Overtures to "Rienzi," "The Flying Dutchman," and "Tannhäuser"; the Preludes to "Lohengrin," "Tristan," "Die Meistersinger," and "Parsifal"; the "Liebestod," the Trauermarsch, and *Wotan's* "Abschied"—this last sung most artistically by Mr. Andrew Black. An orchestra of exceptional strength and excellence had been engaged—with extra brass for the realization of the composer's intentions in the Funeral March—and, save that the first violins were scarcely powerful enough, admirable results were obtained. Wagner's works are now so familiar that two rehearsals enabled Herr Mottl to come to a perfect understanding with his band, and his slightest indications were consequently obeyed with a promptness that could scarcely have been exceeded if months instead of hours had been spent in preparation. This, in itself, shows Herr Mottl to be a born ruler of men. His "readings" were marked by singular clearness, delicacy, and energy, great rhythmic freedom, and exceptionally strong contrasts of all kinds. Not a detail, not a point was lost, and altogether it was felt by those who made first acquaintance with the Carlsruhe Conductor that his fame was well deserved. At the same time we seemed to miss, on two or three occasions—in the "Liebestod," for instance, in *Wotan's* "Abschied," and in certain parts of the "Meistersinger" Prelude—a certain glow of ecstasy, an *emportement*, a rapture, that are never lacking in the performances of a Conductor whose pupil Herr Mottl is known to be. If he can catch this superfine quality he will have little to fear from any rival.

QUEEN'S HALL CHORAL SOCIETY.

Mr. Robert Newman, the energetic manager of the new Queen's Hall, has organised some Saturday afternoon choral and orchestral performances, under the conductorship of Mr. F. H. Cowen, the first of which took place on the 21st ult. Sir Arthur Sullivan's ever-welcome cantata "The Golden Legend" was the work performed, and a better selection could not have been made. Interest undoubtedly centred in the efforts of the newly-formed choir, and, on the whole, the force may be said to have acquitted itself extremely well. The intonation at first was a little uncertain, and the words, especially the final consonants, were not spoken as clearly as could be wished. But there is admirable material to work upon, and with proper training the Queen's Hall choir should take a place among the foremost in London. One feature in the performance should not be overlooked. In the brief unaccompanied section "O pure in heart," the pedal notes of the organ were employed, with what authority we know not, but certainly to the injury of this exquisite little piece. The principal parts were all in good hands. If not an ideal exponent of the *rôle* of *Elsie*, Miss Ella Russell sang with much intelligence; Miss Greta Williams was conscientious and efficient as *Ursula*, Mr. Lloyd as usual unsurpassable as *Prince Henry*, and Mr. Watkin Mills sufficiently cynical in manner as well as vocally excellent in the part of *Lucifer*. A word of praise is due to Mr. John Sandbrook for his rendering of the small part of the *Forester*.

CRYSTAL PALACE.

At the Concert of the 7th ult. Mr. Manns introduced a new ballad for chorus and orchestra, "The Wreck of the Hesperus," by Mr. Ferdinand Dunkley. Mr. Dunkley, who is an ex-scholar of the Royal College of Music, where he studied composition under Dr. Hubert Parry, has, since last autumn, been resident at Albany, U.S.A., where he holds a professorship of music and is organist of one of the principal churches. His "Rustic Suite," we may add, gained the fifty-guinea prize offered in an open competition a couple of years ago. The ballad, which is for chorus and orchestra, without solos, is a courageous rather than a wholly successful attempt to grapple with the difficulties imposed by the choice of form in dealing with a poem in which narrative is interspersed with dialogue. Vigour, rather than originality, is the most noteworthy feature in Mr. Dunkley's composition, which is not lacking in sonority or picturesque touches, but fails in those passages of Longfellow's poem where one looks for tenderness and beauty in the musical setting. Mr. Manns secured a very good rendering of the new work, which was accorded a friendly reception, and informed the audience that he would communicate their favourable verdict without delay to the composer in America. The *pièce de résistance* of the Concert was Beethoven's Choral Symphony, which had been given only two days previously at Mr. Henschel's last Symphony Concert. This immortal work, which had already been performed twenty-five times under Mr. Manns's direction at the Palace, was rendered on this occasion with great spirit and efficiency, the *Scherzo* in particular going magnificently. The Crystal Palace Choir gave a highly creditable account of itself in the *Finale*, Miss Fillunger and Mr. Andrew Black especially distinguishing themselves amongst the solo quartet. The programme, which opened with a fine performance of Beethoven's noble "Coriolan" Overture, included songs from the four artists engaged for the Symphony. Miss Fillunger gave an admirable rendering of the beautiful aria "Ach, ich fuhl's," from the "Zauberflöte," but none of the others were really satisfactory. Mr. Andrew Black sang "Non più andrai" with spirit rather than humour, but his Italian accent is deplorable; while Mr. Piercy's reading of "Adelaida," by turns studiously repressed and unnecessarily emphatic, left a great deal to be desired in regard of phrasing and sentiment. Miss Annie Layton essayed "Chè faro" with only moderate success.

M. Sapellnikoff being unable to obtain leave of absence to fulfil his engagement on the 14th ult., the directors instructed Mr. Manns to organise a Wagner Concert for that date. The instrumental selections comprised the Overture to "The Flying Dutchman," the Prelude to "Lohengrin," the Entry of the Gods into Walhall from "Rheingold," the Prelude and orchestral version of the "Liebestod" from "Tristan und Isolde," the Trauermarsch from "Götterdämmerung," and the Walkürenritt from "Die Walküre." These were all played in highly creditable fashion, "The Flying Dutchman" Overture, the Prelude to "Lohengrin," and the "Tristan" selection being in particular remarkable for the emotional and poetic quality of Mr. Manns's readings. Mr. Andrew Black declaimed *Vanderdecken's* first aria, "The term's expired," and "Pogner's Address" in his best style, and Madame Clara Samuell contributed, with great refinement, two of the songs written by Wagner during his stay in Paris in 1839.

The concluding Concert of the series was held on the 21st ult., with Madame Sophie Menter as the instrumental soloist. Her rendering of Liszt's Concerto in E flat (No. 1) was marked by a good deal of her old power and technical dexterity, qualities which were displayed later on in the afternoon in Liszt's transcription of Schubert's "Ave Maria" and the "Erl-King." Dr. Mackenzie's singularly clever and interesting "Twelfth Night" Overture—a work which gains greatly on further acquaintance—opened the programme, which also included Beethoven's C minor Symphony and Wagner's "Tannhäuser" Overture, both played with immense spirit by the orchestra. The vocalist, Miss Hudleston, showed a distinct advance on her previous efforts by her excellent singing of "Deh vieni" ("Le Nozze di Figaro") and Goring Thomas's romantic song "A Memory."

ROYAL INSTITUTION.

Professor Bridge's explanation of his ingenious "Musical Gestures," on the 19th ult., at the Royal Institution, excited an amount of interest fully equal to that evinced in his discourses on the subject at Gresham College and the Royal Academy of Music. The simplicity and many unique advantages of this method of learning the rudiments of music make it peculiarly acceptable to this utilitarian age, and there can be little doubt the system set forth in Novello's Primer will be widely adopted. It is also evident that the method is capable of development, Professor Bridge himself adding on the occasion in question several suggestive and helpful gestures. Amongst such was what was called a "living chord," the boys stepping out the intervals of the common chord while singing in such manner that when the chord was completed they stood in couples in advance of each other at distances corresponding to the position of the notes of the chord. Other harmonic combinations could evidently be practised, their number apparently being only limited by the ingenuity of the teacher. The gestures were executed with military-like smartness by twelve of the Westminster choirboys, with whom the exercises seem decidedly popular.

MR. DOLMETSCH'S RECITALS.

Having set forth the merits and beauties of the music of our forefathers, Mr. Dolmetsch began, on the 10th ult., at his house "Dowland," a series of Concerts illustrative of the music of Continental musicians, commencing with those of Italy. The programme opened with three quaint dance tunes, published in 1581 by Fabritio Caroso, written for the lute and viol, a peculiarity of which being that the melody was in the lowest part—a highly respectable precedent for the practice pursued by certain writers of modern waltzes, whose melodies seem to complainingly ask, "Why should I growl down here in the bass?" Another interesting piece was a Canzona, published in 1637 by Girolamo Frescobaldi. This is written in four sections, the same air being used with modifications in each. A "Follia" for the violin and harpsichord, by Corelli, dated 1700, proved to be an ancient Spanish air with twenty-four variations. Three pieces for the harpsichord, by Domenico Scarlatti, included the one which, from the disjointed character of its theme, is said to have been suggested by a cat walking along the keyboard of the instrument. The composition would seem to point the moral that composers should avoid such sources of inspiration. The Concert ended with the performance of a Concerto for viola d'amore and lute, accompanied by muted violins and organ, by Antonio Vivaldi, a work of considerable interest, and, according to Mr. Dolmetsch, the only Concerto in which the lute was known to have been introduced.

TRINITY COLLEGE.

The Orchestral Concert given on the 2nd ult., in Princes' Hall, by the students of Trinity College, was attended by a large audience that evinced great interest in the performances of the young executants. The most promising of these were Miss Annie Smith and Miss M. Clapton, who have acquired considerable technical command over the pianoforte; Miss F. Brotherhood, who showed artistic intuition by her interpretation of the solo part of two movements from De Beriot's seventh Concerto for violin and orchestra; and Mr. S. Faulks, a young violinist possessing remarkable executive facility. Miss B. Ackworth, Miss J. Bridges, and Mr. Attersoll sang with much acceptance; and Mr. Corder did his best in Bennett's "Parisina" Overture and Grieg's second and third Norwegian Dances to preserve that unity which, in an orchestra, is strength, and something more. Mr. A. W. Ketelbey rendered valuable assistance at the pianoforte.

ROYAL COLLEGE OF ORGANISTS.

During the past month a series of three Lectures on "The Science of Musical Intervals" were given by Dr. W. Pole in the College Hall. The lecturer confined his

remarks to the explanation of the general principles upon which music has been constructed, from the time of Pythagoras until to-day. The experiments of the ancient philosopher and the peculiarities of the Greek modes were described, and the development of our diatonic scale briefly traced. Helmholtz and the usual authorities were quoted, and if what was said partook of the nature of a "twice told tale," it was put forward with accuracy and lucidity; and, to judge by the large attendances and the attention with which the lectures were followed, was not only acceptable, but helpful to many as a clear exposition of well-established facts.

MUSICAL ASSOCIATION.

Mr. Louis N. Parker's paper dealing with "Music in our Public Schools," read on the 10th ult. before the Musical Association, drew a graphic picture of the difficulties which the music-master in such institutions has to encounter, and also provided much material worthy of consideration. Mr. Parker worked with remarkable success at Sherborne School for nineteen years, during which time he raised the musical position of the school to one of the first in the kingdom, and the relation of his experiences and methods are of especial interest at this period, when the art of teaching music is occupying so much attention. One of the most important points insisted upon by Mr. Parker is, that the great object of every public master should be by all and every means to inspire the boys with a love of music in general. His ideal music-master is one who gives his pupils, by practical experience, sufficient knowledge of the art to enable them to understand any music they may hear in later life; who teaches them the difference between good and bad music, and who always remembers that he is not training future professors, but future audiences. The centre of musical life should be the school musical society, through which every boy should pass during some period of his school life, whether he had any aptitude for music or no. "Music is an art in which an ounce of performance is worth a ton of listening, and a boy who has sung a part in the great oratorios has an intimate knowledge of them and acquires an affection for them which no amount of listening might give him." With the object of cultivating healthy taste and giving wide knowledge, choral and orchestral masterpieces of various schools should be chosen for practice, and irrespective of the probabilities of adequate performances. As far as possible outside help at the school concerts should be avoided. The chief difficulties were the influence of the home, where apparently no effort was made to foster musical taste; the neglect of the art at preparatory schools, want of time for practice, and non-musical head-masters. With regard to the first, the lecturer said "to the musician nothing is more pathetic than to find that a nice clean cherub-faced youngster, hailing from the wilds of Scotland or Wales, the possessor, perchance, of an angelic voice, knows nothing of 'Auld Lang Syne' or 'The March of the Men of Harlech,' but can howl the latest London music-hall vulgarity in a sort of bucolic imitation of the London performer. He has been brought up in a refined home, has learned all the sweetest counsels of life at his mother's knees, but just in this one unfortunate art of ours he is no better than a heathen slum-child." The only way the difficulty of want of time could be met was by "watchful sinuousness"; the master must give his lessons whenever and wherever opportunity occurred; and the only hope of success with a non-musical head-master was unwearied patience. Competitions in glee singing were commendable, but competitive solo-singing was to be deprecated. School songs were productive of patriotic love for the school, but they had no influence on the cultivation of good taste. The work of a public school music-master was unceasing drudgery, and offered no opportunities for the satisfaction of personal ambition or for the exercise of the creative faculties; but five years' drilling in such a position would turn out a musician capable of holding any responsible post, and would prove a very enjoyable time to an earnest, conscientious man of robust health and enthusiastic temperament. The paper was followed by a lengthy discussion, in which the chairman, Mr. Ridley Prentice, and an unusual number of members took part.

BRISTOL ORPHEUS SOCIETY.

Carrying out the programme of their jubilee season, the members of this Society came to London on the 7th ult., and gave a performance of glees, &c., in St. James's Hall. We regret to say that the attendance, if not quite precisely described as small, cannot truly be called large. It demonstrated the continued indifference of Londoners to unaccompanied vocal music, and especially to that form of it which the "Orpheus" most cultivate. Yet we may go wrong in supposing that the taste for glees, once so pronounced and prevalent in this country, has died out. The fact may be that it has simply languished for want of stimulus, and is capable of reviving again under proper conditions. But how to establish such conditions? Music of the class now referred to is most exacting. Its execution must be polished to the last degree; made absolutely certain by complete individual as well as collective merit. Great patience and infinite pains are the cost of good unaccompanied part-singing, and in an age of hurry and cheap effects it is scarcely surprising that few are content to pay the price. Among those few the Bristol Orpheus Society holds an honoured place. For that matter, indeed, it may be questioned whether their superiors could be found the whole kingdom over. What such a statement involves amateurs well know. It means not only great ability in the Conductor, Mr. George Riseley, and much good fortune in the discovery and possession of exceptional voices, but also the existence of those precious qualities, enthusiasm and perseverance, lack of which is the bane of musical societies.

The programme of the 7th ult. contained a certain number of pieces chosen from those which obtained most favour at a previous visit of the Society in 1890. For the rest, there were selections from the most admired of our older glee composers, such as Stephens, Horsley, Walmisley, S. S. Wesley, &c. These examples were, of course, heard with interest and enjoyed in proportion to the rarity of opportunities for listening to them. But living composers had a good share of notice. Mr. Cummings, Mr. Lee Williams, and Dr. Bridge each conducted a work of his own, grave or gay, with all the good results he could have wished; and the compositions of Messrs. W. Davies and C. Macpherson, which had gained prizes in connection with the Society's jubilee, were very properly performed. The singing kept on a very high level almost throughout, dropping only in the execution of Wesley's difficult piece, "When fierce conflicting passions." In quality of tone, unanimity of expression, and technical merit, the Bristol glee-men once more asserted a supremacy which only a choir made perfect can hope to wrest from them.

THE "WAKEFIELD" MUSIC COMPETITION AT KENDAL.

For some years past The Musical Times has noticed with ever-increasing approval the progress of the annual music competitions held at Kendal. It is, indeed, impossible to be other than enthusiastic over an institution that seems so entirely wholesome in its results. Concerning itself chiefly with choral singing, the branch of art in which England has been pre-eminent from Elizabethan times, and restricted in its operations to towns and villages of under 6,000 inhabitants in the County of Westmorland, it is difficult to exaggerate the influence of the "Wakefield Music Competitions" on the music of the district. In the programme of the eighth meeting, which took place on the 11th and 12th ult., at least one marked improvement was noticeable. It has been observed that the weak point of the Welsh Eisteddfods was that the amount of time devoted to the preparation of pieces set as tests tended to hinder the cultivation of sight reading and general musicianship. This well-found objection has been met, in the case of the Kendal competition, by associating more closely than in previous years a sight reading test with the singing of the set pieces. Thus, it was a condition of the "Village Choral Society or Choir competition," that "all choirs entering in this class must sing a short exercise in four-part sight reading, of about the difficulty of an easy hymn-tune, immediately after the

test piece. Marks for proficiency in this point will count towards the prizes, but prizes will also be given for the sight reading alone." It is worth while to lay some stress upon this particular competition, since it appears to us to be the most important and the most worthy of imitation in other counties. The results were most satisfactory, and spoke eloquently of the continuous and careful cultivation of vocal music in the district during the past decade. Choirs of between sixteen and forty voices came from nine villages or small towns to compete. The test piece, Purcell's chorus "With drooping wings," was one of exceptional difficulty, the reverse of showy, and requiring considerable power of dramatic expression. Its performance was generally characterised by marked intelligence and care, and the pluck with which the sight reading exercises were attacked was perhaps the most promising thing of the whole Festival. Another competition deserving especial notice, both for its novelty and for its practical utility, was in Psalm-chanting. The 137th Psalm, chosen by the judges from three selected Psalms, was sung antiphonally by five *bonâ-fide* church or chapel choirs, unaccompanied and unconducted. It is not going too far to affirm that the Psalm singing of Westmorland will benefit by this very sensible competition. The string quartet competition initiated last year has gathered strength, five quartet parties, an increase of two over the former competition, entering for it and playing the *Adagio* and *Minuet* from Mozart's Quartet in G (Köchel, No. 156) very creditably. It might perhaps be possible on a future occasion to choose a more interesting piece than this early work, written when the composer was but sixteen years of age; but of course the difficulty of selecting music not too long nor too difficult, yet affording an adequate test, must be considerable. It is not to be expected that the result of this competition will be to make finished performers; but it will have accomplished a sufficiently desirable end if it fosters a taste for a class of music too refined and too little sensational or sensuous ever to become very popular.

The remaining competitions followed the lines of former years, and may be quite briefly chronicled. Taking the choir competitions first, as of greater moment than the soloists' contests, thirteen female-voice choirs sang Horsley's "See the chariot at hand," and twelve male-voice choirs were heard in Mr. Arthur Somervell's part-song "The winter it is past," written specially for the occasion. The madrigal competition had for its subject Gibbons's famous "Silver Swan," and furnished some excellent performances, the Windermere choir, which won, being remarkable for both breadth and finish. The junior choir competitions (for children under sixteen) were divided into two classes, one being for boys only, with which was incorporated a sight reading test. The two remaining choral competitions were for choirs that had never before competed at these Festivals, and for certain small villages in a specific list. The "Novello" prize, for the choir receiving the largest aggregate of marks in all classes, went to Sedbergh. There were the usual solo competitions for sopranos, contraltos, soprano and contralto duets, tenors, and basses. It was a curious fact that almost the only competitor in the first of these divisions who seemed really to grasp the playful character of Arne's "Where the Bee sucks" was a small boy, who deservedly won the first prize. An absence of poetry in the various readings was, indeed, their chief fault. "Arm, arm, ye brave," was a hard nut to crack, but this did not deter fifteen basses from trying their skill. Though the Handelian divisions proved rather beyond the powers of vocalisation of nearly all the competitors, the performances were remarkably good, and the winner not only gained the prize, but secured a special prize for enunciation and expression, offered to all who entered as soloists. The sight reading competitions for individuals were of great interest. The first prize in the juvenile section was won by a boy of seven, rather small for his age, whose proficiency in Sol-faing was extraordinary. His brother won the second prize, which seems to argue a hereditary gift. The judges, Messrs. W. G. McNaught, Arthur Somervell, and Luard Selby, not only judged wisely, but added to the value of their judgments by giving, in most instances, the grounds of their decisions.

It may be interesting to add that no fewer than 1,000 individual competitors presented themselves, the highest number yet recorded. The Festival ended with a Concert, at which the combined choirs sang Mendelssohn's 95th and 22nd Psalms, and other works, under Miss Wakefield's very able and vigorous conductorship. Mrs. Mary Davies, Miss Wakefield, and Mr. Masters were the principal vocalists. The crowded audiences on both days indicated the general interest excited by these Festivals.

REMINISCENCES OF SIR ROBERT PRESCOTT STEWART.

The musical world has suffered a severe loss in the sudden death of Sir R. P. Stewart, who for more than thirty-two years has filled the Professorship of Music in the University of Dublin.

Like so many eminent musicians, his genius was a precocious one, displaying itself in his twelfth year by efforts to compose and, in his fourteenth, by his name being placed third in a competition for a prize anthem offered by the Society of Ancient Concerts in Dublin—when Dr. Walmisley of Cambridge took the first place, Dr. John Smith, the Professor of Music in the Dublin University, being second.

Stewart at sixteen was made deputy-organist of Christ Church Cathedral; and two years later succeeded Mr. John Robinson as organist, being also nominated by the Provost and Fellows to fill a similar post, which had been held also by that gentleman, in Trinity College Chapel. Two years later he succeeded Mr. T. White as organist of St. Patrick's Cathedral, being at the time barely twenty-one; and he not only retained these offices, but fulfilled all the duties incident to them with unabated zeal and acknowledged distinction for forty-four years.

The history of organ-playing in this century affords but few parallels to such an early development and such mature and long-continued exercise of executive talent. Dr. Walmisley, who was organist of the College chapels both of Trinity and St. John's, Cambridge, presents a similar type of precocity, but his professional career was terminated at the age of fifty-two. The life of Dr. S. S. Wesley, who obtained his first post as organist at the age of seventeen and continued working till his death in 1876, at the age of sixty-six, is a record which more closely resembles that of the Dublin professor.

Stewart's organ playing was notable for its perfect ease and spontaneity. He very early mastered the technique of the instrument, so that the greatest difficulties were really to him as "child's play." His method of accompanying was peculiarly graceful and facile, and in the purest taste. In florid anthems, such as Travers's "Ascribe unto the Lord" (96th Psalm), or in Wesley's "Wilderness," the runs and ornate passages streamed forth with a delicacy and expressiveness which the writer has never heard equalled.

His coolness and collectedness in playing the service were remarkable. Nothing put him out, though he was never alone. Dr. Waller—a true poet, of whom Dublin is justly proud, and who wrote many admirable *libretti* for his friend—was constantly his attendant; and, with a few others (including the writer when possible), followed him from the College Chapel to the two Cathedrals on almost every Sunday. We plied him with questions, asked his opinion of our own attempts, got him to write or alter chants, which he would pencil with his right hand, his left using the manuals and his feet putting in the bass part. He was perfectly master of himself and of his work, and never by any chance made a mistake. He was very great at improvising; and many a time have we asked him whose was that voluntary he had just played, and he would answer, "Oh! anybody's you please," when he had "knocked off" some grand piece of work which a famous composer might have owned.

In 1845 Stewart, at the age of twenty, succeeded the *doyen* of Dublin musical professors—Mr. Joseph Robinson—as Conductor of the University Choral Society. That gentleman's words, in introducing him to the post which he filled with distinguished success for nearly half-a-century, are still in the recollection of some of the septuagenarians of the Society: "Gentlemen, I commend to your acceptance as your new Conductor my young friend, who is already

the organist of this University. He is the most accomplished musician in Ireland, and I will add, not excepting myself."

We have not space to notice at length Stewart's musical compositions; but his beautiful chants and Church services were amongst the best of his writings. His "Ode to Industry" for the opening of the Cork Exhibition in 1852; his music for the Dublin Exhibition in 1853, and that composed for the great Peace gathering at Boston, U.S.A., in 1872, were all admirable examples of his talent. Then there were his cantatas "Eve of St. John" and "A Winter Night's wake," together with his many delightful glees and part-songs; and perhaps, chief of all, his last important work, the music to the "Tercentenary Ode," performed in Dublin in 1892, all of which will long keep his memory alive.

Sir R. P. Stewart is unquestionably one of the greatest musicians that Ireland has produced in the century. Possibly had he been less insular in his extreme love of home and his dislike of travel, his facility in composition might have been strengthened and deepened by visiting the principal music-centres of Europe, as well as by intercourse with the great musicians of the day. It was not till the Great Exhibition of 1851 afforded an opportunity and an inducement sufficient to overcome for a time the love of his island home and its duties that he crossed the Channel; and there are many of his English fellow-artists who remember his performance on the great organ in Paxton's glass palace, more especially his masterly rendering of Bach's great pedal Fugue in C.

He was also heard, and excited great admiration, when he visited the Manchester Exhibition six years later. Subsequently he extended his travels to the Continent, and made acquaintance with many of the noted organists in France, Germany, and Switzerland.

But Robert Stewart's heart was ever in his native country, and the organ lofts of Trinity College Chapel and of the Cathedrals of Christ Church and St. Patrick's were his triple thrones. The writer made his acquaintance on entering college in 1847, and almost immediately became one of his most fervent admirers and his attached pupil; and he had the happiness of being admitted to a close personal intimacy with one of the most gifted, genial, and lovable of men. He may perhaps be permitted to range himself amongst the *bonis*, when quoting Horace's lines, never more applicable than to Robert Prescott Stewart—now so suddenly snatched from all who loved and valued him: "Multis ille bonis flebilis occidit."

O. J. V.

THE Royal Academy of Music announces its intention to celebrate the attainment of its seventieth year of life by a Concert, on the afternoon of the 10th inst., at the Queen's Hall. As meet on such an occasion, the artists will be selected from those whom it has trained in the way they have gone with so much success. At present the list includes Mrs. Mary Davies, Mrs. Clara Samuell, Miss Hilda Wilson, Miss Agnes Zimmermann, Mr. William Shakespeare, Mr. Arthur Oswald, and Mr. John Radcliffe. Another feature of the Concert will be that all the music will be selected from the works of celebrated past students. The programme will thus form a pleasing and most satisfactory proof of the good work the Institution has accomplished since the first lesson was given within its walls, on March 24, 1823.

SIR AUGUSTUS HARRIS has concluded negotiations with Messrs. Ricordi for the production of Verdi's "Falstaff" at his forthcoming season at Covent Garden. The work is to be given by a company specially selected by Messrs. Ricordi. The other novelties announced for performance during the season are Puccini's "Manon Lescaut," Massenet's "La Navarraise," Bruneau's "L'Attaque du Moulin," Gounod's "Sappho," the stage version of Berlioz's "Faust," and Mr. Cowen's "Signa."

WE understand that during the stay of Her Majesty the Queen at the Villa Fabbricotti, Florence, Signor Buonamici had the honour of playing frequently to Her Majesty, and Signor Mascagni also played selections from some of his operas on one occasion. The pianoforte was supplied, as last year, by Mr. Bechstein.

REVIEWS.

The Music and Musical Instruments of Japan. By F. T. Piggott. (With notes by T. L. Southgate.) [Batsford.]

THE decorative arts of the East—of India, China, Japan—have rarely failed to charm and captivate the Western mind; and those of Japan in particular have, during the past thirty years, so successfully established themselves in our homes that we no longer think of them as exotics. Indeed, to such an extent have Japanese forms become acclimatised among us that our own artizans now reproduce them, and this without the least "intent to deceive." With this appreciation compare our attitude towards Eastern music—what a contrast! In India, for instance, there are two hundred and fifty-seven million souls—who, in Europe, knows or cares a straw about their music? Until two years ago, when Captain Day published his wonderful book, we were without even an intelligible account of its mysteries; and now that we can understand them, who, apart from a few specialists, troubles to do so? As to China and Japan, this is what her Majesty's Envoy, Sir Rutherford Alcock, wrote in 1863: "If I had not lived among the Chinese I should have said the Japanese had the least conception of either harmony or melody of any race yet discovered. The discord they both make when they set themselves to produce what they call music is something that baffles all description. Marrow-bones and cleavers are melodious in comparison." And Miss Bird, in Vol. II. of her "Unbeaten tracks in Japan," thus describes the music of an entertainment given in a private house: "Of the performance, as is fitting, I write with great diffidence. If I was excruciated and experienced twinges of acute neuralgia it may have been my fault. The performers were happy and the host's face showed no trace of anguish. Oriental music is an agonizing mystery to me." She adds: "Dr. Mueller says however—and he has studied the Japanese and their music intelligently—'If I am asked what impression our music makes upon the Japanese I am sure I shall not be far wrong in saying that they find it far more detestable than we do theirs. A prominent Japanese said, "Children, coolies, and women may find pleasure in European music, but an educated Japanese can never tolerate it."'" And yet there are people who speak of music as "the universal language"!! It is clear that whilst our eyes welcome the Entirely Strange, our ears do not. Why? Is it because the aural arts reflect far more faithfully than the visual our idiosyncrasies of thought and feeling? The fundamental differences between Eastern and Western minds are certainly shown less in the decorative arts than in music, and as the former meet with readier acceptance than the latter we are almost forced to this conclusion. Little as the music of the East generally has been understood among us, we have always known least of that of Japan. Even our most learned historians—Fétis, for instance—plead comparative ignorance of it. No serious effort to dispel this darkness had been made until Mr. Piggott took the matter in hand, during an official residence in Japan. The results of his studies were embodied in a paper read before the Asiatic Society of Japan, in January, 1891, and of this the present volume is an amplification. The opinions on Japanese music we have just quoted are not shared by Mr. Piggott. He, on the contrary, finds much to admire. It has "grace," it has "many beauties," it has "great merit." "It is not formless and void, but is built on an elaborate system of construction which, if its products were filled out with harmonies . . . would entitle it to a very favourable comparison with our own music. What Japanese music shows us is, as it were, the skeleton of construction; and I find it a very well knit and cleverly-articulated skeleton." Mr. Piggott divides his subject into three parts. In the first, its historical and social aspects are dealt with; the second treats of technical matters, and in the third the Japanese musical instruments are described; a few examples of the music itself are given, the reason that these are not more numerous being due to "the difficulties which stand in the way of reducing the music into Western written forms." "Much of the charm of the music—all its individuality

nearly—depends upon its graceful and delicate phrasing, and though I think the Western notation capable of expressing these phrases (*sic*) to one who has already heard them, I feel a little uncertain whether their more complicated forms could be set down in it with sufficient accuracy to enable a stranger to interpret them satisfactorily. The Japanese musician learns this phrasing by ear." Some of the music—that for the biwa, a stringed instrument with frets, imported from China in the tenth century—has remained unchanged for over six hundred years. Like Western nations, the Japanese have classical, popular, ancient, and modern music. It is chiefly to the "ancient" music, Mr. Piggott says, that Japanese music owes its bad reputation. It is played by an orchestra of shōs, flutes, Hichirikis, drums, and gongs; and, "of all the gruesome sounds ever invented by man," says our author, "the Hichiriki gives forth the most unearthly." This "most villainous of vile-sounding instruments" (as he elsewhere describes it), which is sometimes also called "sad-toned tube," is the diapason of the old classical orchestra, and "the cacophony of the music must be visited on its head." Among the most interesting portions of the book are those relating to the musical scale of the Japanese, their system of tuning, their use of harmony, and their musical forms. The musician will here find ample food for reflection, especially if he compares Japanese habits in these particulars with those of other Eastern nations and of Ancient Greece. The volume is admirably printed, and contains a number of photographs of native performers and instruments. As the only authentic work on the subject it should be in the library of every musician who has learnt that musical interest and beauty are not confined to examples furnished by the nations of the West.

Charles Quint, Musicien. Par Edmond Vander Straeten. Avec une phototype et trois planches de musique.
[Gand: Vuylsteke, 1894.]

This interesting episode in musical history is dedicated to one of the foremost of the younger musical archæologists, Herr Carl Krebs, and is the consequence of a few notes, at first written down in mere pastime, but ultimately elaborated into the interesting and important pamphlet now published. Much is known of Charles V., the Burgundian Prince and Roman Emperor, who ultimately forsook the world for a monastery, but the musical talent this great monarch possessed has not been much regarded, and it has waited for Mr. Vander Straeten to bring it into prominence and the recognition that should belong to it. His book is divided into twelve chapters:—Hereditary transmission, First lessons, A venerable face (Bredemers, the Emperor's music teacher), Organs and spinets, Songs and psalmody, At the concert and the ball, Minstrels of the palace, Instrumental bands, Three royal chapels, Dissonance, In retreat, and the Swan's song.

That Charles V. should have been musical was an almost necessary consequence of his descent. The Burgundian Princes had been famed for their musical followings and instrumental and manuscript collections. As a child he was sensible of the peculiar attraction of musical sounds. He was early taught to play upon the spinet, and when Bredemers became his teacher his progress was accelerated, and he soon became familiar with the motets of the Flemish school, at that time leading Europe. We now think of spinets and Flemish motets as old-world, belonging to the past, which is true; but with Charles they were fresh, appealing to contemporary ears as new inventions. Lutes and organs were also relatively novel from recent improvement and development. Bredemers had assisted in forming the primitive technique of the spinet and was one of the first to play, with skill, upon that instrument. The list of clavier or keyboard instruments acquired for the Imperial family is worthy of note. In 1508, a "manicorde" (clavichord), by Marc Mors of Antwerp, was obtained for Charles; in 1514 an organ by Antoine Mors for the Court; in 1515 an organ by the same maker for Charles, who also appears to have had two sent in the same year to the Hague, to serve his most noble pleasure in his private chapel. In 1516 a "clavicorde" (spinet) was ordered of the same Antoine Mors for the Princess Éléonore and an organ for Charles. In 1517 Henri Mors supplied an organ for Charles's journey to Spain, and so on until 1539 when "grand et petit positifs" were got from Étienne Lethmann for Charles—meaning large and small positive or chamber organs. Mr. Vander Straeten has preserved for us an interesting page of music with which Charles has been associated, entitled "Mille Regrets." The composition is not attributed to him, and in one form in which it has been preserved it was harmonised by Josquin Deprès; but the words and melody seem to have been identified with his youth, and to have been borne in mind by him as reflecting upon a time when "en bref mes jours finer" (*sic*). It forms one of Mr. Vander Straeten's music pages, and another contains the same air, dated 1538, with an accompaniment for the "Vihuela de mano" or old Spanish guitar; an early instance of accompanied monody, if the date is to be relied upon, but as the sharps are indicated it may be later. After a career of splendour, a single bell intoned the great Emperor's entrance as a monk into the Monastery of Yuste. Music went with him there; the choir was re-organised, old voices were replaced by fresh ones, and much of the glacial plainsong was banished in favour of admired motets of the more recent Flemish masters. Couriers travelled hither and thither to secure the much-desired sacred works. A censorship of intonation, accent, and style broke over the devoted heads of the brethren. It is said the Imperial ears were attentive to the shortcomings of the choir, through partly opened doors. Mr. Vander Straeten gives a page to a four-part composition attributed to Charles himself. It has long borne the name of the Imperial musician, and shows a serious acquaintance with counterpoint. A great musician, Guerrero, had visited Charles at Yuste, and a record has been found of a payment to him for "certain services." Mr. Vander Straeten pertinently asks if this was for compositions and travelling expenses? If so there need have been no mystery. Could these services have been bestowed upon motets composed by the monarch in retreat? That question cannot be answered.

Mr. Vander Straeten deserves our thanks for this interesting study. It is open to an English musical scholar to render his country a similar service by writing an Essay on our musical Tudor kings and queens, mirroring as faithfully the times in which they lived.

The Part-Song Book. Second Series, Nos. 698-703.
[Novello, Ewer and Co.]

"When evening casts her shadows round," words and music by Clowes Bayley, begins in a hymn-like manner, but there is a bright and merry middle section, and it is a very pleasing part-song, which would be most effective without accompaniment, ending *pianissimo*. No. 699, "Magdalen at Michael's Gate," by Ethel M. Boyce, is a setting of lines by Henry Kingsley, brief, quaint, and effective in its unassuming way. "Queen of fresh flowers"—words by Reginald Heber, music by King Hall—is a very bright and tuneful ditty, quite in accordance with the present springtime; while, on the other hand, "Gentle sleep"—words by Mrs. Hemans, music by H. W. Schartau—is an agreeable lullaby well within the means of ordinarily well-trained choirs. Shakespeare's lines, "So sweet a kiss," from "Love's Labour's Lost," have been quietly but effectively set by George Sampson. The last of the series for the present is Dr. F. E. Gladstone's "A wet sheet and a flowing sea," words by Allan Cunningham, composed for and dedicated to the Highbury Philharmonic Society. This is a more elaborate composition than the preceding numbers, and an orchestral or pianoforte accompaniment is indispensable. It is a bright and breezy piece, with some effective contrapuntal writing, and is well worth the attention of choral societies, either small or large, for it is the work of a thorough musician. It should be added that most of these compositions should be sung without accompaniment when practicable.

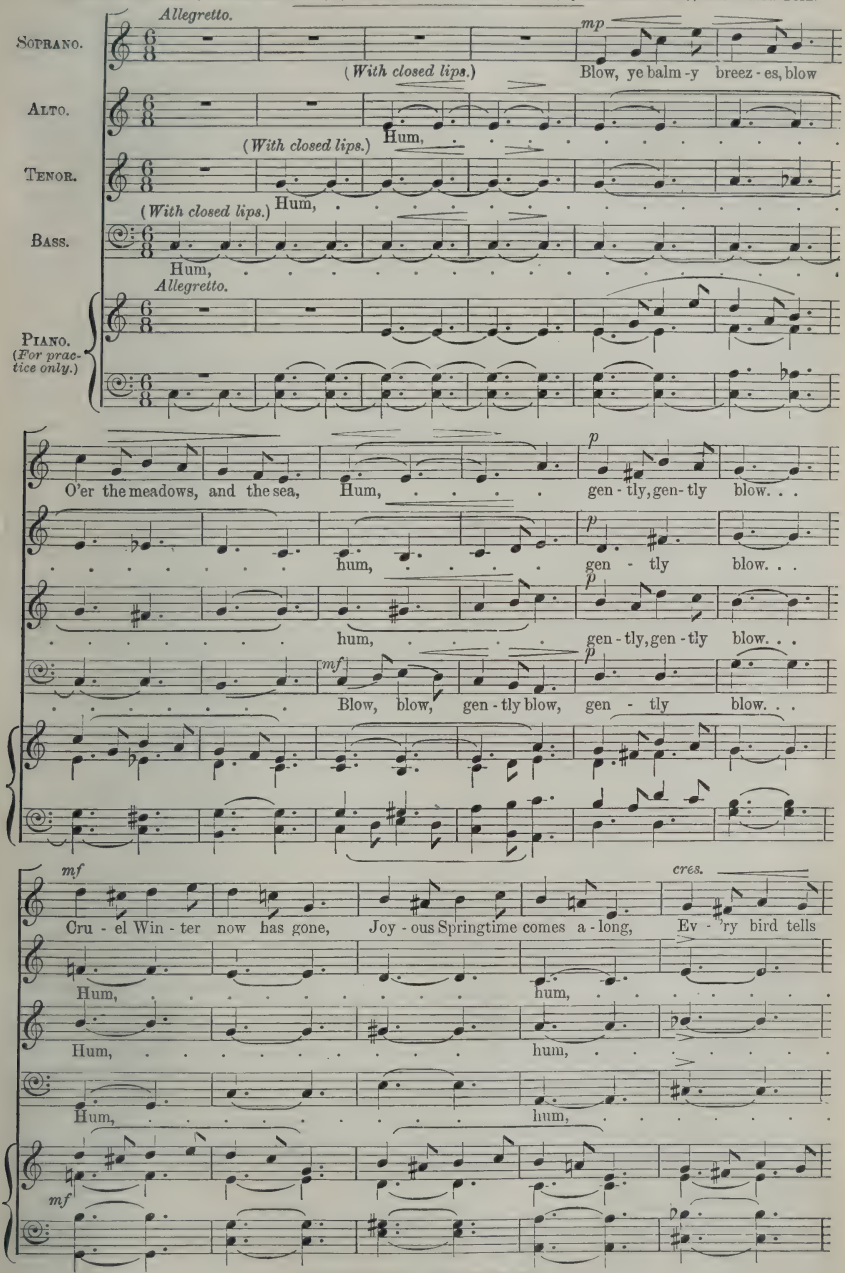
The Orpheus. New Series. Nos. 264-273.
[Novello, Ewer and Co.]

The revival of interest in glee singing is a noteworthy feature in musical circles at the present time, and new numbers of the time-honoured "Orpheus" are being issued in rapid succession. Brief reference to those indicated above must suffice. The first is "The shades of night,"

Blow, ye balmy breezes, blow.

A FOUR-PART SONG.

Words by Maud Sidley. Composed by J. Christopher Marks, Jun.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

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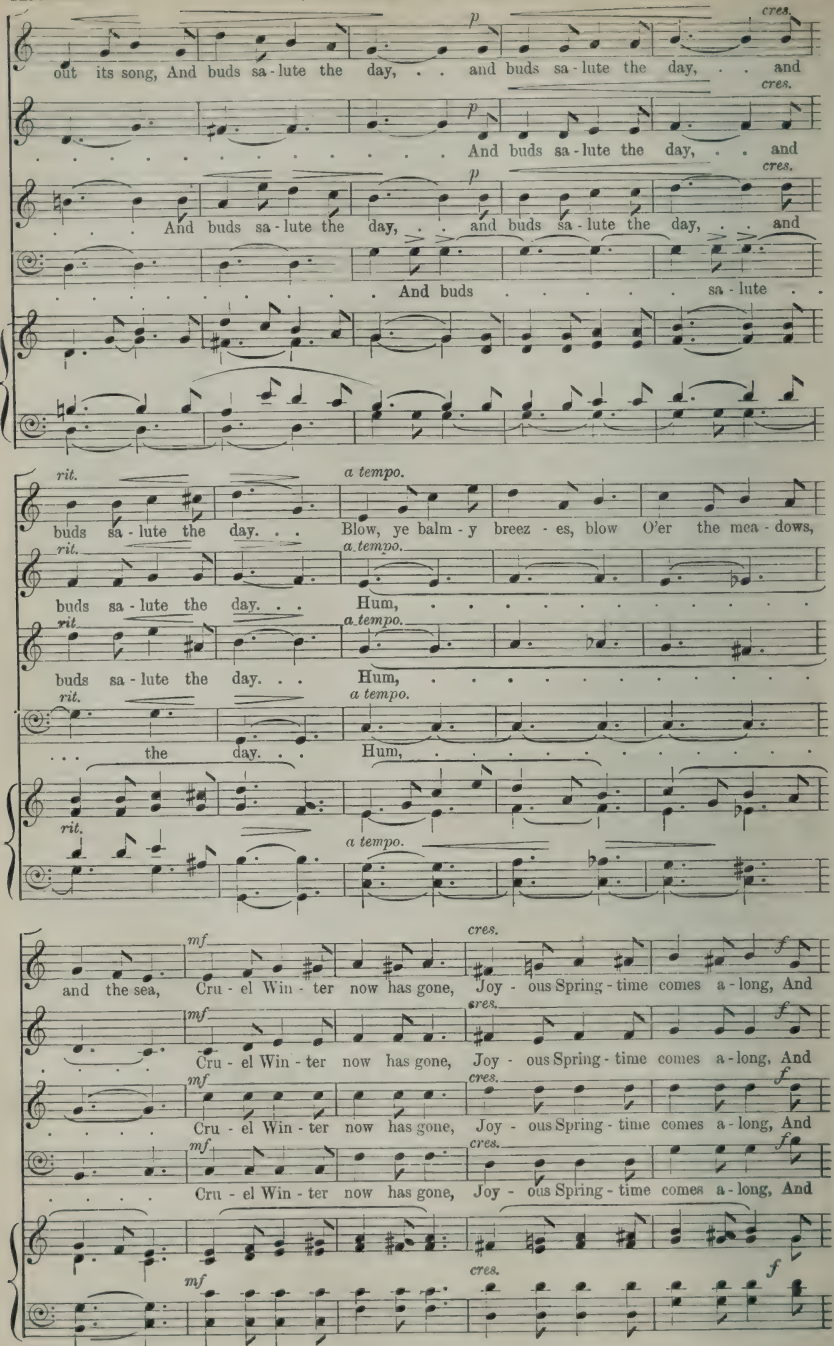
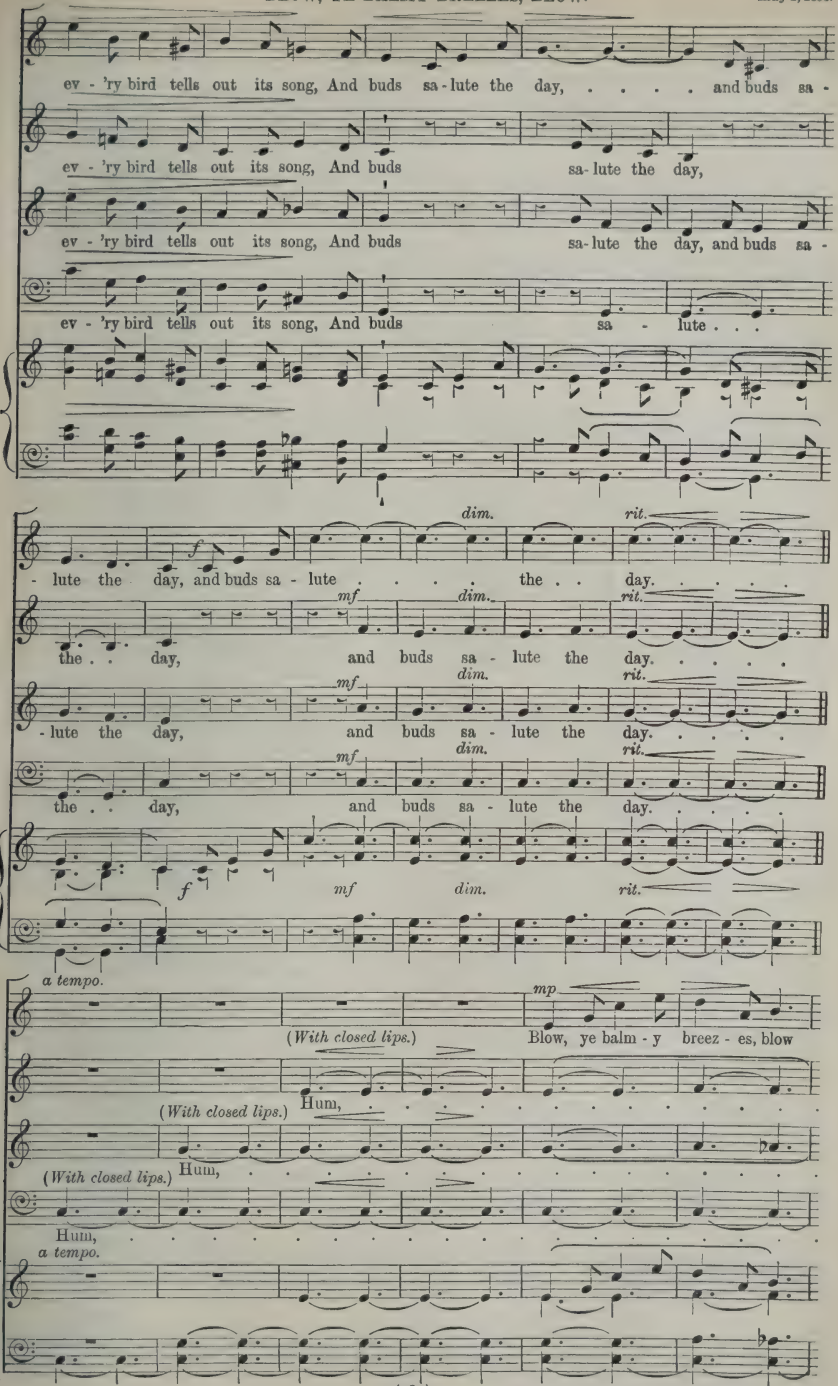
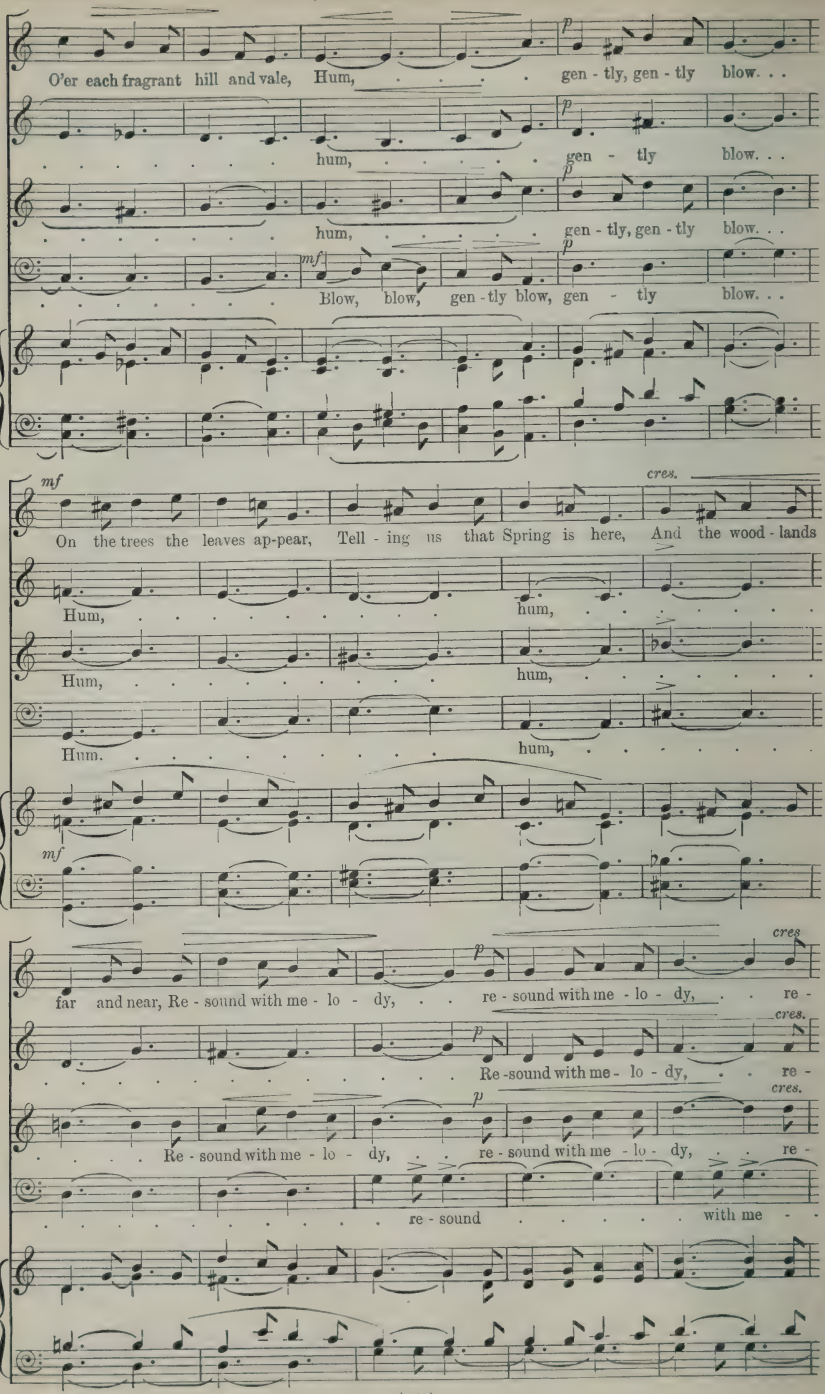
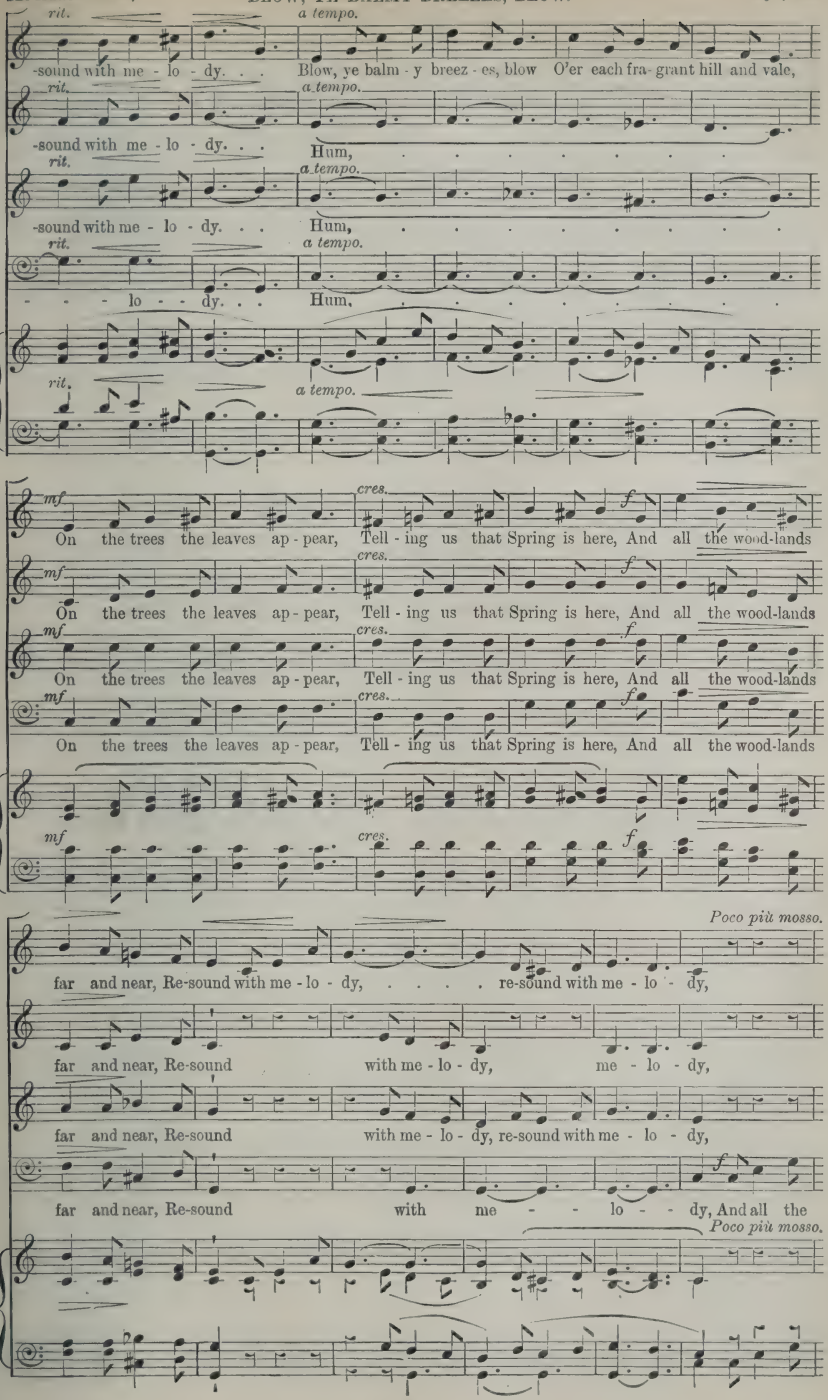
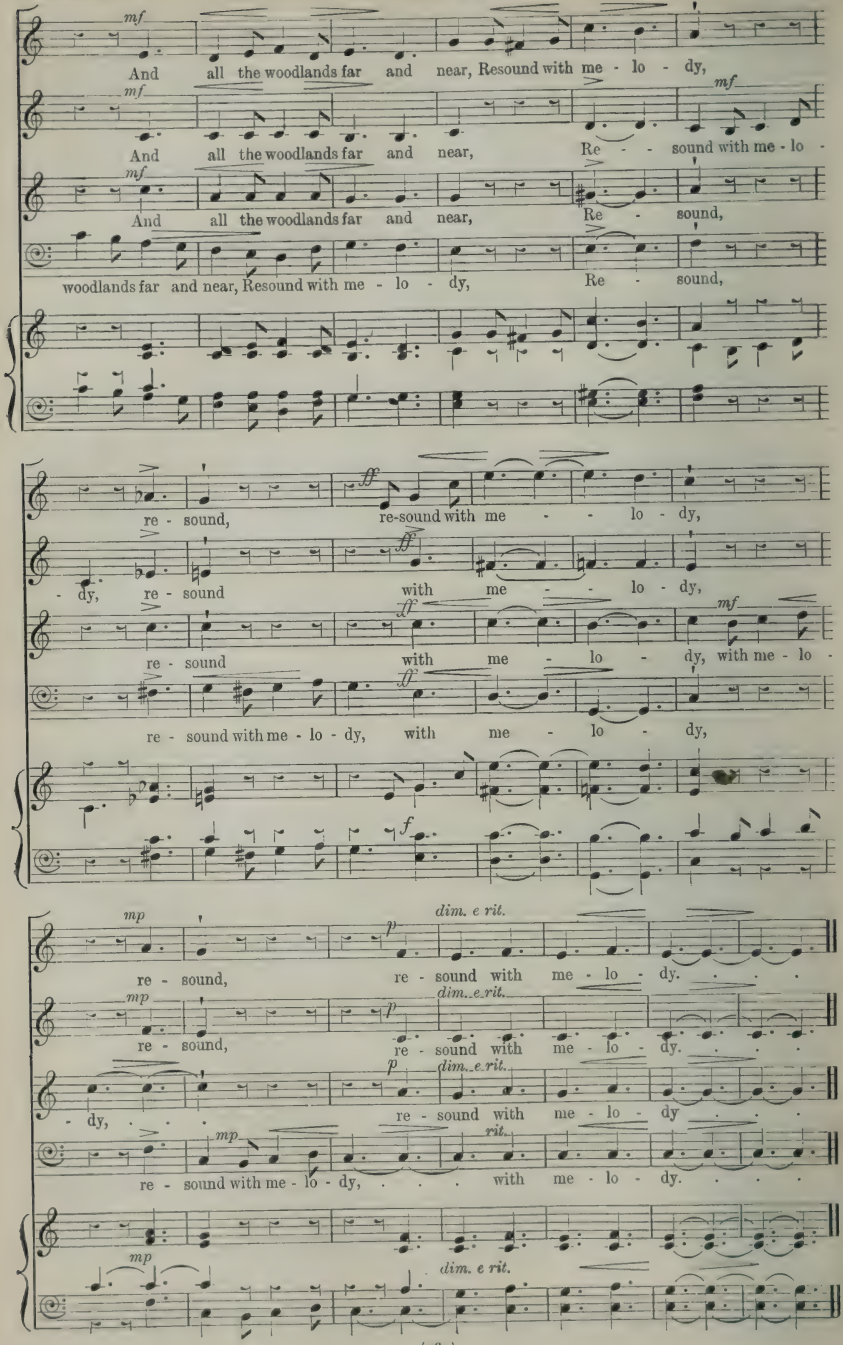

p
cres.
out its song, And buds sa-lute the day, . . and buds sa-lute the day, . . and
And buds sa-lute the day, . . and
And buds sa-lute the day, . . and buds sa-lute the day, . . and
And buds . . . . . sa-lute . .
rit.
a tempo.
buds sa-lute the day. . . Blow, ye balm-y breez-es, blow O'er the mea-dows,
buds sa-lute the day. . . Hum, ...
buds sa-lute the day. . . Hum, ...
. . . the day. . . Hum, ...
mf
cres.
f
and the sea, Cru-el Win-ter now has gone, Joy-ous Spring-time comes a-long, And
Cru-el Win-ter now has gone, Joy-ous Spring-time comes a-long, And
Cru-el Win-ter now has gone, Joy-ous Spring-time comes a-long, And
Cru-el Win-ter now has gone, Joy-ous Spring-time comes a-long, And


ev - 'ry bird tells out its song, And buds sa - lute the day, ... and buds sa -
ev - 'ry bird tells out its song, And buds sa - lute the day,
ev - 'ry bird tells out its song, And buds sa - lute the day, and buds sa -
ev - 'ry bird tells out its song, And buds sa - lute . . .
dim.
rit.
f
- lute the day, and buds sa - lute . . . the . . day. . . . .
mf
dim.
rit.
the . . day, and buds sa - lute the day. . . . .
- lute the day, and buds sa - lute the day. . . . .
the . . day, and buds sa - lute the day. . . . .
a tempo.
mp
(With closed lips.)
Blow, ye balm - y breez - es, blow
Hum, ...
Hum, ...
Hum, ...
a tempo.


p
O'er each fragrant hill and vale, Hum, gen - tly, gen - tly blow. . .
hum, gen - tly blow. . .
hum, gen - tly, gen - tly blow. . .
mf
Blow, blow, gen - tly blow, gen - tly blow. . .
mf
cres.
On the trees the leaves ap-pear, Tell - ing us that Spring is here, And the wood - lands
Hum, hum,
Hum, hum,
Hum. hum,
mf
p
cres
far and near, Re - sound with me - lo - dy, re - sound with me - lo - dy, re -
Re - sound with me - lo - dy, re -
Re - sound with me - lo - dy, re - sound with me - lo - dy, re -
re - sound with me -


rit.
a tempo.
-sound with me - lo - dy. . .
Blow, ye balm - y breez - es, blow O'er each fra- grant hill and vale,
-sound with me - lo - dy. . .
Hum,
-sound with me - lo - dy. . .
Hum,
- - - lo - - dy. . .
Hum,
mf
cres.
f
On the trees the leaves ap - pear, Tell - ing us that Spring is here, And all the wood-lands
Poco più mosso.
far and near, Re-sound with me - lo - dy, re-sound with me - lo - dy,
far and near, Re-sound with me - lo - dy, me - lo - dy,
far and near, Re-sound with me - lo - dy, re-sound with me - lo - dy,
far and near, Re-sound with me - - - lo - - dy, And all the


mf
And all the woodlands far and near, Resound with me - lo - dy,
And all the woodlands far and near, Re - - sound with me - lo -
And all the woodlands far and near, Re - sound,
woodlands far and near, Resound with me - lo - dy, Re - sound,
re - sound, re-sound with me - - lo - dy,
- dy, re - sound with me - - lo - dy,
re - sound with me - lo - dy, with me - lo -
re - sound with me - lo - dy, with me - lo - dy,
re - sound, re - sound with me - lo - dy. . . .
re - sound, re - sound with me - lo - dy. . . .
- dy, . . . re - sound with me - lo - dy . . .
re - sound with me - lo - dy, . . . with me - lo - dy. . . .
dim. e rit.
rit.

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FOR SOLI, CHORUS, AND ORCHESTRA

The Words written by Joseph Bennett.

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

PRICE FIVE SHILLINGS.

In paper boards, 6s.; Cloth, gilt, 7s. 6d.

THE TIMES.

His music is throughout refined, self-restrained, and reverent; if but a few of the "leading motives" (for this device is freely used) startle us by their originality, their treatment is always interesting, and the workmanship masterly.

DAILY TELEGRAPH.

It overflows with music that is dramatic in the highest sense of the term, and it consequently shines as an example of admirable art. Concerning Dr. Mackenzie's technical methods there is nothing new to be said. All who are qualified to give the matter consideration have recognised his remarkable faculty for construction and elaboration. That faculty has not failed him in the case of his latest work. Every page of the score of "Bethlehem" marks the composer as a musician for whom culture has done its all—as one whom unflagging devotion to his art, coupled with a rare store of natural gifts, has led onwards to the power of giving complete expression to the musical ideas which come to him. . . . For our own part, we think that there are in "Bethlehem" many passages wherein the composer reaches his highest level; some, perhaps, where he soars even higher than he has done in the past. . . . A very beautiful scene is reached with the arrival at the manger-side of the adoring throng. Here is assuredly music that goes straight to the heart. . . . "Bethlehem" is brought to a close which leaves neither solidity, power, nor impressiveness to be desired. The ending, indeed, crowns nobly the beauties that have gone before.

STANDARD.

The work is remarkable from first to last for luminous musicianship and purity of style, and portions are equally noteworthy for freshness and charm. . . . On the whole, the second part is more pleasing than the first. After the opening we have a singularly charming song for the Virgin, entitled "In the Stable. The Blessed Mother singeth to her Babe," the first stanza of which is a translation by Coleridge of a Latin verse inscribed on a German picture of the Virgin and Child. Marked to be sung *mezzo voce*, this may be numbered among Dr. Mackenzie's most delightful inspirations. . . . The *Finale* is a very dignified *ensemble*, in which the composer pours forth all his resources, and, consequently, makes a splendid display of musicianship.

DAILY NEWS.

The musical utterances of the Shepherds are sometimes pastoral, sometimes in the style of the old masters, sometimes even grotesque, but always appropriate. Indeed, almost from first to last the Scottish composer seems to have caught the spirit of the text. There is no pedantic display of musicianship, although there is not a number which could have been written by any other than a cultured musician.

MORNING POST.

In the purely instrumental portions and those where the vocal parts are allotted to a single voice, Dr. Mackenzie is heard at his best. The opening section is one of these. Also the soprano solo, "Be not afraid," which abounds in beautiful phrases. An altogether delightful inspiration is the Cradle Song for soprano, with its delicately refined accompaniment for muted strings.

DAILY CHRONICLE.

The literary excellence of the book is as apparent as is the text of "The Rose of Sharon" or "The Dream of Jubal," in which the author and composer previously joined with such happy results. Dr. Mackenzie has gone to work in the same spirit as his coadjutor. The pastoral style is largely resorted to, but when praise and thanksgiving are in question Dr. Mackenzie gives a free rein to the devotional fervour instinct in so many brilliant and impressive pages in the two works before referred to. Sublimity is not wanting when demanded at particular phases of the story, but the dominating idea has evidently been to appropriately illustrate the simplicity of the manifestation of the birth of the Saviour and the lowly surroundings presented to the gaze of the adoring throng. . . . The instrumentation is as picturesque, descriptive, and glowing as in either of Dr. Mackenzie's preceding works, whilst the choral passages, without offering any great difficulties, are sufficiently attractive to the executants to recompense them for special care in the enunciation of the varying sentiments of wonder, awe, and exultation. Taken as a whole, "Bethlehem" may be pronounced quite worthy its distinguished composer.

DAILY GRAPHIC.

Dr. Mackenzie's music is throughout sincere in aim and ingenious in treatment. . . . he is at his best—as, for example, in the admirably impressive orchestral introduction, so suggestive of night and drowsiness; the extremely clever Oriental march; and the connecting instrumental passages generally. As regards the vocal numbers, special mention must be made of the charming Slumber Song of the Virgin, sung with great taste and effect by Miss Ella Russell; the angelic anthem "Glory to God," a masterly piece of part-writing for female chorus; and the well-wrought *Finale* for solo quartet and chorus which concludes the work. The orchestration, on which Dr. Mackenzie has evidently lavished especial care, is exceedingly rich, elaborate, and effective.

THE ATHENÆUM.

Dr. Mackenzie's latest utterance in oratorio—and his last, if we may place reliance on words probably uttered in haste—proves that his hand has lost nothing of the virility so splendidly manifested in "Jason," "The Rose of Sharon," and "The Dream of Jubal."

LONDON & NEW YORK: NOVELLO, EWER AND CO.

by J. Varley Roberts, a simple, but expressive evening song for voices in four parts. On the whole, similar in character, but rather more varied is "When evening casts her shadows round," by Clowes Bayley, a setting for male voices of a number of the "Part-Song Book" noticed above. No. 266, a Pastoral Ballad, by Josiah Booth, is an expressive, but not difficult setting of verses by Shenstone (1740). Robert Southey's lines, "The Well of St. Keyne," are very effectively illustrated in the next number, the composer being J. Frederick Bridge. Here we have a humorous little story with humorous music. The last six numbers for the present are Spohr's charming part-songs (Op. 90). The translations from the German are from the practised pen of the Rev. J. Troutbeck, and conductors of male voice choirs should make acquaintance with these pieces now that they are available in English.

Mediæval Music. An historical sketch by Robert Charles Hope, F.S.A., &c. [Eliot Stock.]

THE first thirty-five pages of this little volume deal with the music of Greece and Egypt, before the dawn of Christianity, the remaining 120 with the progress of the art in Europe from the first century to the seventeenth. Those who lack inclination, time, or opportunity for the perusal of larger works will find here a useful summary of the information they contain, with, in a few instances, brief discussions of knotty points on which doctors have disagreed. A fair amount of accuracy has been attained, but in the chapter entitled "The Music of Ancient Egypt and of the East generally" the information is given in such slipshod English that students are likely to be misled. For instance, on page 21 it is stated to have been "proved conclusively . . . . that the scale of ancient Egypt was the same as our own"; a little lower down we are told, "Their scale is *assumed* to have been diatonic," and on page 24 the music of the Egyptians (and Persians) is spoken of as "founded on the Arab scale, which itself is probably derived from the more ancient and complex system of the Hindoos, a system which divides its octave into twenty-two notes." Such a scale is most decidedly not "the same as our own." The author appears to have mixed up ancient with modern Egypt. On page 14, too, there is a sentence that betrays considerable confusion of thought: "Music is based on a trinity—sensation, rhythm, melody." These little defects can, however, easily be removed in future editions—of which we trust there will be many. The exceptionally complete equipment of this volume in the matter of indices, deserves acknowledgment. There are three—of things, names, and places, besides a bibliographical list of the works consulted.

Octavo Anthems, Nos. 442-446. [Novello, Ewer and Co.]

"HEAR my words, ye people," by Dr. Hubert Parry, is a lengthy and elaborate composition written for the Festival of the Salisbury Diocesan Choral Association. It is for soprano and bass solo, quartet, and chorus, and consists of several sections or movements. The writing is bold, free, and thoroughly English in character—in brief, quite worthy of Dr. Parry's high reputation as a writer of choral music. No. 443, "Try me, O God," by Arnold D. Culley, is a little anthem for male voices in four parts. It is melodious, simple, and rather sad in character, suitable therefore for Lent. On the other hand, No. 444, "Hark! news the angels bring," by Oliver King, is an effective but not difficult "carol-anthem" for Christmas, based on an ancient theme. No. 445, "Cleanse me, O Lord," by F. Wrigley, is for baritone solo and chorus; it is written with much smoothness of style and melodic feeling, and would be certain to please. No. 446, "Flee from evil," by the Rev. Walter J. Clarke, is for Lent or general use. It is grave and church-like in character, but certainly not dull, and it has the peculiarity of ending with a phrase for tenor solo.

Octavo Edition of Trios, &c., for Female Voices. Nos. 286—295. [Novello, Ewer and Co.]

MR. HENRY LAHEE'S "Ring out, wild bells," a setting of familiar words by Tennyson, is simply but charmingly written, and the accompaniment, suggesting a peal of bells, is very effective. No. 287 is the piquant number "Sorrow not, why art thou weeping?" for three solo voices and three-part chorus, from Gade's little-known but characteristic cantata "Comala." "Stars of the summer night," by John E. West, is, of course, yet another setting of Longfellow's oft-illustrated stanzas. It is a gracefully written and musicianly part-song in 9-8 time, the *pianissimo* close being especially charming. No. 289, "O worship the Lord," by S. S. Wesley, is the impressive quartet from the composer's fine anthem "Ascribe unto the Lord," of course, originally written for boys' voices. The next six numbers are by a German composer, Felix Woyrsch (Op. 34), the English words translated from quaint German originals, which are given, by the Rev. J. Troutbeck. For the most part the music is written in the old-world madrigalian spirit, but the penultimate number, "The Three Horsemen," is a thoroughly modern and somewhat humorous part-song. With the exception of the first they are for four voices, and would be more effective without than with accompaniment if sung with refinement.

Fourteen Pieces for the Violin. Composed by Henry Purcell. With pianoforte accompaniment by Arnold Dolmetsch. [Novello, Ewer and Co.]

THESE little pieces, which form No. 29 of Novello's "Albums for Violin and Pianoforte," should be in the portfolio of every patriotic violinist. They consist of a "Preludio," "Country Dance," "Hornpipe," "Canaries," "Trumpet tune," "Chacone," "Jigg," and numerous "Song-tunes" and "Aires," grave and gay, but all expressive of straightforward healthy sentiment, such as appealed to our forefathers, and which, happily, is still acceptable to the large majority of our countrymen to-day. Mr. Dolmetsch's accompaniments are admirably in keeping with the spirit of the music, and the marks of expression, bowing, and fingering are equally excellent and helpful.

School Songs. Books 11—23. [Novello, Ewer and Co.]

ABLY edited by Mr. W. G. McNaught, these song books have already shown that they fill a distinct want, for school music for the little ones, at once simple and free from vulgarity, is in greatly increasing demand. In the present instalment we have Kindergarten, action, sacred, and secular songs, the composers being Alfred Moffat, J. Hardcastle, E. Mundella, H. W. Schartau, Franz Abt, G. Ernest, F. A. Marshall, G. A. Macfarren, Roston Bourke, Arthur Richards, Dr. Roland Rogers, W. W. Pearson, A. S. Gatty, C. A. Macirone, and Sir John Stainer. Here, therefore, is plenty of variety, and it should be added that the music is printed both in Staff and Tonic Sol-fa notations, which of course increases the usefulness of the books.

THE programme of the Hereford Musical Festival, which will take place on September 11, 12, 13, and 14, will be, so far as is at present known, as follows:—Tuesday morning, "Elijah." Wednesday morning, Dvorák's Requiem Mass, together with a Symphony and Mendelssohn's "As the hart pants." In the evening, Bach's "Christmas" Oratorio (parts 1 and 2) and the "Creation" (parts 1 and 2). Thursday morning, Dr. A. C. Mackenzie's "Bethlehem" (part 2); Prelude to "Parsifal"; a new cantata, "The Cradle of Christ," by Dr. J. F. Bridge; and Spohr's "Last Judgment." In the evening, Dr. C. H. H. Parry's "Job" and the "Lobgesang." Friday morning, "The Messiah." A miscellaneous Concert will be given in the Shire Hall on the Tuesday evening, including a new cantata, "Sir Ogie and the Ladie Elsie," by Dr. C. H. Lloyd, and the Festival will conclude with a Chamber Concert in the Shire Hall on Friday evening. The artists already engaged are Madame Albani, Mr. Edward Lloyd, and Mr. Santley. Mr. Robertson Sinclair will of course conduct.

A MUSICAL paper published in Brussels informs its readers that during the forthcoming Exhibition at Antwerp "the famous Children's Choir of the Albert Hall, London, under the direction of Monsieur Barnby," will give a Concert.

A SELECTION from Gounod's "Redemption" and Professor Bridge's "The Lord's Prayer" will be sung on Ascension Day, at 3 p.m., in Westminster Abbey.

FOREIGN NOTES.

Antwerp.—Rubinstein's opera "Nero" has been given here once more, at the Théâtre Royal, after an interval of seven or eight years, and created a considerable impression.

Basle.—Hans Huber's "Weltfrühling" (the World's Spring), a work in the style of a *Liederspiel*, the words by Rudolf Wackernagel, was produced recently at the Town Theatre and pleased very much.

Berlin.—Richard Strauss has been appointed Conductor of the Philharmonic Concerts for next season, in the place of the late Hans von Bülow.——On the 4th ult. a new Pianoforte Concerto in E flat minor, by a young Russian composer, S. Liapounoff, and a new Symphonic Poem for orchestra and organ, entitled "Easter," by Fritz Volbach, were produced at a "popular" Concert given by the Philharmonic Orchestra. Both works, but more especially the second, created a very favourable impression.——On the 5th ult. Mrs. Henschel, from London, gave a Lieder-Abend in the Bechstein Hall, and was accorded a most flattering reception.——Madame Albani gave a Concert at the Singakademie on the 5th ult., and was enthusiastically applauded. Miss Ethel Sharpe, late of the Royal College of Music, London, was also received with exceptional favour.——On March 29, the date of the funeral of the late Hans von Bülow, Brahms contributed the sum of 1,000 marks to the Pension Fund of the Berlin Philharmonic Orchestra, which his departed friend used to conduct.

Bochum.—"Die drei Grossmächte" (the three Great Powers), is the peculiar title of a new opera, by A. Grosse-Weischde, which was produced here on March 15. The libretto is founded on a novel by the well-known German novelist, Levin Schücking.

Bonn.—The Musical Festival to be held here, at the Beethoven Hall, on the 4th, 5th, and 6th inst., will be of a perhaps unique character. At three Concerts the whole of Beethoven's nine Symphonies will be played by the Cologne Gürzenich Orchestra, conducted by Professor Franz Wüllner. The three tremendous programmes are as follows: On the 4th inst., the Symphonies, Nos. 1, 2, and 3; on the 5th inst., Symphonies, Nos. 4, 5, and 6; and on the 6th inst., Symphonies, Nos. 7, 8, and 9. The prospectus of the Festival is headed: "Beethoven's Entwicklung al Symphoniker" (Beethoven's development as a composer of Symphonies).——Johannes Brahms has presented to the Beethoven House the MS., copied by Beethoven's father, of a cantata by Ph. E. Bach, upon which Beethoven, in whose possession it was for many years, has written: "Von meinen theuren Vater geschrieben" (written by my dear father).

Brussels. — Wagner's "Tristan" has at last been performed at the Théâtre de la Monnaie. The long looked for and often deferred event took place on March 21, M. Cossira being the *Tristan*, Mdlle. Tanesy the *Isolde*, Mdlle. Wolf the *Brangäne*, M. Seguin the *Kurwenal*, and M. Lequien the *King Marke*. There seems to be little doubt that this *opus summum* of Wagner's genius bored the audience, which is perhaps not to be wondered at if it is true that, to quote *Le Guide Musical*, "the performance was but a sorry parody of the work," and that "this 'Tristan' resembled the real 'Tristan' as much as a chromo resembles a Rubens." Perhaps as an antidote to Wagner's masterpiece the director of the Monnaie revived Grétry's *chef d'œuvre* "Richard Cœur de Lion." The performance was, however, so wretched that the work was only played once.

Carlsruhe.—Verdi's "Falstaff" was given for the first time at the Court Theatre on March 11, with great success. Herr Plank, stoutest of singers, a veritable "round man," was admirable in the title part.

Casalmonferrato.—A new opera, "Gismonda Dalmonte," by Salvatore Sabatelli, was favourably received at its recent first performance.

Copenhagen.—On March 14 the Royal Orchestra, under the direction of Johan Svendsen, gave an interesting Concert in aid of a charity. The programme included a clever new Symphony in G minor by a young organist, Carl Nielsen, who played in the orchestra, and was repeatedly called at the finish. Another novelty was a Suite in five movements, and entitled "Oriental Scenes," by Professor Otto Malling, which was also received with much favour. Brahms's Violin Concerto and the "Meistersinger" Prelude completed the scheme. The King, the Queen, and several members of the royal family were present.

Elberfield.—Wagner's "Tristan" was, on March 8, performed for the first time at the Town Theatre here.

Florence.—At the Pergola Theatre here a lyric drama, "Etelinda," the words by A. T. Jessup, the music by a "Mr. Marion," was recently produced with great success. It is said that the composer's name is the *nom de plume* of the librettist's wife, Mrs. Jessup, *neé* Marion Minored, and that both are of American nationality. According to other accounts "Mr. Marion" is an Englishman.

Frankfort-on-Main.—E. Humperdinck's Märchenspiel "Hänsel und Gretel" has been added to the *répertoire* of the Opera House, and was, on March 11, given for the first time with brilliant success.——At the seventh Museum Concert, a new Concert-Overture, "In the Scottish Highlands," by Mr. Frederic Lamond, was produced and made a highly favourable impression.

Geneva.—At the Grand Theatre here a new lyric opera, "Janie," by E. Jacques-Dalcroze, was produced on March 13, It was very favourably received.

Gotha.—A young Scandinavian, Sigward Aspestrand, is the author of the words and music of a new three-act opera, "Die Seemannsbraut," which was produced here at the Court Theatre on the 1st ult., without, however, achieving more than a *succès d'estime*.

Hamburg.—A new three-act opera, with ballet, entitled "Die Welfenbraut," and composed by the Vienna composer, Alfred Zamara, was produced at the Town Theatre on March 20, and well received. The libretto deals with a historical subject, the German Emperor Henry VI. being one of the chief characters.——At the penultimate Concert of the Philharmonic Society a new symphonic prologue to Dante's "Divina Commedia," by Felix von Woyrsch, was produced with much success. Beethoven's Choral Symphony was played at the last of the Society's Concerts. The work had not been heard in its entirety in this very musical town for six years.——On March 29 the remains of the late Hans von Bülow were reduced to ashes (in accordance with the will of the deceased master) at the Crematorium. The urn was deposited on the following day in the Ohlsdorf Cemetery. Previously to the cremation an impressive funeral service was held in St. Michael's Church, at which the final chorus from Bach's Passion according to St. John, and a chorale from the same master's St. Matthew Passion Music, were sung. The Dead March from Handel's "Samson" ("Saul") was played while the coffin was carried out of the church, and when the procession passed the Town Theatre the orchestra of the latter, under Kapellmeister Mahler, performed another funeral march. At the Crematorium a male-voice choir sang the *Molto Adagio* ("Hymn to the Deity") from Beethoven's String Quartet (Op. 132), specially arranged, with appropriate words by Dr. H. Behn; and Schubert's "Litanei," arranged for male chorus with soprano solo, was sung as the body was committed to the flames.

Königsberg.—One of the baritones at the Town Theatre, here, Herr Emil Liepe, has written the words and music of a one-act opera, entited "Colomba," which was produced on March 20 with remarkable success. There are only three characters in the work, and no chorus is employed.

Leipzig.—"Robin Hood," an opera in three acts, by Albert Dietrich, was performed for the first time at the Town Theatre, on March 18, with very fair success. The work is not new; it was composed about twenty years ago, and produced at Frankfort-on-Main in 1879.

Madrid.—In place of the recently-deceased Señor Arrieta, the violinist, Monasterio, has been appointed Director of the Conservatoire of Music.

Mannheim.—Signor Puccini's opera "Manon Lescaut" was recently given here for the first time, but made no impression.

Marseilles.—The latest thing in lyric drama is a "Chinese" opera, in five acts and seven tableaux. Its title is "Taï-Tsoung." The libretto is by M. Ernest d'Hervilly, the music by M. Emile Guimet, and it was produced at the Grand Théâtre here on the 11th ult. The plot deals with an episode in Chinese history, the superb

decorations were strictly accurate, the costumes copied from real Chinese teapots and saucers, real Chinese melodies were introduced—and yet the public was not quite happy.

Milan.—Signor Franchetti's new opera, "Fior d'Alpe," was not a success when it was recently produced at the Scala Theatre. The composer was only called about half-a-dozen times.——Eugen d'Albert gave two Pianoforte Recitals here at the invitation of the Società del Quartetto, and created a profound impression with his magnificent performances.——Messrs. G. Ricordi and Co., the well-known music publishers, announce that they have commissioned seven Italian composers to write an opera each. Four of them have already been supplied with librettos. They are Signor Enrico de Leva, Gaetano Luporini, Giacomo Puccini, and Cesare Galeotti; while the works on which they are engaged will be called "La Camarozo," "Pasqua de' fiori," "La Bohême," and "Anton" respectively. Signori Mascagni, Leoncavallo, and Franchetti are the other composers selected by the firm. It would be interesting to know definitely how many works the author of that Intermezzo has at present in hand.

Monte Carlo.—Mr. Isidore de Lara's opera "Amy Robsart" was given at the Theatre here on March 30, with Madame Sembrich in the *title-rôle*.

Munich.—Richard Strauss, of Weimar, one of those gifted young conductors of which Germany seems to possess such an abundance, has been engaged for the Court Theatre here, and will conduct some of the forthcoming Wagner performances.——The seventh Subscription Concert of the Musical Academy, on March 9, was devoted entirely to works by Edvard Grieg, and conducted by the composer. The programme included the Pianoforte Concerto, the first "Peer Gynt" Suite, the two Elegiac melodies for strings, and three movements from the music to "Sigurd Jorsalfar." Needless to say the favourite composer was the recipient of enthusiastic applause.——The following are the artists already engaged for the Wagner performances to be given at the Court Theatre between August 8 and October 2: Mesdames Katharina Bettaque, Bianca Bianchi, Victoria Blank, Johanna Borchers, Pauline de Ahna, Lili Dressler, Emanuela Frank, Katharina Greve-Klafsky, Kornelia Meysenheym, Fanny Moran-Olden, Margaretha and Pauline Sigler, Gisela Staudigl, Milka Ternina, and Mathilde Wekerlin; Messrs. Max Alvary, Alfred Bauberger, Kaspar Bausewein, Theodor Bertram, Otto Brucks, Anton Fuchs, Karl Grengg, Heinrich Gudehus, Eugen Gura, Sebastian Hofmüller, Heinrich Knote, Theodor Mayer, Max Mikorey, Karl Nebe, Fritz Plank, Theodor Reichmann, Otto Schelper, Gustav Siehr, Heinrich Vogl, Raoul Walter, and Heinrich Wiegand. This list contains the names of many of the foremost Wagner singers of Germany; Frau Rosina Sucher, Fräulein Therese Malten, Messrs. Scheidemantel, Perron, and Lieban being, perhaps, the most notable omissions.

Odessa.—A new opera, by a new Russian musician, M. Rebikoff, was produced here some weeks ago with considerable success. It is a long one-act opera with Intermezzo obbligato, and is entitled "In the Storm." It is the composer's first attempt and promises well for his future.

Paris.—The Concerts conducted on March 16 and 23 at the Châtelet by Felix Mottl, of Carlsruhe, and Hermann Levi, of Munich, respectively, were both successful. The performances of works by Berlioz, Wagner, and Beethoven, under the direction of German conductors, are acknowledged by the Paris press to have been veritable revelations. ——Gounod's posthumous "Requiem," the composition to which the master was putting the finishing touches when death overtook him, was produced at the Concert spirituel at the Conservatoire on Good Friday. The work proved interesting enough, but the general opinion seems to be that it will add nothing to the fame of the author of "The Redemption" and "Mors et Vita." At the same Concert Brahms's six-part chorus, "Gesang der Parzen," was performed for the first time in France. We need hardly add that this almost too sombre work was *not* to the taste of the audience.——On the 18th ult. Verdi's "Falstaff" was given for the first time at the Opéra Comique, in the presence of the veteran composer and a brilliant audience. The performance was superb; M. Maurel as the unwieldy hero and Mdlle. Delna as *Mistress Quickly* were especially good; while the orchestra, considerably enlarged for the occasion, did full justice, under M. Danbé, to its difficult but delightful task. M. Soulacroix was the *Ford*, M. Clement and Madame Landouzy the two lovers, and Mdlle. Grandjean the *Alice*. Several numbers had to be repeated, and the whole performance was a triumph for the wonderful man who, at eighty, could compose such a *chef d'œuvre*.

Pavia.—Signor Alfredo Soffredini has written the words and music of a three-act opera, or rather "Episodio storico-romantico," entitled "Salvatorello," which was produced at the Guidi Theatre here, on March 26, with much success.

Prague.—At the German Theatre here a new two-act opera, "Etelka," by a young Italian composer, Crescenzo Buongiorno, was produced on March 13 with very good success.——A bust of Friedrich Smetana was placed in the vestibule of the Bohemian National Theatre on March 31. After the ceremony a Festival performance (the 259th) of the lamented composer's opera "The Sold Bride" was given.

Stuttgart.—On March 11 the hundredth performance of Wagner's "Lohengrin" at the Court Theatre was given.

Vienna.—On March 6 a new law respecting the performing rights in stage plays was passed by the Upper House (Herrenhaus). Henceforth performing right in Austria will last for thirty years after the author's death, instead of the ten years stipulated by the law of 1846. For this important alteration all who will profit by it have to thank Madame Cosima Wagner (and her late husband's fame), for it was she who appealed direct to the Emperor of Austria when the performing right in "Parsifal" was threatened.——On the 14th ult. Anton Rubinstein conducted a performance of his sacred opera "Moses," given by the Society of the Friends of Music. ——The Coburg prize opera, "Die Rose von Pontevedra," by Jos. Foster, was recently performed for the first time at the Court Theatre, and was brilliantly successful. Fräulein Paula Mack, the latest and youngest star in the local operatic heavens, was admirable as the *Rose*.

Weimar.—Felix Mottl's opera "Prince and Singer" was performed for the first time at the Court Theatre on March 9, and very warmly received.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Our season here may now be understood as fairly over, though a little erratic adventuring in ways musical is still promised for a time. Perhaps the greatest success, to "count by heads," was achieved at the performance, on Good Friday, of "The Redemption," by the Midland Musical Society. The seating capacity of the Town Hall was tested to its utmost, and the usual hundreds, on such occasions of *furore*, were turned away. The performance itself was but an incomplete, apologetic one. Not so large an attendance was that at the better performance of "The Messiah," on Easter Monday, by Mr. Halford's Choral Society. A Concert, given by the Royal Welsh Ladies' Choir—fresh from their honours at the Chicago World's Fair—took place on the 2nd ult., Madame Clara Novello Davies being Conductress.

At Mr. Stockley's Orchestral Concert, of the 5th ult.—the final one of the series—Dr. Parry's "Hypatia" music, which had been deferred from the previous Concert owing to the illness of the composer, came to its hearing. Dr. Parry himself conducted. Six movements — the most important numbers of the incidental music written for the production of the play at the Haymarket Theatre—were given, making a rather long *suite de pièces*. The work, exacting of its kind, was listened to from beginning to end with unflagging attention and appreciation, and the composer received the usual ovation which our public generally accords its musical favourites.

The next important piece of the programme was an "Allegro Pathétique" in F sharp minor for violin, by H. W. Ernst, performed by Mr. Willy Hess. We had not heard this work before, and, admirably performed as it was, it made a great impression. It is one of enormous difficulty, but, unlike so many compositions only performable by *virtuosi*, its musical merits are in the proper ratio

with its technical difficulties. Most masterly, indeed, is the blending of melodic sweetness, impassioned expression, and figurative display. It would properly rank as the first movement of a Concerto; the orchestral accompaniment is fuller and more elaborate than is common in works of this class. Mr. Edward German's music to "Henry VIII.," or rather three dances therefrom (Morris dance, Shepherd's dance, and Torch dance), proved vastly to the liking of the audience. It is, indeed, very clever, agreeable music. Madame Clara Samuell was the vocalist of the evening. She sang Rossini's "Bel Raggio"; but more interesting to us were a couple of very pretty songs by Max Stange ("Cradle-song" and "Damon"), quite a treat after so many hackneyed specimens of vocal compositions. We may mention that though this was the last of Mr. Stockley's Concerts of this season, it is yet proposed by the members of the orchestra to give their worthy Conductor "a complimentary Concert in appreciation of his indefatigable efforts to establish a local orchestra, and in a measure to recoup him for some of his monetary losses in carrying on these Concerts for so many years." The programme on this occasion is to be made up of works preferred by *plebiscite*.

The Birmingham String Quartet party has given its final Concerts. Schumann's Quartet in A minor (Op. 41, No. 1.), Svendsen's Quartet in A minor (Op. 1), and Grieg's Pianoforte Sonata in E minor were among the chief pieces.

The Festival Choral Society has now commenced in earnest its preparations for the important event which forms its prime *raison d'être*. At present it is engaged chiefly, if not altogether, upon the classic works (Cherubini's Mass, &c.), selected for festival performance. It is yet too soon for the "commissioned" works to be in hand; but possibly in our next report we may have more information to supply upon this head.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The most important Concert during the month was that of the Bristol Choral Society, which took place in Colston Hall on the 4th ult.; but the attendance was by no means commensurate with the excellence of the performance. The German "Requiem" of Brahms, which has before been given by the Society, was again brought forward, together with Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," and choruses from Handel's "Israel in Egypt." With these three works the members are thoroughly familiar, and the interpretation was excellent. Miss Florence Cromey and Mr. Ferguson were the soloists in the "Requiem." The other composition in the Concert scheme was a well-conceived and skilfully wrought Symphonic Suite in C, from the pen of Mr. P. Napier Miles, a cultured Bristol amateur who has received his training under the guidance of Dr. C. Hubert Parry. The work was, on the whole, excellently interpreted by the band (led by Mr. Carrington and directed by Mr. Riseley), and was received with demonstrative applause, which the author came to the platform to acknowledge.

North Bristol Musical Society brought its season's work to a close on the 2nd ult., with a Conversazione, in the lesser Colston Hall. The High Sheriff having given a brief address on music, the members of the Society tastefully sang part-songs and selections. The former consisted of the "Song of the Hop-pickers" (Philp), "Of a' the airts" and "Ever True" (Hatton), "Song of the Homeland" (Sullivan), and "Isle of Beauty" (Whitmore); and the selections were the choruses "Wake with a smile," "O melancholy plight," "With a laugh as we go round," and the delightful trio, "The Hawthorn in the Glade," from Sterndale Bennett's "May Queen." Songs were contributed by Miss Amy G. Perry, Miss Maud Wilcocks, Mr. B. Shearman, and Mr. George Moon; and pianoforte solos were played by Miss Rose Thomas.

The fifth annual Concert of the Bristol South Musical Society, which took place on the 4th ult., was characterised by further advance in the efficiency of this young body, which sang with spirit and effect G. F. Root's cantata "The Pilgrim Fathers," Mr. E. T. Morgan conducting. The solos were entrusted to Miss P. Harris, Miss C. Mullen, Miss A. Tucker, and Miss A. Gerrard; Messrs. S. Tovey, A. E. Gough, F. J. Warren, F. W. Chappell, A. Hicks, T. Humpage, and F. Plucknett. Several part-songs were also included in the Concert scheme, and were sung with much artistic finish. Miss Bessie Morgan and Mr. Walklate played the accompaniments.

The Ballad Concert given on the 7th ult. at Colston Hall in aid of the Great Western Railway Employés' Benevolent Society was a great success.

At a Concert in aid of a local institution, given by the masters and scholars of the Bristol Cathedral School, on the 3rd ult., the choir creditably rendered a little cantata, "The Pic-nic" (J. R. Thomas); the school orchestra performed overtures and selections, and songs were sung by masters and friends.

The annual Concert given by the professors and students of the Bristol and Clifton Training School of Music, of which Mrs. Weaver is directress, took place on the 14th ult. The majority of the pieces in the scheme were for pianoforte, the works of Beethoven, Mozart, Handel, Liszt, Chopin, Mendelssohn, Grieg, Jensen, and a rising young composer, Nicolai von Wilm, being drawn from, showing that the training given embraces both the classical and romantic schools. The entire performance was very satisfactory.

At the third Popular Chamber Concert of the season, on March 31, Dvorák's Quartet in E flat (Op. 87) for pianoforte and strings, Rubinstein's Quartet for strings (Op. 17, No. 1), and Beethoven's Sonata in C minor (Op. 30) for pianoforte and violin were the chief works brought forward, the executants being Miss Lock, Messrs. Carrington, Bernard, Gardner, and E. Pavey. Mrs. Harold Bernard contributed songs, and Mr. J. H. Fulford was the accompanist. A large audience was present and cordially recognised the skill with which the compositions were performed.

The Clifton Amateur Operetta Society and the Clifton Amateur Orchestral Society were united, on the 13th and 14th ult., in performances of Gilbert and Sullivan's delightful nautical comic operetta "H.M.S. Pinafore." The representations took place in the Alexandra Hall, where the promoters of the entertainments were able to secure stage accessories, which greatly enhanced the efficient, spirited, and enjoyable portrayal of the piece. The characters were allotted to Miss Clare Vining, Miss Bramhall, Miss Lena Phillips, Messrs. D'Arcy de Ferrars, H. W. Pearson, J. C. Glyde, A. S. Tratman, W. A. Woodley, Dr. Lansdown, Dr. Dacre, and Master Graham. Mr. Leonard M. Day, who has had considerable experience in this particular kind of music, directed the performances, and Mr. E. Pavey was leader of the band.

The Bristol Society of Instrumentalists gave its sixth Concert on the 23rd ult., when a scheme of considerable interest was presented. Beethoven's "Egmont" Overture, Mendelssohn's "Calm Sea and Prosperous Voyage" Overture, Haydn's Symphony in D (No. 5), Grieg's "Peer Gynt" Suite, No. 2 (with the "Storm" section omitted), and three graceful Dances from Edward German's "Henry VIII." music were admirably performed under the direction of Mr. Riseley. Mr. T. Carrington was the solo violinist, and Miss Florence Cromey and Mr. Watkin Mills contributed songs.

Downend Choral Society gave two Concerts on the 9th ult., presenting morning and evening the same programme, consisting of Mendelssohn's "Hear my Prayer," selections from the "Hymn of Praise," Henry Leslie's delightful part-song the "Lullaby of Life," Pearson's humorous glee "Three Doughtie Men," and Dr. Vincent's choral fantasia on national airs. All these were well sung under the direction of Mr. Harold Bernard, to whose guidance the marked advance made during the past two years by the Society is due. The soloists were Mrs. Harold Bernard, Miss Alice Coleman, Miss Harris, the Rev. A. J. Beedle, and Mr. Frank Hill. The band performed the *Allegretto* movement from the Symphony to the "Hymn of Praise," and a couple of other pieces. Mr. Harold Bernard's violin solo was a Romance of Ersfeld, and Mrs. Skelton and Miss Ethel Stephens were united in a duet for harps.

A performance of Handel's "Messiah" by the Midsomer Norton and District Choral Society took place on the 3rd ult.,

at Norton. The Oratorio had hitherto been considered too exacting for the young Society to undertake, but the late Mr. Beauchamp thought otherwise, and to induce the members to study the work made them each a present of a copy of the score. Although he was gratified to see Handel's masterpiece practised with a view to performance, he did not live to share in the enjoyment of its public representation, which was of such efficiency as to surprise everyone. Mr. Walter J. Kidner, who has drilled the Society throughout, conducted the performance. The choir of 120 sang with much precision, intelligence, and clear enunciation; in the more difficult choruses only was any marked wavering or weakness noticeable. The principal vocalists were Miss Florence Cromey, Miss Clara Aldersley, Messrs. C. Gregory, O. J. Hemmens, and H. J. Iles, who discharged their duties with commendable skill. The band, led by Mr. Harold Bernard, excellently played the Overture, Pastoral Symphony, and the accompaniments.

Weston-super-Mare Philharmonic Society displayed considerable boldness in performing Weber's "Der Freischütz" on the 12th ult. The choruses were given with crispness; the soloists were Madame Adelaide Mullen, Mrs. G. E. Alford, Mrs. Frampton, Messrs. H. Beaumont, Bennett, A. E. Masters, Montague Worlock, and Dr. Roxburgh. The band, led by Mr. F. S. Gardner, supported the voices judiciously, without overweighting them, and gave a faithful interpretation of the Overture.

The Pucklechurch and District Choral Society is to be commended on their performance of Barnett's "The Ancient Mariner" and Macfarren's "May Day," which was given, on the 12th ult., in the National Schoolroom, Marshfield. The solo vocalists were Mrs. Gillum, Fräulein Meder, Mrs. Trotman, Mr. Boyce Creak, and Mr. W. Thomas. Mr. Theo. Carrington was leader of the band, Miss Sibyl T. Trotman was the pianist, and the Rev. E. B. Bradley conducted.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

AFTER the death of Sir Robert Stewart and the interest taken in the national memorial in his honour, the visit of Sir Arthur Sullivan to Dublin, on the invitation of the Dublin Musical Society, to conduct a Concert of his own works, was the chief event on which all musical interest focussed during the past month. Much care and diligent rehearsal were bestowed on the selected works by the Society's able Conductor, Dr. Joseph Smith, and the result was a performance that not only called forth the encomiums of the musical public, but also the hearty commendation of the distinguished composer himself. The Concert, which was the third for the season, took place on the 9th ult. in the Grand Hall of the Royal University, which was crowded in every part. In memory of the late Sir Robert Stewart, the performance commenced with Mendelssohn's chorus "Happy and blest are they," which Dr. Smith conducted. Immediately on its conclusion Sir Arthur Sullivan came on the orchestra, and was received with loud plaudits from both audience and performers. Having acknowledged the ovation, he at once proceeded with the chief work on the programme, the sacred musical drama entitled "The Martyr of Antioch," composed by him for the Leeds Festival, 1880. It is so long since this composition was given in Dublin by the University Choral Society, under the direction of the late Sir Robert Stewart, that it came before the audience practically as a new work. From the very opening chorus it was at once manifest that both the work and its performance were alike worthy of close attention. The choir was on its mettle, and, liking its work, fairly eclipsed all its previous efforts. The band, which was both reduced and augmented for the occasion, was well-nigh an ideal one, so far as the accompaniments were concerned. In the unaccompanied funeral anthem, "Brother, thou art gone before us," the choir distinguished itself highly by its pure tone and by scrupulous attention to the Conductor's indications. The principal vocalists, specially engaged by the composer's wishes, were Miss Thudichum, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Andrew Black, who gave a delightful exposition of the solo music of *Margarita*, *Julia*, *Olybius*, and *Callias* respectively. The song of *Fabius*, "Brother, thou slumberest," was also undertaken by Mr. Black with fine effect. The second part commenced with Sullivan's Incidental Music to "Henry VIII.," of which the march and graceful dance were creditably played by the band; and *King Henry's* song, "Youth must needs have dalliance," sung by Mr. Black and chorus, was enthusiastically re-demanded and repeated. The duet "How sweet the moonlight sleeps," from the same composer's cantata "Kenilworth," was charmingly sung by Miss Thudichum and Mr. Lloyd; and after a capital performance of the part-song (unaccompanied) "O hush thee, my babie," the Concert was brought to a close by the Overture "Di Ballo," the composer again receiving a hearty round of applause, to which he replied by turning and vigorously applauding the orchestra and choir. Mr. Horan presided at the organ and Mr. Theodore Werner led the strings.

Mendelssohn's "Hymn of Praise," with a miscellaneous second part, made up the programme of a successful Benefit Concert to Mr. R. V. O'Brien, which took place in the Antient Concert Rooms on the 5th ult., the Conductors being Mr. Brendan Rogers and Mr. Vincent O'Brien. The band and chorus numbered over 100 performers. In the second part the Overture to "Il Flauto Magico," the grand march from "Tannhäuser," and an operatic Overture by Mr. Vincent O'Brien were performed, the last-named number meeting with favourable acceptance. Mr. Werner was leader of the band.

On the 7th ult. a new operetta, entitled "Coquette," the joint work of Mr. R. E. Pattinson and Misses Sopworth and Pattinson, was produced at the Leinster Hall, under the direction of Signor Negroni, and achieved a considerable success. The singing of Miss Du Bedat, Miss Flood, Mr. Lowther Campbell, and Mr. Sidney Barrington, in the principal parts, was highly appreciated.

At the Chamber Music Recitals given in the Royal Dublin Society's Library, on the 9th and 16th ult., the programme consisted of Beethoven's Quartet for pianoforte and strings (Op. 16, No. 1), Rubinstein's Sonata-Duet for pianoforte and violoncello, and Schubert's posthumous String Quartet. The executants were Messrs. Papini, Esposito, Bast, Grisard, and Delaney.

The Leinster Section of the Incorporated Society of Musicians held its third and fourth sectional meetings at Merrion Row, on March 10 and the 14th ult. At the first of these Mr. Horan, sen., presided; and Mr. P. Goodman's Lecture on the Tonic Sol-fa system, illustrated by a children's choir, was received with great interest by a large and representative attendance of the principal members of the profession. Mr. J. Seymour's prize part-song, "The Bells of Shandon," obtained a first hearing. At the meeting of the 14th ult. the chair was taken by Dr. Joseph Smith, and a paper was read by the treasurer of the Section, Mr. Joseph Seymour, on the development of the Society's influence, which led to an animated debate. In honour of the memory of Sir Robert Stewart, Ecker's quartet, "At the grave of a musician," was sung. The Section numbers sixty-nine members.

Out of the numerous Ballad Concerts that took place during the past two months may be mentioned Dr. Collisson's Benefit Concert, on St. Patick's Day (March 17), and the Journalists' Fund Concert, on March 9, both of which were held in the Leinster Hall and were largely and fashionably attended.

Mr. Charles Marchant, Organist of St. Patrick's Cathedral, has been appointed Organist of Trinity College Chapel and Conductor of the Dublin University Choral Society, in succession to the late Sir Robert Stewart.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE second session of such an undertaking as the music classes at Edinburgh University is always a more critical period than the first, and Professor Niecks is to be congratulated on having attained such a measure of success in the courses of lectures which came to a close with the University session last month. There were four courses of lectures—on History; Theory (elementary Acoustics, Notation, Rhythm, Form, &c.); Harmony,

Melody, Rhythm; and Advanced Harmony and Counterpoint. Sixty students in all attended these classes, and a very encouraging feature is that nearly two-thirds of these were continuing their studies of last session. Besides the regular classes, Professor Niecks organised six Historical Concerts illustrative of the development of dramatic music, which were very well attended by the public as well as by the students. Professor Niecks states that he is very satisfied with the work his students have done, and it seems to be quite possible that next year members of the highest class may be able to present themselves for examination with a view to graduation.

On the 2nd ult. the Amateur Orchestral Society gave a very good performance of Sterndale Bennett's Symphony in G minor. Other pieces in its programme were the "Magic Flute" Overture, Saint-Saëns's clever "Danse Macabre," and Lindpaintner's "Vampyr" Overture. A quartet of vocalists varied the programme with a few part-songs. There was, as usual, a very large audience.

On the 3rd ult. Mr. Kirkhope's Choir made its second appearance this season in a selection of madrigals and part-songs. Some of these were of the greatest beauty, others were more notable for their respectability, or the tradition of their interest. All were beautifully sung under Mr. Kirkhope's careful *bâton*. Wilbye's "Lady Oriana" and "Sweet honey-sucking bees" were the most successful of the older compositions; Sullivan's madrigal from the "Mikado" (which does not gain in daintiness or intelligibility when sung by a hundred instead of four voices), MacCunn's "There is a garden," and Stanford's "Corydon, arise," deserve mention among the more modern compositions. Mr. Santley was the soloist and was most warmly received. He was in good voice and, though hampered by a very inadequate accompaniment, he sang "O ruddier than the cherry" in beautiful style. "Thou art passing hence," "Son of the Ocean Isle," and "Anthea" were his other songs. M. Tivadar Nachèz was a very unsatisfactory violinist, his intonation being painfully at fault and his *technique* very slovenly. Alike in his choice and his performance of Handel's "Largo" as an encore, he gave further evidence of a want of sound artistic intention.

On March 31 Mr. James H. Peter gave a Pianoforte Recital, when he was assisted by Miss Henrica Van Senden, Mr. Herbert Thorndike, and Herr Willy Benda.

The same afternoon the Edinburgh Bach Society gave a reception to Mr. Henschel in the Masonic Hall, where the Society holds its meeting. Mr. Franklin Peterson, President, was in the chair, and there was a large attendance of members. The nucleus, it is hoped, of a Bach Choir has been formed, and it made its first appearance in the Motet "Jesu, priceless treasure." Messrs. Waddell and Colin McKenzie played the D minor Concerto for two violins, and Miss Lichtenstein the D minor Pianoforte Concerto. Mr. Henschel contributed the beautiful song "Vergiss mein nicht."

M. Siloti made his first appearance in Edinburgh before a somewhat small, but very kindly audience, in the Music Hall. Some Russian compositions were exquisitely played, but in Chopin's A flat Ballade the great pianist did not seem to be in his best vein, and a Liszt Hungarian Rhapsody proved worse than a disappointment in his hands.

Mr. Millar Craig's Choir (formerly known as Mr. Waddell's Choir) holds a very high place among kindred societies in Edinburgh for earnestness of artistic intent, and its performance of Bruch's "Odysseus," on the 11th ult., fully sustained its reputation. The choruses were exceptionally well sung, although the singers (like the composition itself) took too long to escape from the sustained gloom of the first part. Miss Gray (*Penelope*) and Mr. Galloway (*Odysseus*) divided the honours, the minor parts being in equally capable hands. A good audience filled the Queen Street Hall.

The two principal musical societies in Perth have given Concerts during the past month. The annual Concert of the Orchestral Society took place on March 22, and in its artistic aspect proved to be the best the Society has yet given. The pieces chosen, including Handel's "Occasional" Overture and a portion of a Haydn Symphony, were well within the powers of the players, and the precision and firmness of the strings in particular reflected much credit on the Conductor, Mr. J. W. Bryson. An important feature of the programme was the pianoforte playing of Herr Reinhold Tramm, a gentleman who should have a distinguished career before him. His pieces were a Chopin Barcarolle and a Fantasia by Liszt, which served to show his mastery over both expression and technical difficulty. The vocalist was Miss M. Finlay, whose appearance was deservedly appreciated.

On March 30 the Perth Musical Society gave a performance of "St. Paul," and grappled successfully with the difficulties of the work, although the balance of parts was not all that could be desired. Mr. Iver McKay sang the tenor solos in an artistic and finished manner, and the other principals were also efficient. Mr. F. S. Graves conducted, as usual.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Scottish Orchestra Company closed its season on the evening of the 7th ult., and amidst a perfect storm of applause, in recognition of the admirable work accomplished by Mr. Henschel and his band since the opening Concert in October last. Seldom, indeed, has any musical event hereabouts evoked such genuine enthusiasm. The popular Conductor was called again and again to the platform at the conclusion of the Concert, and while the audience were clamorous for a speech, Mr. Henschel contented himself with bowing his acknowledgments. The programme was laid out on lines which must have been thoroughly familiar to the great majority of the audience, and it need only be said that Beethoven's C minor Symphony was accorded a superb interpretation, as was also the selection from Grieg's "Peer Gynt" Suite. At the last classical Concert of the season, 2nd ult., another familiar bill of fare was submitted, none the less welcome as it contained Schubert's Symphony in C, the so-called "No. 10." Here again the masterly guiding-hand was in full evidence, every section of the orchestra responding to the Conductor's beat with rare artistic fidelity. Beethoven's Choral Symphony, given by the amalgamated forces of the Glasgow Choral Union and the band of the Scottish Orchestra Company on March 29, showed how well Mr. Henschel can also manage a body of choristers. His vocal material was in excellent order, the band appeared at its best, Misses Fillünger and Agnes Jansen and Messrs. Chilley and Price must be credited with some good solo work, and altogether the Beethoven Concert was a memorable event in a season which fairly lays claim to red-letter record. Here is a brief note of the work undertaken by the Scottish Orchestra during the period already indicated:—Fourteen classical and fourteen popular Orchestral Concerts in St. Andrew's Hall, three orchestral Concerts in the City Hall, nine classical and six popular Orchestral Concerts in Edinburgh, two Orchestral Concerts in Dundee, three in Greenock, three in Paisley, two in Ayr, two in Kilmarnock, one at Dumbarton, one at Helensburgh, and one at Newcastle. The band has also supplied accompaniments to choral works given in Edinburgh, Aberdeen, Montrose, Paisley, and Port Glasgow; and members of the orchestra have, moreover, assisted at fifteen Chamber Concerts in various Scotch towns. Altogether the band has appeared, in whole or in part, at sixty-seven Concerts, a record of singularly good omen as regards next season's operations.

The Paisley Choral Union had another successful Concert on March 28, when Mr. James Barr's well-trained choristers gave "Alexander's Feast" and selections from Gounod, Mozart, and Wagner. On the same evening Mr. and Mrs. Henschel were at the Queen's Rooms, Glasgow, in one of those charming Vocal Recitals which have won for the couple such enviable distinction. The programme was a model one, as can well be imagined, and comprised several gems of vocal writing, from the days of J. W. Franck to the present year of grace. On the 3rd ult. the Partick Choral Society gave a very good performance of Haydn's "Creation," while Wilford Morgan's cantata "Christian, the Pilgrim," was—the same night—heard in St. Matthew's Parish Church by the choir so ably conducted by Mr. Gideon Duncan.

At the Recital of sacred music in Sandyford Parish Church, on the 6th ult., Mendelssohn's "Judge me, O God," formed the leading work in an otherwise well-constructed programme. The motet, in especial, was admirably sung, and Mr. W. J. Clapperton, who conducted, also gave a couple of organ solos.

A new comedy-opera, "Ali Khan, Prince of Persia," was produced in the Dixon Halls, Govanhill, on the 4th ult. The music is from the pen of Mr. J. Lindsay Mackay, a talented local composer, and Mr. Arthur King is responsible for the libretto. The work, if occasionally somewhat reminiscent, is bright and tuneful, and the five performances were attended by large and appreciative audiences.

The annual Smoking Concert given by the Glasgow Glee and Catch Club, on the 10th ult., was remarkable for the production of a couple of new glees. Those were Mr. Charles Wood's setting of the Shakespearian lines "The current, that with gentle murmur glides"—the prize composition—and Mr. Gerard F. Cobb's "Queen of the silent night." In both glees the writing is thoroughly English, and we can now quite well understand the high encomiums bestowed upon the various works submitted to the judgment of Sir Joseph Barnby and Dr. F. E. Gladstone. Each of the glees just-named is, indeed, an example of pure art. They were sung, moreover, with rare skill—an observation which also applies to almost every piece in an attractive programme, not forgetting the drolleries pertaining to Mr. A. W. Young's exhilarating arrangement of "The Massacre of Macpherson."

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Whatever opinions may exist as to the actual artistic value of the work done by the Philharmonic Society during the season just brought to a close, only one verdict can be placed on record as to the final Concert given on the 3rd ult. In the case of Sir Charles Hallé, his dealing with all that may be classed as the larger aspect of music in relation to the orchestra is a veritable labour of love, and no matter whether the subject taken in hand be "Parsifal," "Tannhäuser," "Die Meistersinger," or the "Walkürenritt"—and what more comprehensive samples of the genius of Richard Wagner could be selected!—the veteran Conductor has rarely been seen so thoroughly in his element. The band, augmented to a hundred strong, was from first to last in touch with its chief, and a programme of the grandest proportions was carried through in a thoroughly worthy manner. The chorus had but little to do, and this is to be regretted; but admirable vocal selections were rendered by Mr. Edward Lloyd.

Wagner was to the front also on the 12th ult., in Birkenhead, when the premier Society—the St. Cecilia—gave, under Mr. Appleyard, an important selection from this composer's "Tannhäuser," together with Mozart's "Requiem." The entire performance was good vocally, but though every effect possible was made of clavier instruments, there was naturally a lack of that orchestral colour which forms so essential a condition of a fitting rendering in the case of both works named. At Garston the local technical committee has spent a portion of the money placed at its disposal in the formation of singing classes, divided into junior and senior divisions—under Mr. Wright and Mr. Argent respectively—and the members of the latter gave, as a sample of the work they had done during the season, a performance of Mendelssohn's "Athalie" on the 3rd ult. The music, it was stated, had been absolutely read by the class in question without more than mere verbal guidance from the Conductor, and had, in fact, formed a supplementary study to the blackboard tasks of each evening. An orchestra was employed at the performance.

The Liverpool Orchestral Society gave a Ladies' Concert in the Philharmonic Hall, on the 7th ult., with Dvorák's Symphony in G (No. 4) as the leading feature. The band, a hundred strong, under Mr. A. E. Rodewald, has never been heard to greater advantage, and has come to be recognised as one of the most important factors in our local world of art. Mr. Goossens' second experiment in regard to orchestral concerts was not so great a success from a financial point of view as it deserved to be. The Symphony was Beethoven (No. 5) in C minor, which was excellently played.

The only other important event of the past month has been the fifteenth annual gathering of the Welsh choirs of the city and district, numbering in the aggregate about 1,500 voices. The programme comprised a selection of the hymn tunes so dear to the Cymric race, as well as some Welsh anthems, one of which was the composition of Mr. D. Jenkins, the Conductor of the meeting.

On the 5th ult. Pattison's "Ancient Mariner" was given by the Customs Vocal Union, conducted by Mr. G. J. Wood.

At Chester the Musical Society, under Dr. J. C. Bridge, gave, on the 9th ult., Walthew's "Pied Piper"; and the Cestrian Orchestral Society, under Mr. Hughes, has also been worthily in evidence. The organ in the Cathedral has been recently overhauled by Messrs. Gray and Davison and greatly improved in the process. The small instrument by the same firm, which did temporary duty in the historic pile of St. Werburg, has been purchased by the monks of Grosvenor Street Catholic Church. At Eaton Hall, late in March, was held the annual gathering of the village choirs of Aldford, Pulford, Saighton, Eccleston and Eaton itself. Birch's "Merry Men of Sherwood" was given, under Mr. Shrubsole, by about 140 choristers and an orchestra of twenty-five performers.

The annual proclamation of scholarships and other awards granted to students of the Liverpool Music School took place in the Theatre of Victoria University College on the 12th ult. The Music School has now obtained definite civic recognition, and its articles of association having been amended to meet the case, it receives a grant from the technical committee of the City Corporation. The Lord Mayor of Liverpool and Mayor of Birkenhead were officially present, and so also was Vice-Chancellor Rendall. The latter, in alluding to the coalition of the Manchester branch of Victoria University with the new Royal College of Music in that city, shadowed forth a desire that something of the sort might be brought to pass in regard to the sister college in Liverpool and the Music School recently founded here.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The music of the Concert-room has now so entirely given place to the song of the thrush that, during the last month, there has been extremely little to record which the readers of The Musical Times would care to have described.

To the annual Conversazione with which the Gentlemen's Concerts close their season rather more than ordinary interest attached this year. The music was pleasant; and, if not of the highest order, it served to relieve and enliven the flow of conversation. The Carl Rosa Company has been fairly well patronised during a six weeks' stay here, the novelties proving specially attractive. Wagner's early work, constructed on the artificial Meyerbeer model, was admirably mounted, and its pompous—but, like that of the "Flying Dutchman," too blatant—instrumentation gave life to the earlier scenes of "Rienzi"; but the extreme formality of the long-continued march-rhythms became wearisome. Naturally, in this city, the presentation on the stage of Berlioz's "Damnation of Faust" drew crowds which must have proved remunerative to the exchequer. The popularity of the work is unquestionable, as are many of its novel effects and its masterly orchestration. Each night the audience assembled fully prepared to enjoy, and possessed of that qualification said to be necessary to an Englishman's cordial appreciation—some familiarity with the story told and with the manner of its relation. But the final verdict must be perplexing to those who extol the stage at the expense of the platform, and so readily accept the Wagnerian creed as to the necessity for combining all possible accessories before full enjoyment of a dramatic work may be reached. I have always held that it must, indeed, be poor music which needs the help of action and spectacle ere the fancy may be aroused to the right pitch; and most of those who have made themselves conversant

with the score of "Faust," and familiar with it in the Concert-room, will own that the mind is thwarted, rather than aided, by the attempt to depict to the eye that which demands such a free play of the imagination as music alone can give. The falling off in the power of the composer in the last scenes and the weakness of the scoring—so strange in so consummate a master of orchestration—could not fail to be felt so soon as the ear was fettered by an attempt to render visible the ride to Pandemonium; but in no part of the work was the visible representation a help, except, perhaps, to a slight extent in the March.

A retrospection of the whole season now closed brings some disappointment. The winter could not be said to have brought with it any great gain to the Art-world; let us hope that, pecuniarily, it may have been encouraging to the really deserving. We certainly have been musically favoured by the visits of pianists of high attainment; so much so as to lead one to fear that the market may be rather overstocked, and that many capable artists must suffer from inadequate reward. But we await the coming of the great singers who may revive the glories of old days when vocalists, like instrumentalists, were content to work hard and unremittingly ere they challenged the approval of the public. Declamation may be all very well occasionally; but when the merciful critic cannot discover any other point upon which to hang praise, it is clear that something is wrong, and that the art of vocalisation is degraded; somewhat as the organ is by the young amateur who delights to amuse the thoughtless by the cachinnation of his *vox humana* stop.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

At the last Drawing-Room Concert of the season, held on the 5th ult., Sir Charles and Lady Hallé, Mr. Whitehouse, and Mr. Speelman were the artists. The programme, which commenced with Schumann's Pianoforte Quartet in E flat (Op. 47), also included solos for Lady Hallé, Sir Charles Hallé, and Mr. Whitehouse, and concluded with Handel's Sonata in D for violin and pianoforte, finely played by Sir Charles and Lady Hallé. We are glad to note the ample and steady support these Concerts receive from a large body of subscribers.

The Nottingham Amateur Operatic Society occupied the Theatre Royal for six nights, commencing on the 9th ult., performing Gilbert and Cellier's Opera "The Mountebanks" to overflowing houses. Its success was well deserved, for patient study developed a result that would have been creditable to a professional company. The Conductor, Mr. Ralph Horner, who rehearsed the opera, must be congratulated on the general excellence of the performance, for to his skill and perseverance must be attributed much of the success.

Under the management of Mr. Charles Foulds, M. Paderewski gave a Pianoforte Recital at the Albert Hall on the 16th ult. The house was crowded in every part, and the virtuoso must have been gratified by his enthusiastic reception and the attention given to a long programme, in which Chopin's works largely predominated. This Concert practically closes the season here, which has been unusually crowded with all sorts of ventures, of which we fear very few have been profitable.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

The Newcastle-under-Lyme St. George's Choral Society performed Mendelssohn's "St. Paul," on the 5th ult., in the Municipal Hall. The principals engaged were Miss Ada Lee, Mrs. Johnson, Mr. S. Mason, and Mr. F. Owens. The chorus numbers eighty voices, and the addition of only pianoforte and harmonium accompaniments detracted from their vocal efforts. Mr. G. Lawson presided at the pianoforte and Mr. Josef Cantor at the harmonium. Mr. Mason acted as Conductor.

Mr. R. Emery secured Mr. Santley, Miss Emilie Lloyd, Miss Nellie Gosnell, Mr. Hamlyn Crimp, Mr. Ffrench Davies (harp), and Mr. Gaggs (violin) for his Annual Concert at the Victoria Hall, Hanley, on behalf of the Roman Catholic Church, on the 5th ult.

The second Annual Musical Festival of the Burslem Sunday School Union was held at the Town Hall, on the 5th ult., and a large choir sang an admirable selection of part-songs, including the stirring "Comrade's Song of Hope." Mr. H. T. Wardle presided at the organ, Mr. F. A. Wardle at the pianoforte, and Mr. J. A. McGregor conducted. The programme was varied by the inclusion of vocal solos, rendered with pleasing expression by Misses Jackson and Thorley and Messrs. Cartledge and Wood.

The re-organised Longton Choral Society gave a selection of choruses from the great composers before a crowded audience at the Town Hall. During the interval the Secretary (Mr. H. W. Wright) was presented with a handsomely bound copy of the "Creation" as a token of esteem from the members.

The Florence Board School (Longton) performed the new dramatic cantata entitled "Wallace; or, the Knight of Ellerslie," on the 12th and 13th ult. Mr. W. Hollingshead acted as Conductor with considerable success.

From a financial aspect the recent performances of the Stoke Philharmonic Society have had a somewhat depressing effect upon the officers, and early this season it was decided to make an appeal to the music-lovers of the district under the more cosmopolitan title of "North Staffordshire," with their talented Conductor's (Dr. C. Swinnerton Heap) dramatic cantata "Fair Rosamond." The response to the appeal was very gratifying, and a band and chorus of 350 performers, under the direction of the composer, gave an admirable representation in the Victoria Hall, Hanley, on the 12th ult. Miss Medora Henson, Miss Mary Reeve, Mr. Iver McKay, Mr. Frank Johnson, and Mr. Tom Cranmer were the principals. Mr. J. A. Rees led the orchestra (chiefly drawn from Birmingham), and Mr. W. Sherratt ably presided at the grand organ. Mr. Iver McKay won unstinted praise as *Henry II.*, and the other artists also deserve commendation. The augmented chorus sang with magnificent effect in the full and elaborate chorus music, the male portion being very prominent in the "Veni Creator Spiritus." Dr. C. Swinnerton Heap was enthusiastically cheered at the conclusion. In memory of the late Honorary Secretary, Dr. J. G. U. West, the band played the "Dead March" from "Saul" at the close of the Concert.

Madame Antoinette Sterling visited the Victoria Hall on the 16th ult., and sang "The Lost Chord." A numerous concert-party also assisted under Messrs. Atkinson's direction.

The final Concert for this season by the Burslem Tonic Sol-fa Choir was given in the Town Hall on the 19th ult. Barnby's "Rebekah" and Macfarren's "May Day" were the works performed, and the choir gave evidence of excellent training. Mr. Sherratt conducted.

The Hanley Orchestral Society, under the direction of Mr. T. Turnock, gave a miscellaneous Concert at the Central Lyric Hall on the 30th ult.

The shareholders of the Tonic Sol-fa College, resident in this district, met at Hanley and elected the Board for Examinations as follows:—Chairman: Mr. T. Turnock (Hanley); Vice-Chairman, Mr. J. A. McGregor (Burslem); Secretary, Mr. C. Oliver (Bucknall); Executive, Messrs. Garner, F. J. Stone, Haynes, Jeffries, W. H. Boote, J. Frost, and W. E. Wood.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

Elaborate preparations are being made in Salisbury for the forthcoming Choral Festival, which is to take place in the Cathedral on the 10th inst. Considerably over 2,000 singers are expected to attend, and, in addition to Dr. Lloyd's Service and Dr. Parry's anthem, both of which have been written for this Festival, a short selection from "The Redemption" will be sung. The organ will be supplemented on the occasion by the band of the Royal Marines. The performance of "The Messiah," on the 5th ult., by the Sarum Choral Society, was a complete success, and the Committee may be congratulated upon the result of its efforts to place this old-established Society upon an

improved basis. Handel's Oratorio was a popular selection, and there was a crowded attendance. The principal vocalists were Miss Minnie Robinson, Miss Edith Hands, Mr. H. Lewis Thomas, and Mr. Walters, all of whom sang admirably. The chorus, considerably increased in strength, did its work with commendable earnestness and enthusiasm, one or two of the choral numbers being given with really fine effect. An unusually good orchestra, under the leadership of Mr. W. Richardson, rendered valuable assistance, and the recitatives were accompanied on the organ by Mr. W. Bowey. A special word of praise is due to Mr. F. L. Bartlett, the newly-appointed Conductor, to whose care and skill much of the success of the Concert was due. Mr. T. E. Spinney gave his annual pupils' Concert on the 10th ult., when there was a large attendance. The various efforts, vocal and instrumental, of the pupils were well received, and spoke well for the training they receive. Variety was given to the programme by some unaccompanied part-singing by the Salisbury Orpheus Society, of which Mr. Spinney is the Conductor.

The joint forces of the Marlborough Choral Society and the Swindon Choral Society gave a performance of Mendelssohn's "St. Paul" in the Corn Exchange, Marlborough, on the 3rd ult. There was a chorus of 130 voices, and the orchestra, numbering twenty, was supplemented by organ and pianoforte, at which Mr. G. Whitehead and Miss A. Greenland respectively presided. The solos were effectively sung by Madame Jessie Strathearn, Mrs. Graham Coles, Mr. Sidwell Jones, and Mr. Egbert Roberts, and the choruses given in a manner which reflected much credit on Mr. W. S. Bambridge, the Conductor. On the 5th ult. the Marlborough College Orchestral Society made its annual public appearance in the Upper Schoolroom of the College. Mr. Robert Berndt, with his band of more than sixty performers, supplied an interesting programme, which included Mendelssohn's "Ruy Blas" Overture, the Ballet music from Massenet's "Le Cid," and the March from "Tannhäuser." To the whole of the music full justice was done, and the results of Mr. Berndt's excellent work at the College were evident throughout. Songs by Mozart, Goring Thomas, and Tosti were sung by Miss Ena Bedford.

The Westbury Philharmonic Society, under the conductorship of Mr. A. Foley, gave a successful Concert in the Laverton Hall, on the 3rd ult., before a large audience. The programme consisted of Berthold Tours's "Festival Ode" and a miscellaneous selection. The chorus and orchestra showed evidence of very careful training, and the Society was assisted by Miss Agnese Rose, Miss Jessie V. Mitchell, Miss Ina Ashley Dodd, the Rev. H. A. Hickin, and Mr. Arthur Millington. The band was led by Mr. E. Jones.

A Concert in aid of the Upton Scudamore Church choir was given in the Athenæum Hall, Warminster, on the 5th ult. A feature of the Concert was some good glee-singing by the Rev. W. O. M. Hughes, the Rev. A. H. St. Pattrick, Mr. W. Anstice, Rev. A. T. Powley, and the Rev. T. M. Everett. Songs were sung by Miss Mary Jones, and Mr. A. Foley played some excellent violin solos. The Rev. H. A. Hickin acted as accompanist.

The second Concert of the seventeenth season of the Trowbridge Musical Union took place on the 10th ult., when Handel's "Judas Maccabæus" was performed by a band and chorus of a hundred performers. The soloists were Miss Ethel Winn, Miss F. Evans, Mr. J. Bright Jones, and Mr. C. E. Poole. Mr. Ten Brink led the orchestra, and Mr. H. Millington conducted.

The Southampton Philharmonic Society made its last appearance this season on the 17th ult. The occasion was one of considerable interest in musical circles, as Sir Joseph Barnby was announced to conduct his cantata "Rebekah," which had been selected as the chief work to be performed. The band and chorus numbered 150, and at the conclusion of the rehearsal Sir Joseph congratulated them upon their efficiency and the intelligent way in which they had prepared his music. The solos in the cantata were sung by Miss Gertrude Ward, Mr. Frederick Williams, and Mr. William Paull. The second part of the Concert included glees and orchestral works conducted by Mr. H. M. Pike. At the Hartley Hall, on the 11th ult., a Concert was given by the Southampton Amateur Orchestral Society, under the conductorship of Mr. E. Moon. The Society, mustering fifty members, gave a good account of itself, being particularly successful in the Three Dances from Edward German's incidental music to "Henry VIII." Miss Gertrude Shearer and Mr. Samuel Masters were the vocalists, and Miss Alice Ivimey and Mr. F. Ivimey were at the pianoforte. Sir John Stainer's "Crucifixion" was sung in St. Mary's Church, Southampton, on the evening of the 11th ult. Mr. F. Noyes, of Salisbury Cathedral, and Mr. Norman Kendal, of Exeter Cathedral, both formerly of St. Mary's choir, sang the solos, and Mr. R. Sharpe presided at the organ.

The third Concert of the Romsey Musical Society took place on the 4th ult., when the principal work performed was Gaul's sacred cantata "Ruth." The solo vocalists were Mrs. Barrington Gore Browne, Mrs. Lyon, Miss Ida Browne, and Mr. Sidney Kendall, all of whom were successful. The choruses were sung in a manner which reflected credit upon the Conductor, Mr. Moss. There was a small orchestra of strings, and Mr. Carey Bliss gave valuable assistance at the organ.

The members of the Christchurch Choral Society gave an excellent performance of the "Elijah" in the Town Hall, Christchurch, on the 4th ult. Mr. Walter Jenkins conducted the chorus and orchestra of eighty performers, and Miss Elsie Mackenzie, Miss Amy Weldon, Mr. A. W. Russe, and Mr. Arthur Appleby were the principal vocalists.

A new cantata, entitled "Horsa," the composition of Mr. W. H. Liddle, and Mr. A. D. Arnott's new Ballad for chorus and orchestra, "Young Lochinvar," were the chief features of an interesting Concert given by the Basingstoke Harmonic Society on the 17th ult. Miss Pattie Hughes, Mr. J. W. Page, and Mr. W. H. Coltart were the principal vocalists, and the band was led by Mr. J. S. Liddle, who also played some excellent violin solos. The pianoforte accompaniments were played by Miss M. U. Awkwright. Both works mentioned were conducted by their respective composers, and received with marked favour by a large audience.

The band of the Royal Artillery, under the conductorship of Mr. Zavertal, gave an admirable Concert at the Town Hall, Portsmouth, on the 20th ult. The programme included Sullivan's "In Memoriam" Overture, Berlioz's March "Hongroise," and Goldmark's symphony "Rural Wedding."

An excellent performance of Sullivan's "Golden Legend" was given on March 28, under the conductorship of Mr. Howard May, at the Hotel Mont Dore, Bournemouth The chorus and orchestra, the latter led by Mr. C. Fletcher, and ably assisted by the band of the Royal Marine Light Infantry, numbered upwards of 300 executants; and the principal vocalists were Madame Newling, Miss Marian McKenzie, Mr. Braxton Smith, and Mr. M. Warlock. The programme also included a cleverly written and very effective choral work, entitled "Ave Cæsar! Morituri te salutant," by Mr. George Miller, by whom it was conducted, and Dr. A. C. Mackenzie's "Benedictus."

The Havant and Emsworth Choral Society gave its seventeenth Concert, on the 9th ult., in the Havant Town Hall. The programme included the first part of Mendelssohn's "Elijah" and the Overtures to "Fidelio" and "Masaniello." The principal vocalists were Mrs. H. D. Lovegrove, Mr. C. Hunnybun, and Mr. G. Fielder. Mr. W. E. Churcher led a capable orchestra, and Mr. W. Packham conducted.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

With Easter the musical season practically comes to an end, but a few belated Concerts remain to be chronicled. The Leeds String Quartet party gave the last of their Concerts on March 21, the programme including Beethoven's E minor Quartet, the second of the "Rasoumowsky" set, and Schumann's Quartet in A (Op. 41, No. 3), which were played with correct expression and a generally satisfactory *ensemble* by Messrs. Müller, Haigh, Gutfield, and Giessing. The vocalist was Miss Louisa Watson. It is to be regretted that these unpretending but most interesting Concerts have met with such poor support that they will not be continued. Among the 400,000 that dwell in Leeds it seems there are not found 300 musically righteous,

at least to the extent of caring for string quartets. On March 29 the York Musical Union gave a Concert of violin and pianoforte music. Dr. Alan Gray's fine Sonata in G was artistically played by Messrs. Willy Hess and Leonard Borwick, and was received very warmly, the composer being called forward to receive the congratulations of the audience. Mr. Borwick's remarkable power as an interpreter of Brahms was shown in his masterly performance of the Romance in F (Op. 118) by that composer. Mr. Hess played solos by Beethoven, Spohr, Laub, and David, and both artists were heard in Schumann's Sonata in A minor (Op. 105). The York Musical Society gave "Elijah" on the 3rd ult. Mr. Ffrangcon Davies's refined and artistic assumption of the *title-rôle* was one of the most striking features of a generally excellent performance. Miss Florence Bethell, Miss Jessie King, and Mr. William Green were thoroughly satisfactory in the other solo parts, and the marked improvement in the chorus reflected great credit on the pains taken over them by Dr. Naylor, the able and conscientious Conductor of the Society. The band, too, though it included several amateurs, proved equal to its task. A highly interesting Concert was given by the Middlesbrough Musical Union on the 4th ult. Dvorák's "Spectre's Bride" occupied one half of the programme. Miss Evangeline Florence and Mr. Iver McKay sang the soprano and tenor solo parts with considerable dramatic force, the lady displaying in addition refinement and depth of feeling. Mr. Lucas Williams was slightly overweighted in the baritone part. The chorus-singing was characterised by spirit and decision, the tenors being remarkable for their exceptionally good quality, and the orchestra was efficient, if somewhat heavy in the more delicate parts. The principal feature of the miscellaneous part of the programme was a performance of three movements of Beethoven's Septet, substituted at very short notice for a Pianoforte Concerto, in which Miss Louie Heath was to have been the soloist, but was prevented by illness. Mr. N. Kilburn conducted with marked ability and discretion. The Ripon Choral Society's second Concert took place on the 5th ult., the Twelfth Mass (attributed to Mozart) being the chief composition in the programme. The principals were Miss Summersgill, Miss Marie Rhodes, Messrs. T. Child and J. Browning; Mr. W. Squire, of Leeds, being the Conductor. Spohr's Quartet and Chorus "Blest are the Departed" was sung in memory of the Society's recently deceased Conductor, Mr. W. H. Bentley. On the same evening a Recital of pianoforte and vocal music was given at Bradford by Mr. and Mrs. Edward Haley. The lady's powers as a pianist were shown in the so-called "Moonlight" Sonata and pieces by Schumann and Chopin, and Mr. Haley sang a series of songs by Schubert, Schumann, Franck, and other more recent composers with good expression. On the 6th ult. Mr. Chevalier sang coster songs to a large audience at Leeds. The entertainment does not call for criticism in a musical paper, its interest not being musical, but purely histrionic. From this point of view, however, it deserves high praise. The Wakefield Choral Society's programme on the 6th ult. consisted of "Elijah." The principals were all local artists, Miss Ada Lee, Miss Watson, Mr. C. Blagbro, and Mr. Dan Billington; the Conductor was Mr. J. Naylor Hardy. A Concert given on the 7th ult. by the pupils of the Hull School of Music evidenced the ability of their teacher, Miss Sharrah. The local critic, waxing eloquent over their performance, attributes the "magnificent rendering" by a young lady-pianist to "the evident discipline in touch and moderation in cadence which she has acquired under her recent tuition." No wonder "the audience seemed almost spellbound." On the 17th ult. the Armley Choral Society, of which Mr. W. H. Harrison is Conductor, gave a performance of Haydn's "Creation." The principals were Miss Beecroft, Mr. T. Child, and Mr. Lightowler. The Hornsea Choral Society, under the Conductorship of Mr. G. H. Smith, gave Mr. Cowen's cantata "The Rose Maiden," on the 19th ult. Miss Ethel Holmes, Miss Jennie Langford, and Messrs. G. A. Eadon and Cattley were the principal vocalists, and Mr. J. W. Brodie accompanied.

The Hull Harmonic Society gave "Judas Maccabæus" on the 19th ult. Mr. Walter Porter the honorary Conductor of the Society, directed a generally satisfactory performance. The principal vocalists were Mrs. James Wilson, Mrs. Upton, Mr. S. Thornborough, and Mr. J. Hall, of whom the first and last-named deserve special praise. The chorus, save for some slight occasional unsteadiness, did its work well.

Mr. E. P. Reynolds gave a Subscription Chamber Concert, on the 6th ult., in the Cutlers' Hall, Sheffield. The disaster, which, in consequence of commercial depression, has attended nearly all local musical enterprises this season, had been avoided by Mr. Reynolds, who wisely discontinued his regular series and waited until performances became less frequent before arranging for his only Concert. The most interesting piece on the programme was Dvorák's Pianoforte Quartet in E flat (Op. 87), performed for the first time in Sheffield. The complex and beautiful work was played in superb fashion by Messrs. Willy Hess, Speelman, Thorpe, and Reynolds. Pleasing contrast was obtained by the inclusion in the programme of a Sonata for violin and viola, with pianoforte accompaniment, by J. M. Leclair. Beethoven's String Trio in G major (Op. 9, No. 1) was finely played by Messrs. Hess, Speelman, and Thorpe. Solos by all the instrumentalists, and songs by Miss Sylvia Wardell, completed an attractive programme. Mr. J. A. Rodgers accompanied.

The Alfreton Choral Union gave an admirable performance of Barnett's "Ancient Mariner" in the Town Hall, on the 10th ult. Mr. W. G. Taylor conducted. On the same night the same work was performed at Denaby, in South Yorkshire. Denaby is in the heart of the coal district, where, in spite of unfavourable surroundings, choral music is assiduously cultivated by the miners and has reached a high pitch of excellence. At the Concert under notice, the chorus-singing was marked by accuracy, vigour, and very fair tone, and the performance reflected credit on Mr. Moses Soar, who conducted.

The Heanor Choral Union, a flourishing Notts organisation, gave a successful performance of "Acis and Galatea" in the Town Hall, Heanor, on the 12th ult. Under Mr. W. G. Taylor, who conducted, the chorus won the chief honours. In all respects, however, the rendering of the work was admirable.

On the 15th ult. Mr. Charles Harvey gave a Ballad Concert at Rotherham, the Concert-party including Madame Antoinette Sterling, Miss Kate Cove, Miss Louise Nanney, Mr. Alex. Tucker, Mr. Trefelyn David, and Mr. Bisaccia.

On the 16th ult. the Sheffield Collegiate Orchestral Society gave the closing Concert of the season in the Music Hall, under the direction of Mr. S. Suckley. An accurate and finished performance of Haydn's "Surprise" Symphony gave evidence of careful rehearsal. Godard's "Scènes Poétiques," and Overtures by Hérold and Suppé were also admirably played. Madame Vadini and Mr. J. E. H. Drabble were the vocalists.

The Upperthorpe Musical Society performed "Acis and Galatea" in the Music Hall, on the 17th ult., with considerable success. Under Mr. J. Beaumont the singing of the Society steadily improves, and the more trying numbers of Handel's melodious serenata served to display the many good qualities of the chorus. The programme also included Liszt's Concerto in E flat, excellently played by Mr. F. Beaumont.

On the 24th ult. the Sheffield Choral Union performed Haydn's "Seasons" in the Music Hall. The principals were Miss Sylvester, Mr. A. Bayles, and Mr. J. Lycett. Mr. S. Suckley conducted.

The Sheffield Amateur Instrumental Society gave a Concert on the 24th ult. in the Montgomery Hall, under the direction of Mr. H. Coward. The programme included Haydn's Symphony in B flat, a selection from "Les Huguenots," and pieces by Schubert, Wagner, &c.

THE one hundred and fifty-sixth anniversary of the Royal Society of Musicians of Great Britain will be celebrated at the Hôtel Métropole on the 17th inst., when H.R.H. Prince Henry of Battenberg will preside.

MR. WYATT writes with reference to the report of the "Musical Association" in our last issue, that in the tenth line "the keys" should be "other keys," and in the sixteenth line "C major" should be "C minor."

WHEN we left St. Martin's Hall on the 16th ult., after sitting through two-thirds of the Musical Artists' Society's sixty-eighth performance, we could not help wondering whether the name of the said Society was not perhaps "wrote sarcastic." For the entertainment was, with one exception, anything but "artistic," and it was not very "musical" either. We have not the slightest prejudice against foreigners, but we must tell the four alien gentlemen who formed the String Quartet, that such playing as we heard on this occasion will not do for London. Poor Schubert, whose glorious D minor Quartet was at these gentlemen's mercy; poor Mr. Alfred Gilbert, whose two movements, "La Sera" and "Il Mattino," for strings, was entrusted to them; and poor Mr. C. Lawrence, whose so-called Pianoforte Quartet in A would no doubt have seemed less uninteresting and less puerile if better performers had been forthcoming. The one exception from the prevailing dullness was Mr. George B. Aitken's playing of a clever and artistic Pianoforte Suite in four movements, of which the final Fugue proved the most interesting. There were three vocalists, but their efforts were little to our taste, although Madame Alice Gomez had to repeat Mr. Gerard F. Cobb's "Spanish Lament." We did not stay to hear the Misses Christine and Bessie Greenhill play Grieg's Sonata in F for violin and pianoforte, and nobody who sat through what went before will marvel at our confession. The Society will have to procure better talent, and secure more *artistic* performances, if it wishes to be worthy of its name and to be taken seriously.

THE competition for the Sterndale Bennett Scholarship took place at the Royal Academy of Music on the 18th ult. The Examiners were Messrs. Alfred Burnett, Henry R. Eyers, Ad. Schloesser, W. G. Wood, and Arthur O'Leary (chairman). The scholarship was awarded to Theophil Wendt. The competition for the Parepa-Rosa Scholarship also took place on the same day. The Examiners were Madame Lemmens-Sherrington, Messrs. William H. Cummings, Arthur Thompson, Fred. Walker, and Alberto Randegger (chairman). The scholarship was awarded to Lillian Louisa Crosby. The Examiners highly commended Gertrude A. Snow, Annie G. Boucher, and Ethel M. Hubi-Newcombe. The Charles Mortimer Prize (for composition) was decided on the 19th ult. The Examiners were Messrs. Algernon Ashton, Henry Gadsby, and William Creser. The prize was awarded to Marie Mildred Ames. The Examiners highly commended Hubert J. Oke. The competition for the Agnes Zimmermann Prize (for the encouragement of sight reading) also took place on the same day. The Examiners were Messrs. Henry R. Bird, J. A. Fuller Maitland, and Miss Agnes Zimmermann (in the chair). The prize was awarded to Sybil Palliser and Christopher Wilson.

THE Catford Choral Society gave a performance of Handel's "Samson" on the 19th ult., at St. James's Hall, Stanstead Road, Forest Hill, and once more demonstrated that it is fast becoming one of the most important of our suburban societies. We have frequently had reason to praise the singing of the choir, but on this occasion it surpassed its previous efforts. The attack and volume of tone in the magnificent big choruses were excellent, and the intonation never once wavered. There was, moreover, quite a refreshing artistic finish about the performance, and the painstaking training which the Conductor, Mr. Alfred Furse, must have given his singers was very evident. The soloists were Miss Florence Monk, Miss Meredyth Elliott, Mr. Maldwyn Humphreys, and Mr. David Hughes. They all did well, but Mr. Hughes deserves a special word of commendation for his fine rendering of "Honour and Arms," which raised a storm of applause. There was an enlarged string band, led by Mr. Kitcat, which did good service throughout; while the trumpet obbligato in "Let the bright Seraphim" was played by Mr. L. W. Hardy of the Crystal Palace orchestra. Miss Brissenden and Mr. A. Davidson Arnott were the pianist and organist respectively.

THE students of the Royal Normal College and Academy of Music for the Blind, in Upper Norwood, made an excellent display of their ability, on the 2nd ult., at Queen's Hall. The choir exclusively consisted of members of the Institution, and sang with remarkable attention to minor details a selection from Purcell's setting of Psalm iii., Sullivan's "O Gladsome Light" (in which the pitch was well maintained), Mendelssohn's setting of Psalm ii., "Why rage fiercely the heathen?" the same composer's Motet for women's voices, "O praise the Lord," Wilbye's "Sweet Honey-sucking Bees," and other pieces. Notable features also were Mr. Alfred Hollins's rendering, with Messrs. A. V. Belinski, H. Celis, H. Krause, and C. Ould, of Schumann's Quintet (Op. 44); Mr. Herbert Warrilow's execution, as organist, of Chipp's "Hymn to the Emperor," with variations; Master Horace Watling's playing of Paderewski's Minuet for pianoforte (Op. 14), and Miss Amelia Campbell's singing of "The Lost Chord." Throughout evidence was afforded of the efficiency of the musical training received. Dr. Campbell, the principal, delivered a short address in the course of the proceedings.

THE new building of the Royal College of Music, which is to be opened by H.R.H. the Prince of Wales, the President, in the name of Her Majesty the Queen, on the 2nd inst., has been erected from the designs of Sir A. W. Blomfield on a plot of ground granted to the College by the Royal Commissioners of 1851, and is situated almost midway between the Albert Hall and the Imperial Institute. The cost of the building has been met by a sum of £45,000, munificently presented to the Prince of Wales for that purpose by Mr. Samson Fox, of Leeds. The College is divided into two wings, one for the male and the other for the female pupils. The main entrance for the public is in the centre, leading into a handsome entrance hall. At each end of the building are placed the towers, which contain the organ rooms. Space is also left for the erection of a theatre and concert-room on the site at present occupied by a temporary hall, erected for the inaugural ceremonial. One of the most important rooms in the building will contain the extremely valuable collection of historical musical instruments formed by Mr. George Donaldson, and presented by him to the Prince of Wales for the permanent use of the College.

PIANOFORTE Recitals are not yet numerous, but we are promised a plethora of them during the ensuing two months. Mr. Frederic Dawson, a very talented executant—who, we believe, claims that musical county, Yorkshire, as his birthplace—announced three at St. James's Hall, the first of which took place on the 17th ult. Mr. Dawson is not afraid of hard work, for his programme included two of Beethoven's most arduous Sonatas: the "Waldstein" (Op. 53) and "Les adieux" (Op. 81), Mendelssohn's Variations Sérieuses, Schumann's "Papillons" (Op. 2), Liszt's Transcription of Bach's Organ Fantasia and Fugue in G minor, several pieces by Chopin, and Rubinstein's Staccato Study in C. This scheme must have been very fatiguing, but the player never once flinched from his work, displaying from first to last an astonishing measure of energy and mechanical dexterity. The audience was neither very large nor over-effusive in its applause, but those present could not have been dissatisfied with Mr. Dawson's efforts to entertain them.

AT the Church of St. John the Evangelist, Wilton Road, Easter Day was marked by the employment of an orchestra at the celebration of the Holy Communion. The music selected was Eyre in E flat, which was rendered with admirable effect on the part of both choir and orchestra. The fine body of twenty-four strings was heard to great advantage in Mackenzie's "Benedictus" (played during the offertory) and in Reinecke's Entr'acte "Manfred," and with the rest of the orchestra in Mendelssohn's "Cornelius" March. The orchestra also took part in the rendering of the Easter Hymn, arranged for the occasion by the Conductor as a Processional Hymn, with instrumental Prelude and Postlude, and in the hymn "Praise the Lord, ye heavens, adore Him." Mr. W. Douglas Capel, Organist of Keble College, Oxford, presided with much ability at the organ, and the service was conducted by Dr. G. J. Bennett. At the Dedication Festival, on the 6th inst., an orchestra will again be used at the morning service.

AT a meeting of the London section of the Incorporated Society of Music, on the 21st ult., Mrs. Clarinda A. Webster read a paper upon "Music in the Free Libraries,"

from which it appeared that the Committee of the Liverpool Public Library thirty-five years ago devoted a sum of money to buy music for the Lending Department, and that the number of volumes of music issued last year amounted to 8,065. Birmingham lends out yearly 9,619 volumes, and Cardiff 60 volumes per week, or about 3,000 annually, of Beethoven, Mendelssohn, Schubert, Schumann, Brahms, Dvorák, Grieg, Mackenzie, Wagner, and Raff. In London music is circulated by over a dozen libraries, the Camberwell and Minet collections being particularly good. Chelsea issues a separate reader's ticket for music. Fulham and Hammersmith make music a separate class, and the last reports show that the former has 181 volumes of music, with a yearly issue of 1,283, and the latter 155 volumes and an issue of 1,886.

Concerts of Wagner's music are at present so numerous that unless there is some special feature of interest, as, for example, the first appearance in London of the celebrated Carlsruhe and Bayreuth Conductor, Mr. Felix Mottl, notice of which will be found in another column, brief record is all that is required. Mr. Henschel found his reward in offering a supplementary Wagner Concert at the Queen's Hall, on the 11th ult., the attendance being very large. But there is no occasion to enter into details as to what was done, the programme and the manner of performance being perfectly familiar to the patrons of Mr. Henschel's Symphony Concerts. The scheme embodied excerpts from all the music-dramas from "Rienzi" to "Parsifal," with the exception of "The Flying Dutchman," and they were all rendered with spirit and intelligence by an orchestra of a hundred performers. There were no vocal pieces, but the want thereof did not seem to be felt by the enthusiastic audience.

Miss Guerra da Fontourra's Concert at Steinway Hall, on the 21st ult., had several attractive features. This lady, though suffering from a cold, did justice to Godard's "Angels guard thee," "Le parlate d'amor" (Gounod's "Faust"), and other songs demanding the nicest gradations of expression. Miss Ethel Barns, as violinist, played with appropriate spirit and exceptional neatness Sarasate's "Zigeunerweisen," a Berceuse by Fauré, and a Mazurka of her own composition. The other instrumentalist was Mr. Jules Hollander, who executed some pianoforte pieces with facility. The *Helen* and *Modus* scene from "The Hunchback" was gone through by Miss Olive Kennett and Mr. Charles Fry with such tact and infectious animation as to obtain a double recall. Mr. Arthur Barlow sang well the Prologue to "Pagliacci," and Miss Norah Carew, Miss Urquhart Wilkinson, and Mr. Charles Butler were also contributors. Mr. Algernon Lindo accompanied.

The Clapham Popular Orchestral Society gave its first Concert at Brixton Hall on March 30, when a large and varied programme was carried out under the conductorship of Mr. S. Dodwell. Although formed scarcely a year ago, the orchestra of sixty players rendered the programme in a way which reflected great credit on the Conductor. The programme included Schubert's Overture to "Rosamunde," Mendelssohn's Capriccio for pianoforte and orchestra (the pianist being Miss L. Carpenter), the March from "Tannhäuser," and Haydn's Symphony in E flat. Mr. C. Furness Peters and Miss Grinyer ably rendered Langer's Duet "Grössmutterchen" for two violins, and the gentleman afterwards played Alard's Fantasia on Gounod's "Faust." Miss Beatrice Pettitt played as a cornet solo Schubert's "Serenade." The vocalists were Miss Ada Brown and Mr. S. Constanduros. Mr. Douglas Rogers was the accompanist.

Chamber music is evidently in favour in Hampstead. At the Drill Hall, on the afternoon of the 14th ult., a numerous audience assembled at the first of a second series of performances of works of the universally acknowledged great masters. Beethoven's Sonata for violin and pianoforte in E flat (Op. 12, No. 3) was well rendered by Messrs. Hubert Hunt and Walford Davies, each of whom subsequently took part with Mr. Charles Draper in Schumann's "Märchenerzählungen" for clarinet, viola, and pianoforte (Op. 132), and in Mozart's Trio in E flat for the same instruments. These performances earned the applause they received. For solos Messrs. Hunt and Davies respectively had Bach's Chaconne in D minor and Brahms's Intermezzo for pianoforte in E flat minor (from Op. 118). Mr. Harry Stubbs tastefully sang "Total eclipse" ("Samson") and Beethoven's "Adelaida."

The North-West London Philharmonic Society continues to make progress under the conductorship of Mr. Bernhard M. Carrodus. At a Concert at St. Martin's Town Hall, on the 10th ult., the band acquitted itself very creditably in Sullivan's "In Memoriam" Overture, in an "Angelus" for strings, by Mr. H. F. Sharpe, in the Intermezzo "Danse des Bacchantes" ("Philémon et Baucis"), in the accompaniments of Mendelssohn's G minor Pianoforte Concerto, and in other compositions of a high standard; its playing being marked by precision, point, and close observation of the *bâton*. Sullivan's work was given with special regard to light and shade. Mr. Sharpe won commendation for his reading of the solo part of the Concerto, and vocal pieces were effectively contributed by Miss Minnie F. Chamberlain and Mr. Arthur Strugnell.

Saint George's Day was celebrated at the Queen's Hall by the performance of a well selected miscellaneous programme of appropriately patriotic character. Although the audience was not large, it was very appreciative, and even went so far as to make an attempt to join in the chorus of Lady Arthur Hill's national song "For Union and for Queen," which was sung with admirable spirit and declamation by Mr. Robert Newman. The excellent playing of popular selections by the band of the Grenadier Guards, under the conductorship of Lieutenant Dan Godfrey, elicited much enthusiastic applause; and the singing of Miss Mabel Elliott, Miss Meredyth Elliott, Mr. Iver McKay, and the Meister Glee Singers was evidently much enjoyed, as presumably was also the dramatic rendering of the "British Army Quadrille," with which the Concert concluded.

Mr. Richard Mackway's Concert at Steinway Hall, on the 18th ult., included Mr. F. H. Cowen's "The Rose Maiden" and a miscellaneous selection of solos and part-songs. The whole of the music was performed by Mr. Mackway's pupils, some of whom justified their appointment for the work assigned them. The pleasing choral portions of the cantata were effectively sung, especially the chorus "A maid more beautiful." Miss Jane Hungerford and Mr. Milton Hunter were the most prominent soloists, the former distinguishing herself in the air "Bloom on." Miss Cicely Turner won deserved applause for her tasteful rendering of "Ask of yon ruined castle," and the accompaniments were capably played by Miss Bessie Jacobs and Mr. Allan Clark.

An excellent Concert was given on the 4th ult., at St. James's Hall, in aid of the Metropolitan and City Police Orphanage. The band of the A Division, under the direction of Mr. Joseph Haynes, played several selections; and the solo vocalists included Miss Ella Russell, Madame Gomez, Mr. Edward Lloyd, Mr. Norman Salmond, Mr. Andrew Black, and Mr. H. Grover. An interesting feature was the *début* of Miss Beatrice Frost, who, in Rossini's difficult "Selva Opaca," from "Guillaume Tell," and a new song, not without merit, by Lester Carew, used a voice of admirable quality in a way that spoke of musical feeling, intelligence, and careful training. In due time Miss Frost may reasonably hope to take a prominent position among soprano singers.

M. Emile Sauret gave a successful Violin Recital, varied by songs, at the Hampstead Conservatoire, on the 7th ult. The two most elaborate works in the programme were Beethoven's Duo Sonata in G major (Op. 30, No. 3) and Spohr's eighth Concerto, but other interesting pieces awaited the large audience in M. Sauret's own Adagio for two violins and solo, "Souvenir de Moscow," in a Sarabande et Tambourin by Leclair, and in Wieniawski's "Sielenka." In each of these M. Sauret exhibited his accustomed brilliancy of execution and mastery of expression. His pianoforte associate in the Sonata was Mr. Stanley Hawley (in lieu of the deceased Haydn Parry), and in his Adagio he was joined by Mr. F. Frederiksen. Mr. Charles Conyers sang several pieces in an able manner.

There is at present a strong demand for male quartet vocalists, and a recently formed organization of this kind, styling themselves the Westminster Glee Singers, gave a very successful Concert at the Westminster Town Hall on the 6th ult. The names of the artists are Messrs. Walter Coward, Charles Ackerman, Harper Kearton, and W. H. Brereton, and their combined efforts, which showed the results of careful rehearsal and perfect mutual understanding, were warmly appreciated. Solo pieces were contributed with success by Madame Clara Samuell, Miss Marian McKenzie, Madame Frickenhaus, and Mr. Whitehouse. The artistic efforts of the Trombone Quartet should not pass unrecognised.

Miss Winifred Williams, a pianist whose musical intelligence is equal to her executive powers, was assisted by several well-known artists at her annual Concert at Gresham Hall, Brixton, on the 11th ult. Heard to advantage in Chopin's Ballade in A flat major, the poetic spirit of which she accurately caught, Miss Williams enhanced the favourable impression thus created by the skill with which she executed the pianoforte portion of a Trio by Reissiger. In this Messrs. Arthur Payne and William C. Hann were her companions; Miss Ethel Williams, a promising juvenile pupil of Miss W. Williams, was encored in her rendering of Grieg's "Norwegian Bridal Procession."

The patriotic element in Mr. Frederick Bevan's Concert, given at St. James's Hall on "St. George's Day and Shakespeare's Birthday," was confined to a "Fantasia on old English airs," played by the body of eight instrumentalists and a pianist who style themselves "The Meistersingers' Orchestra"; but the numerous audience seemed fully satisfied with the programme provided them, which included two new songs by the Concert-giver, respectively entitled "The dream of my heart" and "The mighty river," sung by Mr. Edward Lloyd and Miss Clara Butt; and other ditties and part-songs, for the rendering of which Miss F. Bethell, Miss Greta Williams, and the "Dilettante" Vocal Quartet had been engaged.

Madame Frickenhaus gave a highly successful Concert at St. James's Hall on the afternoon of the 18th ult., the audience nearly filling the room. That refined, if not powerful violinist, Signor Simonetti, was associated with our able and conscientious English pianist in Beethoven's Sonata in G (Op. 96) and in three movements from a Suite for the same combination of instruments by Ignaz Brüll (Op. 42). Madame Frickenhaus played several small pieces by Tschaikowsky, Liszt, and other composers scarcely known as yet in this country, and the Westminster Singers contributed some unaccompanied pieces with success, singing in place of Mr. Norman Salmond, who was unable to appear in consequence of illness.

Miss Holland's Choir, conducted by Mr. Arthur Prendergast, took possession of the platform of St. Martin's Town Hall, on the 19th ult., for a benevolent object. One of the special elements of a Concert that drew a large attendance was a setting by Miss C. Holland, in the form of a choral ballad, of "Monk" Lewis's grim poem "Alonzo the Brave and the Fair Imogene." The composition exhibits perception of dramatic effect, though the means by which results are sought do not invariably commend themselves to the cultivated musician. There is no lack of spirit in the piece, and it sufficiently answered the purpose to which on this occasion it was turned.

The Triennial Handel Festival will, as already announced, be held at the Crystal Palace on June 25, 27, and 29, preceded, as usual, by a Grand Public Rehearsal on the 22nd. The Monday and Friday of the Festival week will, as on former occasions, be devoted to "The Messiah" and "Israel in Egypt," and a very interesting "Selection" will be presented on the Wednesday. The artists announced to appear are Madame Albani, Madame Melba, Miss Anna Williams, Miss Ella Russell, Madame Clara Samuell, Miss Marian McKenzie, Miss Clara Butt, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Andrew Black, Mr. Norman Salmond, and Mr. Santley.

Mr. J. W. Turner's English Opera Company performed "The Flying Dutchman" at the Crystal Palace, on March 29. With the song of the "Steersman" the manager is, in a measure, identified, as he was engaged to sing it so far back as the autumn of 1876, when Mr. Carl Rosa introduced, at the Lyceum, the English version of Wagner's opera. He fulfilled the same duty on this occasion at Sydenham. Mr. W. Ludwig repeated his able performance of the *Dutchman*, Mr. Ottley Cranston sang well as *Daland*, and Miss Chrystal Duncan was a satisfactory *Senta*. The performance was throughout warmly approved.

The fifth Concert of the present session of the Clapham Philharmonic Concerts was given at the Clapham Assembly Rooms on the 19th ult. The programme opened with a Trio by Gade and ended with another by Godard, the executants being Messrs. Lewis, Clement, and Sidney Hann. Pleasant variety was afforded by the singing of Miss Holford, and three part-songs written by Dr. George John Bennett—who presided at the pianoforte—were rendered by the ladies of the Clapham Choral Society, conducted by Mr. Walter Mackway. Solos by the instrumentalists named completed the programme.

Mr. Joseph Ivimey gave a Concert at the Assembly Rooms, Surbiton, on the 3rd ult., when he was assisted by Mrs. Helen Trust, Miss Minnie Chamberlain, Mr. Iver McKay, and Mr. W. G. Forington; also by Mr. John W. Ivimey and Miss Annie Grimson (pianoforte), Mr. A. Slocombe (violin), Mr. Alfred Hobday (viola), and Mr. Arthur Blagrove (violoncello). The chief features of interest were Schumann's Quintet (Op. 44) for pianoforte and strings (last movement), Haydn's Quartet ("Emperor") for strings, and the first movement of Rheinberger's Quartet for pianoforte and strings.

An agreeable Chamber Concert was given by Mr. T. H. Frewin at the small Queen's Hall, on Tuesday, the 3rd ult., the programme consisting entirely of his own compositions. These included a Sonata for pianoforte and violin, an Introduction and Tarantella for pianoforte and flute, and several songs. If Mr. Frewin cannot as yet be credited with much individuality of style, he at any rate writes with musicianly feeling and knowledge of effect. He received able assistance in the execution of his works from Mrs. Frewin, Mr. A. Fransella, Madame Vera, Mr. Karlyle, and G. R. Betjemann.

Mr. and Mrs. Frank Moir's Vocal and Instrumental Recital at Queen's Hall, on the 10th ult., served to introduce several new compositions from the pen of the first-named. The best of these were "Thistledown" and "Mistress Rose," eminently graceful and refined productions. Mrs. Moir sang airs by Handel, Mendelssohn, and Hatton, and was successfully associated with her husband in his taking duet "Over the heather." Mr. Herbert Grover also sang; and Miss Lucille Hillier and Mr. Frederikson were heard in a Duo Sonata by Sjögren.

Mozart's Twelfth Mass and Rossini's "Stabat Mater" were performed by the St. Peter's Choral Society, at St. Peter's Hall, Brockley, on the 11th ult., under Dr. C. J. Frost's direction. The choruses throughout were well sung. The principal vocalists were Miss Florence Monk, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Musgrove Tufnail. At the last rehearsal for this Concert Mr. E. N. Davis, the honorary secretary, on behalf of the members of the Society, made a presentation of a silver-mounted ivory *bâton* to Dr. C. J. Frost.

Under the conductorship of Mr. John C. Ward, the Regent's Park Choral Society closed its season on Friday, the 13th ult., at the Christ Church Schools, Albany Street, with a performance of Mendelssohn's "Athalie." The solos were efficiently sung by members of the Society, and Mr. Arthur Fayne contributed much to the interest of the work by his excellent recitation of the verses. Miss Addison presided at the pianoforte.

An excellent invitation Concert was given on the 4th ult., at Colet Court, Hammersmith, by the Colet Amateur Orchestral Society. The programme included a Symphony by Haydn and a spirited Overture by the Conductor of the Society, Mr. W. Arundel Orchard, who is to be heartily congratulated on the excellent playing of the orchestra under his direction. A few vocal solos added variety to the programme.

On the 12th ult. the Walthamstow Musical Society gave its last Public Concert of the season in the Victoria Hall, before a large audience. The programme consisted of Handel's "Acis and Galatea" and Bennett's "May Queen." The choruses were excellently sung, and the soloists, Miss Maude Ballard, Mr. John Probert, and Mr. Frank Swinford, were most successful. Mr. H. Baynton led an orchestra of about fifty performers, and Dr. J. Warriner conducted.

The Kyrle Choir performed Haydn's "Creation" at Victoria Park on the 4th ult. The soloists were Miss Ada Loaring, Mr. John Probert, and Mr. Arthur Wills. On the 18th ult. the same choir gave Mendelssohn's "St. Paul" at St. Augustine's, Bermondsey, with Miss Ada Loaring, Miss Rina Robinson, Mr. Ager Grover, and Mr. Arthur Appleby as solo vocalists. The Conductor was Mr. F. A. W. Docker on both occasions.

The annual Choral Festival at Deptford Parish Church took place at Evensong on the 15th ult., when Mendelssohn's "Hear my Prayer" and Schubert's "Song of Miriam" were performed, with organ and orchestral accompaniment. The Canticles were sung to Stainer in B flat. Mr. C. Hugh Rowcliffe rendered valuable aid at the organ, Mr. W. Marriott led the orchestra, and Mr. George Kett, Organist and Choirmaster, conducted.

OBITUARY.

We regret to announce the following deaths :—

Paul Fischer, in Zittau, on March 12, aged fifty-nine. Since 1862 he was singing-master at the local Johanneum, Cantor at the St. Johannis Church, and Conductor of a concert society founded by him in 1864. He was also known as a writer on musical subjects, many of his essays having appeared in the *Neue Zeitschrift für Musik*.

Jacob Rosenhain, on March 22, at Baden-Baden, aged eighty-one. A pupil of Jacob Schmitt, Kalliwoda, and Schnyder von Wartensee, he started his career as a pianist, and toured as such. In 1849 he settled in Paris, where an opera, "Le démon de la nuit," of his was performed at the Grand Opéra in 1851; another, "Volage et jaloux," was given in 1863 at Baden, to which town he moved after the Franco-German war. He also composed three Symphonies, four Pianoforte Trios, three String Quartets, and a Pianoforte Concerto (played by Miss Fanny Davies at the Crystal Palace a few years ago), songs, pianoforte pieces, &c. In 1837 he was in London, and played at the Philharmonic Society.

Damaso Zabalza, on February 25, at Madrid, aged fifty-nine. Professor of the pianoforte at the local conservatoire, and composer of some 200 pieces for his instrument.

C. F. Burkhardt, at Zittau, on March 29, aged fifty-one. Conductor of several choral societies.

Dr. Johannes Schucht, at Leipzig, on March 30, aged seventy. A pupil of Hauptmann and Spohr. Since 1868 one of the editors of the *Neue Zeitschrift für Musik*, founded by Schumann. He also wrote biographies of Meyerbeer and Chopin, a book on harmony, three symphonies, an opera, "Embecinato," &c.

Severio Pucci, on March 16, at Venice, aged fifty-seven. Professor of singing at the Liceo Benedetto Marcello and an excellent flautist.

Enrico Bignami, at Genoa, aged fifty-eight. Violinist and composer, his opera, "Anna Rosa," having been given at the Paganini Theatre, Genoa, in 1872. He leaves a similar work, "Gian Luigi Fieschi," in manuscript.

Dr. W. J. Westbrook, on March 24, at his residence, Redberry Grove, Sydenham, aged sixty-three. The deceased musician's name is perhaps best known by his numerous "arrangements" for the organ, but he had also composed a great many works. He was for nearly forty years Organist of St. Bartholomew's Church, Sydenham, and for thirteen years Conductor of the South Norwood Musical Society. For many years he was an Examiner in connection with the College of Preceptors and the London College of Music. Dr. Westbrook was highly esteemed for his sterling personal qualities as well as his great abilities, and he will be greatly missed by a wide circle of friends.

The Rev. G. W. Barrett, Precentor of the Cathedral, Norwich, in which town he died on the 10th ult.

Herr Praeger, at Warrington, during the past month. The deceased, who was well advanced in years, was an admirable musician, but had experienced a somewhat chequered career. Thirty years ago he was principal viola of the Liverpool Philharmonic Society, but he had of late devoted himself mainly to teaching.

Victor Florentin Elbel, at Nice, on the 1st ult., aged seventy-seven. Composer of two oratorios, "Der Münsterbau" and "L'Océan," a military Mass, and many other works. He was born in Strasburg, and after the Franco-German war removed to Nice, where he became Conductor of the Municipal Band, which under him became a first-rate body of players.

Armand Saintis, aged seventy-two, at Montauban, where he was director of the Free School for Singing. He wrote numerous part-songs, songs, pianoforte pieces, and dances, as well as a Mass.

By the death of Mr. Haydn Parry, which took place at Hampstead on March 29, the English lyric stage loses a composer who had displayed unusual ability, and given promise of excellent work in that branch of the art in which British musicians have so far least excelled. His music to "Cigarette" and "Miami," although necessarily light, was yet sufficient proof that he might have developed into a successful dramatic composer. Besides the two works named above, he wrote a cantata, "Gwen," and at the time of his death he was engaged on a composition for the next Cardiff Festival. He was a teacher at the Guildhall School of Music and at Harrow School. He was only thirty-five.

Dr. Philipp Spitta, at Berlin, on the 13th ult., aged fifty-two. He was one of the most distinguished of German musical *littérateurs*, and author of the splendid monumental "Life of Bach," of which an English edition, by Clara Bell and J. A. Fuller Maitland, was published by Messrs. Novello about ten years ago. He was born at Wechold, Hanover, and studied at Göttingen. From 1864-1874 he was schoolmaster at Reval and Sondershausen, and in 1874 he went in a similar capacity to Leipzig, where he joined the Bach Gesellschaft, and founded a Bach Choir. About this time he published the first volume of his Bach Biography, for which he had been collecting material for many years. The result of his labours was his being called to Berlin to become Professor of Musical History at the University, second Secretary of the Royal Society of Arts, and Managing Director of and Professor at the Hochschule für Musik. In 1885 he founded, with Dr. Chrysander and Dr. Adler, the famous *Vierteljahreschrift für Musikwissenschaft*, to which he contributed many valuable articles; a collection of them was recently published under the title of "Zur Musik." He edited the musical works of Frederick the Great, Buxtehude, and Schütz, and founded the extremely valuable series of ancient works now in course of publication under the collective title of "Denkmäler deutscher Tonkunst." At the time of his death he was engaged on a "History of Romantic Opera." Spitta had frequently expressed his conviction that he would die of apoplexy in his fifty-second year, as his father did, and his foreboding has, alas! come true. His death is an irreparable loss to the science of musical history.

Mr. Charles P. Smith, who died at the Guildhall School of Music, on the 18th ult., aged forty-three. He had been Secretary of this popular Institution since its foundation in 1880, and as he was responsible for the greater part of the administrative work, the striking success of the school is, without doubt, in a great measure due to him. Mr. Smith was at first connected with the management of an amateur orchestral society, conducted by the late Mr. Weist Hill. When the latter was appointed principal of the newly founded school, Mr. Smith was asked to become secretary. The remarkable growth (from 62 to 3,500 pupils) of this largest of conservatoires is a matter of English musical history, and Mr. Smith's name will be always closely connected with it.

At the Industrial Exhibition, South Kensington, which will open on the 5th inst., selections of music will be performed daily by the bands of the Grenadier, Coldstream, and Scots Guards, and two Organ Recitals will be given daily by Mr. H. C. Tonking.

CORRESPONDENCE.

THE ART OF CHANTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It was not, nor is it, my intention to enter upon a paper war with "A Cathedralist"; we must agree to differ about many things. But I should like to point out that in his letter this month he has not quoted me quite fairly in his last two paragraphs. It must be evident that I used the term "rallying-point" as synonymous with "accent-mark," taking the latter to mean that place where the barred time should begin, and I fail to see why there need be more "confusion" before this place, however chosen, in one system than in the other. As regards the second point, I was attacking the theory that the accent-mark preserves the seven-bar rhythm. If my letter in your March number be compared by your readers with "A Cathedralist's" rejoinder, it will be found that he has not been quite ingenuous in saying that I "contemplate the application of the bar throughout the chant, recitation and all." If he meant it for a joke, well and good, but in that case he had better follow the example of Artemus Ward and label it as such.—Yours faithfully,

April 17, 1894. J. Percy Baker.

ANCIENT GREEK NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have been much surprised of late to hear that persons who are presumably well acquainted with musical history have expressed doubts as to the possibility of translating the Greek music, discovered in November last at Delphi, into modern notation! The Greek notation has never been lost sight of. It is preserved in the works of Alypius, Gaudentius, Bacchius senior, Aristides, Quintilianus, and Bœthius. Greek rhythm certainly has been misunderstood until lately; but thanks to the discovery, in 1785, at Venice, of a MS. on Rhythm by Aristoxenus, (*circa* B.C. 300), and the publication by Bellermann, in 1841, of a treatise on music by an anonymous Greek writer of the second century A.D., we are now in possession of the rhythmical theory of Greece. The notation has been tabulated by M. Gevaert, in his "Histoire de la Musique de l'Antiquité," Vol. I. Ancient Greek music, as a matter of fact, can be translated into modern notation far more easily than that of the Middle Ages—say of the tenth, eleventh, or twelfth centuries.—I am, &c.,

April 21, 1894. C. F. Abdy Williams.

THE "MISSA PAPÆ MARCELLI" IN EDINBURGH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me to correct one or two of the statements made in your esteemed paper regarding the preparation of the "Missa Papæ Marcelli" by the St. George's Choir. Every practice except three was conducted either in the church or in the Session House.

As it was never intended to give a performance of the "Missa" in the church, the Session was never approached in regard to that matter.—I am, &c.,

Henry Hartley.

22, South Clerk Street, Edinburgh,
April 23, 1894.

THE OLDER MUSICAL SOCIETIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Could you or any of your readers kindly inform me of the dates of establishment of the older existing musical societies? The Exeter Oratorio Society was established in 1846, and I am anxious to discover what societies, still existing, began before that date.

I should be much obliged if you would kindly insert this in your valuable paper.—Yours truly,

Exeter, April 23, 1894. John Galt.

TO CORRESPONDENTS.

**** *Notices of concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ambleside.—The Choral Society brought its season to a close on the 4th ult., by a performance of "The Messiah." The soloists were Miss Marjorie Eaton, Miss Simpson, Mr. Blagbro, and Mr. Copland. Mr. Collinson led a capable band, and the chorus-singing reflected great credit upon Mr. Reddropp, the Conductor.

Arbroath.—One of the most enjoyable Concerts yet given by the Choral Union took place in the new Public Hall on the 11th ult., when an excellent performance was given of Sullivan's "Golden Legend." The solos were admirably interpreted by Miss E. Davies, Miss A. Layton, Mr. C. Ellison, and Mr. W. H. Burgon. Mr. J. Hartley presided with skill and judgment at the organ, and the chorus and orchestra, the latter led by Mr. W. H. Cole, executed their respective tasks in a manner that reflected great credit on the Conductor, Mr. G. Neale.

Ashburne, Derbyshire.—An interesting performance of excerpts from the works of Gounod was given on March 29 by the Orchestral Society, led by Mr. W. R. Cave and conducted by Mr. Tutt. A good selection of glees and part-songs were well sung by the London Lyric Vocal Union.

Aylesbury.—The long-established Sacred Harmonic Society gave a successful performance of "The Messiah" on the 12th ult. The chorus-singing showed satisfactory results of careful rehearsal, and the solos were well sung by Masters E. Wood and F. Campbell, Mr. V. Jarvis, and Mr. G. Stubbs. Mr. R. S. C. Keymer, Organist of the Parish Church, conducted with his usual skill.

Barrow-in-Furness.—An excellent Concert was given on the 5th ult., in the Town Hall, by the Choral Society, assisted by the Lyric Union, with Mdlle. Olga de Mohl as solo vocalist and Mr. Frederick Dawson as pianist, under the conductorship of Dr. E. Brown.

Beckenham.—The Albemarle Choral Society, under the conductorship of Mr. C. A. Lidgey, gave its second Concert of the season at the Public Hall, on the 5th ult., before an appreciative audience. The most important work in the programme was Gounod's "De Profundis," the choruses in which were well rendered, the quartet artistically sung by Miss Green, Miss M. Burton, Rev. C. V. Day, and Mr. Beck, and the baritone solo by Mr. Eric Smith. Among other choral pieces was Mozart's "Ave Verum," the performance of which merits special praise. Pianoforte pieces were played by Miss L. Carr and violin solos contributed by Herr Gustav Schmidt, the rendering by the last-named of the *Andante* and *Finale* from Mendelssohn's Concerto being greatly enjoyed. Other soloists were Mrs. Ernest Viney, Miss Ella Smith, Miss Cobbett, Miss Randell, Mr. Calver, and Mr. A. Cornish.

Biggleswade.—The sixth Concert of the District Choral Society took place in the Town Hall on the 19th ult., when Gaul's cantata "Una" was performed for the first time here, under the conductorship of Mr. J. G. Cooper. The principal vocalists were Miss R. Long, Mrs. Wilby, Mr. J. Bartlett, and Mr. W. Bennett, and an efficient orchestra was led by Mr. G. H. Wilby.

Blackburn.—The second Concert of the nineteenth season of the St. Cecilia and Vocal Union took place in the Exchange Hall, on the 17th ult., when Mendelssohn's "Athalie" and a miscellaneous selection were performed. The choir sang with remarkable precision and attack, and gave an altogether admirable interpretation of the choruses, and as the orchestra was that of Sir Charles Hallé it is needless to say that the instrumental portion of the Concert received full justice. The chief soprano part was admirably sung by Mrs. Hutchinson, the other parts being efficiently given by Miss Beet, Miss L. Beads, and Miss M. Walker (members of the Society). Mr. Charles Fry recited the verses, and after the accompanied recitation was heartily applauded. In the second part Mrs. Hutchinson was encored for a charming rendering of "Nymphs and Shepherds," and a special feature of interest was the powerfully dramatic recital by Mr. Fry of "Eugene Aram," with Dr. Mackenzie's appropriate incidental music. This had been specially scored for the occasion, and was admirably played by the orchestra under the skilful and vigilant direction of Mr. J. H. Rooks, who was throughout a most admirable Conductor.

Bodmin.—Handel's "Messiah" was given on March 28, in the New Public Rooms, by the Choral Society, supported by a professional orchestra led by Mr. H. V. Ball. The choruses were admirably rendered, and the soloists were Miss Ellery, Miss Jackson, Mr. Dean Trotter, and Mr. J. S. Bishop. The Rev. C. H. Townsend ably presided at the pianoforte, and Mr. C. E. Juleff, Organist and Choir-director of the Parish Church, conducted.

Broadstairs.—A highly successful Concert was given in the large Hall of St. Mary's Home, on the 11th ult., by the Broadstairs and St. Peter's Choral Society. The works performed were Mendelssohn's "Hear my Prayer" and Handel's "Acis and Galatea," with Madame Larkcom and Messrs. H. Lott and A. Osmond as soloists, under the careful conductorship of Mr. D. Lott. The chief interest of the Concert, however, lay in the production of a Symphonic Suite by Mr. H. Osmond, Organist of St. Peter's, Thanet. The work is cleverly written and was effectively played by the local orchestra, assisted by the Royal Engineers' band, under the able conductorship of the composer.

Broughty Ferry.—A praiseworthy performance was given on the 12th ult., in the Volunteer Hall, of Handel's "Judas Maccabæus," by the Choral Union, under the conductorship of Mr. A. M. Stoole. The soloists were Miss E. Davies, Miss A. Layton, Mr. C. Ellison, and Mr. W. H. Burgon, the chorus was augmented by some ten or twelve members of the Dundee Choral Union, and the accompaniments were played by a small orchestra, ably led by Mr. W. H. Cole.

Burntisland. — Effective performances of Mendelssohn's "Lobgesang" and Macfarren's "May Day" were given by the Choral Union, in the Music Hall, on March 28. The solos were sung by Miss M. Simpson and Mr. T. E. Gledhill, and the choruses rendered with admirable precision by about seventy singers. A small orchestra from Edinburgh, led by Mr. G. Banks, played the accompaniments, and Mr. Gray ably conducted.

Calne.—The annual Easter Concert was given in the Town Hall on the 9th ult., when Mendelssohn's 42nd Psalm and Gaul's "Una" were performed by a chorus and orchestra of about sixty executants. The soloists were Miss C. Aldersley, Master E. Wood, Mr. E. Morgan, and Mr. J. Lomas. Mr. W. R. Pullein conducted.

Caterham.—A very successful performance of Sullivan's "Golden Legend" was given here on the 11th ult., by the Choral Society, under the conductorship of Mr. Charles Hunt. An excellent solo quartet was provided in Miss Margaret Hoare, Miss Hannah Jones, Mr. Hirwen Jones, and Mr. Musgrove Tufnail. The choral numbers were effectively sung, and Mr. F. Parker led an efficient orchestra.

Chard, Somerset.—The recently-formed Harmonic Society gave its second Concert on the 12th ult., when Bennett's "May Queen" was performed by a chorus and orchestra of about seventy performers. The solos were sung by Miss Lyon, Mrs. Powne, Mr. Small, and Mr. White. Mr. C. Fletcher contributed a violin solo with much acceptance. During the evening the Conductor, Mr. Tidman, was presented with a silver-mounted *bâton*.

Chigwell.—A large audience filled the Grammar School on the 6th ult., when a miscellaneous Evening Concert was given by Madame Strathearn, Miss Johnstone, Mr. H. F. Chamen, Mr. A. Barlow, and Mr. C. Barnard. Mr. Henry Riding accompanied.

Cirencester.—The Choral Society, assisted by members of the Cheltenham, Gloucester, and Tetbury choral societies, gave an excellent performance of Sullivan's "Golden Legend" on the 5th ult., in the Corn Hall. An admirable vocal quartet had been provided in Miss Medora Henson, Miss Marie Hooton, Mr. E. Branscombe, and Mr. A. Barlow; and an efficient orchestra was ably led by Mr. E. G. Woodward. Mr. Edward Brind conducted with his usual skill.

Crosthwaite.—On the 5th ult. Handel's "Judas Maccabæus" was given in the Parish Church by the Choral Society, numbering 100 voices, under the *bâton* of Mr. P. T. Freeman, Conductor of the Society. The choruses were effectively sung, and a good band, chiefly consisting of members of Sir Charles Hallé's Orchestra, was ably led by Mr. F. W. Schofield. The organ, an instrument of forty-one stops, was also used. The principals were Miss F. Sellers, Mr. E. Henderson, Mrs. Monnington, Mr. W. C. Fredericks, and Mr. D. Harrison.

Croydon.—"The Ancient Mariner" was performed by the George Street Choral Union on the 10th ult. The solos were well rendered by Miss Agnes Walker, Miss Weightman, Messrs. Smallwood, Slack, Sink, and H. Maynard Carter. The Conductor was Mr. W. E. Bartlett. Miss Johns accompanied.

Derby.—The Musical Society gave its last invitation Concert of the season, in the Temperance Hall, on the 13th ult. The chief work performed was Handel's "Alceste," of which an excellent rendering was given by a chorus and string band of seventy executants. The vocalists were Mrs. Barwin, the Rev. Howard Stables, Mr. A. Bambridge, and Mr. F. T. MacDonnell. It is to be regretted that this glorious little example of the great master is not better known. Mr. Arthur Cusins conducted, as usual.——The Orchestral Union brought its twelfth season to a close on the 18th ult., when the programme included Schubert's "Unfinished" Symphony in B minor, the Overtures to "Giustino" (Handel), "Medea" (Cherubini), "Hebrides" (Mendelssohn), "Stradella" (Flotow), and Edward German's three dances from the incidental music to "Henry VIII." Mr. F. T. MacDonnell was the vocalist. The band, led by Mr. E. J. King, consisted of about sixty performers, and Mr. Arthur Cusins conducted.

Devizes.—One of the most successful Concerts yet given by the Musical Association took place on the 2nd ult., when Handel's "Judas Maccabæus" was excellently performed by a chorus and orchestra of about 120 executants, assisted by the soloists, Miss Jessie Strathearn, Mrs. Grahame-Coles, Mr. Sidwell Jones, and Mr. Egbert Roberts, under the conductorship of Mr. H. H. Baker.

Dover.—The Choral Union gave, on the 3rd ult., a fairly good performance of Haydn's "Creation" and Sir Herbert Oakeley's motet "The glory of Lebanon," with orchestral accompaniment. Mr. H. J. Taylor ably conducted.

Egham.—The Choral Society, conducted by Mr. S. Exton Swaffield and supported by a small orchestra led by Mr. A. E. Dyson, gave a performance, on the 12th ult., in the Literary Institute, of "Judas Maccabæus." The solos were effectively sung by Miss A. Simons, Miss R. Dafforne, Mr. H. Stubbs, and Mr. B. Ranalow; and Mrs. Ormiston rendered valuable assistance at the pianoforte.

Epping.—The Choral Society concluded its musical season in the Town Hall, on the 4th ult., when the programme included Cowen's "Rose Maiden" and a miscellaneous selection. The soloists were Madame Ada

Patterson, Miss Minnie Chamberlain, Mr. Henry Lindsey, and Mr. Arthur Strugnell. Assistance was also given by Miss A. E. Marter (violin), Miss Florence Maye (harp), and Mr. H. Norton and Mr. H. Riding as accompanists. Mr. D. Penrose conducted.

Exeter.—The Oratorio Society gave its second Concert of this season on the 17th ult., when Cowen's "Rose Maiden" and a miscellaneous programme was performed. The soloists were Madame Marie Mallia, Mrs. J. Baker, Mr. F. Crimp, and Mr. D. Price, all of whom greatly pleased an appreciative audience. Mr. Lyon conducted, Mrs. J. Carr led the orchestra, and Mr. E. M. Vinnicombe presided at the organ.

Eydon, Northants.—On March 30 the Choral Society gave its annual Concert. The work chosen was Gaul's "Joan of Arc," which was rendered with much success. The choral singing was marked by precision and spirit, and the soloists, Miss L. J. Golby, Mr. A. H. Griffiths, and Mr. J. L. Jones rendered their parts in a most praiseworthy manner. The accompaniments were played by a small orchestra, assisted by Mrs. G. Thompson at the pianoforte and Mr. G. A. Walker at an American organ. In the second part the Moreton Pinkney Orchestral Society played two pieces, and songs were sung by Miss Goldsmith, Mr. Griffiths, and Mr. Andrews. Mr. J. T. Andrews conducted.

Felixstowe.—The second season of the Choral Society was brought to a close on the 18th ult., by an effective performance of "The Messiah." Miss Florence Monk, who was in excellent voice, gave an artistic rendering of the soprano solos; and the other soloists were Miss Annie Wilson, Mr. H. Slaughter, and Mr. A. Melville. The choruses were well rendered, and an efficient orchestra was led by Mr. E. Cooke. Mr. T. Palmer conducted.

Great Stanmore.—A performance of Handel's "Acis and Galatea" was given on the 5th ult., in the Memorial Institute, under the conductorship of Mr. E. B. Morris. The soloists were Miss Jackson, Mr. Clinch, and Mr. A. Wills. Miss Ratcliff presided at the pianoforte and Mr. R. H. Carter at an American organ.

Greenock.—The Amateur Orchestral Society gave its second Concert this season on March 27 in the Town Hall. A popular selection of pieces was effectively performed under the leadership of Mr. J. B. MacCallum, and songs were contributed by Miss Baillie and Mr. T. Graham.

Gresford.—On the 9th ult. the Choral Society gave a successful performance of Gaul's "Ruth," followed by a miscellaneous programme, under the conductorship of Mr. C. Morton Bailey. The solos were taken by Miss Hughes, Madame Kate Meredith, and Mr. T. Reginald James. The Conductor played Grieg's Sonata in E, and shared the duties of accompanist with Mr. Ll. Jones and Mr. Walter Williams.

Halifax, Nova Scotia.—Stainer's "Crucifixion" was sung for the first time here, by the Cathedral Choir, on March 16 and 21, under the direction of Mr. Frank Gatward, Cathedral Organist and Choirmaster. There were crowded congregations, and the services were impressively rendered. Dr. Agutter's Communion Office in G was used at the Easter Choral Celebration.

Ipswich.—At the invitation of Miss de Orellana, who has done so much to promote the appreciation of good music here, Mr. E. F. Jacques gave, on March 29, a Lecture on Beethoven. After a brief but comprehensive introduction dealing with the social surroundings into which the great composer was born, the lecturer gave a sketch of his life, the characteristics of his musical style, and his influence on the art. Several anecdotes were told, illustrative of his idiosyncrasies, and numerous excerpts from the master's works played by the lecturer. There was a most appreciative audience.

Kirkcaldy.—Mendelssohn's "St. Paul" was performed, on the 13th ult., by the Dysart Musical Society, under the Conductorship of Mr. James Gray. The solos were effectively sung by Miss Edmonds, Miss Grubb, Mr. T. E. Gledhill, and Mr. J. Galloway, and the choruses admirably rendered. Mr. J. F. Guyer led a small orchestra, and Miss McCormick and Mr. M. B. Kidd presided at the pianoforte.

Lancaster.—An excellent performance of "St. Paul" was given on March 28 by the members of the Choral Society, under the conductorship of Mr. J. W. Aldous. The principal vocalists were Miss Medora Henson, Master Davies, Mr. James Leyland, and Mr. David Hughes. Mr. J. Slater presided at the organ, and the Lancaster Orchestral Society, led by Mr. Pycroft, rendered valuable help in the accompaniments.

Llanfairfechan.—A very successful performance of Gaul's new cantata "Una" was given, on the 3rd ult., by the Choral Union, under the conductorship of Mr. Llewelyn Jones. The soloists were Miss Effie Lempriere, Miss Jones, Mr. Hugh Jones, Mr. W. Parry, and Rev. E. J. Owen. The cantata was followed by a miscellaneous selection, in which Miss Hughes, Mrs. Mills, and Mr. Humphrey Jones, principal tenor, Bangor Cathedral, took part.

Loughton.—Great enthusiasm prevailed on the 11th ult., when the first performance of Oratorio with orchestra was given in the Public Hall by the Choral Society, under the direction of Mr. Henry Riding. The soloists were Miss Adele Kühn, Madame Lena Law, Master Herbert Clinch, Mr. Herbert Clinch, and Mr. Robert Grice. The orchestra of thirty-two players was led by Mr. Burnett Carter, and the Organist was Mr. H. Norton.

Morecambe.—The Musical Society chose Handel's "Judas Maccabæus" for its seventh Concert, which took place on March 29, in the Winter Gardens. The soloists engaged were Miss L. Cestria, Miss F. Houghton, Miss H. Gorton, Mr. C. Blagbro, and Mr. G. Heller. The chorus and orchestra, the latter led by Mr. Pycroft, numbered upwards of 200 executants, and the rendering of the work well sustained the reputation of the Society. Miss F. M. Dutton presided at the organ, and Mr. J. W. Aldous conducted.

Newcastle-on-Tyne.—The fourth annual Concert of the Northern Musicians' Benevolent Society took place on March 28, in the Town Hall. An orchestra of about 100 instrumentalists, led by Mr. J. Abram, gave admirable renderings of Weber's Overture to "Euryanthe," Mozart's "Jupiter" Symphony, and Gounod's "Funeral March of a Marionette," and ably supported Mr. J. M. Preston, who played in a masterly manner the solo part of Mendelssohn's Pianoforte Concerto in G minor. Madame Amy Sherwin being unable to fulfil her engagement as solo vocalist, her place was capably taken by Miss Minna Fisher.——On March 29, before a large audience, the Jesmond Presbyterian Church Choir and Musical Society gave an excellent rendering of J. More Smieton's "King Arthur." The choir numbered sixty voices, and the soloists were Miss Kate Taylor, Mr. J. Hildreth, and Mr. R. G. Thwaites. The programme also contained Nicolai's "Merry Wives of Windsor" and Mendelssohn's "Son and Stranger" Overtures. Mr. J. Abram ably led the orchestra, and Mr. C. A. H. Todd conducted. In the course of the evening Alderman Sutton (President of the Society) presented Mr. Todd with a silver-mounted ivory *bâton* as a token of esteem from the members of the Society.——A highly successful Choral and Orchestral Concert took place on the 10th ult., in Elswick Road Wesleyan Church, under the conductorship of Mr. G. Dodds, the programme including Mendelssohn's "Hear my Prayer," the solo part of which was sung by Miss M. Thompson. Other soloists were Miss C. Bradford, Miss A. Moffitt, Miss E. Henderson, Mr. A. Freeman, Mr. J. G. Marr, and Mr. G. H. Coy. Mr. G. Dodds, jun., presided at the organ, and gave an effective performance of the solo part of Handel's fourth Organ Concerto, in which he was ably supported by the Clayton Orchestral Society. ——A large audience assembled on the 11th ult., in the Town Hall, when the Northumberland Orchestral Society gave an excellent Concert, under the able direction of

Mr. J. H. Beers. The programme included Beethoven's second Symphony, Edward German's "Henry VIII." Dances, and Rossini's Overture to "Semiramide." Miss Jessie Hotine greatly pleased by her artistic singing.

Newport.—A very successful Concert was given, on the 5th ult., in the New Drill Hall, by Mrs. Alfred Morris, whose admirable choir of about a hundred voices sang an excellent selection of madrigals and part-songs. Vocal solos were contributed by the Concert-giver, Miss Lilian Jones, Miss Kate James, Mrs. Adye, and Miss Homan; and duets and trios were sung by Mrs. Lamb, Miss F. Tamplin, Miss Tapson, and Miss M. James.

Newtown.—A highly successful performance of Handel's "Messiah" was given in the Victoria Hall, on March 30, under the management of the members of the Glee and Madrigal Union. The soloists were Miss Annie Kearton, Miss Bessie Evans, and the Westminster Singers (Messrs. Walter Coward, Harper Kearton, Charles Ackerman, and W. H. Brereton). With such capable principals and an efficient orchestra and chorus, numbering 160 performers, an exceedingly satisfactory result was secured. Mr. Stephenson led the band, Mr. W. P. Phillips assisted at the harmonium, and Mr. J. C. Gittins conducted.——A grand Morning Concert was held in the Public Hall on the same day, when the above artists, with the band, gave an interesting selection of vocal and instrumental music. Mr. G. H. Bell played the pianoforte accompaniments, and Mr. W. S. Stephenson conducted. Crowded audiences attended on both occasions. The net proceeds were devoted to the funds of the Montgomery County Infirmary.

Northampton.—The great interest manifested here in Gounod's "Redemption" was shown by the overflowing audience that attended, on March 29, the second performance of the work by the Choral Society. An excellent performance was given, the brilliant and dramatic orchestration being especially well rendered. The soloists were Miss N. Gosnell, Miss Old, Mrs. Bartle, Mr. C. Ravenhill, Mr. A. W. Warren, Mr. W. Bennett, the Rev. W. M. Mitchell, and the Rev. G. Chappell. Mr. R. W. Strickland presided at the organ, and Mr. Brook Sampson conducted.

North Berwick.—The annual Concert of the Choral Union took place on the 18th ult., in the Foresters' Hall. The choir, comprising about ninety voices, under the skilful conductorship of Mr. T. S. Guyer, sang Gade's "Spring's Message" and a number of madrigals and part-songs with admirable expression, and vocal solos were contributed by Miss Talon, Miss Jessie Smith, and Mr. D. M. Jackson. The programme also included several instrumental pieces, which were played by the Conductor, Mr. H. Crumplin, Mr. J. F. Guyer, and Herr Hochstein. Mr. A. Ashton acted as accompanist.

Oundle.—The Choral Society gave its annual Concert in the National School on the 6th ult. The most important works chosen were Hamish MacCunn's "Lord Ullin's Daughter" and Villiers Stanford's "The Revenge," the chorus in which was well supported by an orchestra of about fifty executants, led by Miss Prentice. In the miscellaneous second part Mrs. Burrows and Mr. J. B. Smith sang with much acceptance, and Mr. W. H. Squire's violoncello solos greatly pleased the large audience. Miss M. Prentice played the pianoforte accompaniments, Mr. W. Lenton presided at an American organ, and Mr. C. M. Spurling conducted.

Padiham.—A new three-manual organ has just been erected at the Wesley Chapel by Wordsworth and Co., of Leeds; and on March 31 Dr. C. J. Frost, of London, gave the opening Recital, rendering the following programme: Offertoire in D (Wély), Two Communions (Batiste), Festival March (Wareing), "Come, ye thankful people" (variations), Frost; "Cloelia" (Salaman), Caprice Menuet (Kowalski), Intermezzo and "O Sanctissima" (Chipp), Prelude and Fugue in A minor (Bach). Dr. Frost, on the following day, accompanied a performance of "The Messiah," which was given in connection with the opening services. The solo vocalists were Miss Roberts, Miss Rowson, Mr. L. Baldwin, and Mr. W. Arnold; and the choruses were sung by the choir of the chapel, assisted by members of the Padiham Choral Union.

Plymouth. — Gounod's "Redemption" attracted a crowded congregation on the 12th ult. to Sherwell Chapel. The soloists were Miss F. Ellery, Miss N. Bulley, Mrs. G. Oxburgh, Mr. D. Trotter, and Mr. G. Meadows, and the choral and instrumental portions of the work were impressively rendered by upwards of 130 performers. Mr. M. Martin was the Organist and Mr. A. C. Faull the Conductor.

St. Austell.—Two performances of the "Elijah" were given, on the 19th ult., in the Parish Church, by an augmented choir and orchestra, ably conducted by Mr. James Griffin, the Organist and Choimraster of the Church, with Mr. F. J. Mountford at the organ, assisted by the orchestral society. The soloists were Mrs. Herring Mason, Mrs. Thornton, Miss Griffin, Mr. J. Dean Trotter, Rev. A. L. Thornton, and Mr. Arthur Gill.

Stamford. — An excellent performance of Haydn's "Creation" was given in the Corn Exchange, on the 5th ult., by the members of the Stamford, Oakham, and Bourne Musical Societies, under the conductorship of Mr. H. Hare. The principals were Miss A. Norledge, Mr. D. Trotter, and Mr. F. Bevan, and the choir, consisting of some 200 singers, was well supported by an efficient orchestra led by Mr. A. Rippon. Mrs. Tinkler rendered assistance at the pianoforte, and Mr. Nicholson was the organist.

Turton and Edgworth.—The Musical Society, conducted by Mr. Bostock, gave proof of its satisfactory progress at its Concert, on March 29, in St. Anne's School. The orchestra and chorus numbered about sixty executants, and the soloists included Miss Whitehead, Mr. F. Mellody, Mr. Ramsden, and Mr. V. W. Laithwaite, the last-named a clever clarinetist.

Warwick.—Dr. Hubert Parry's "Judith" was performed by Mr. Bellamy's Choral Society on the 17th ult., in the County Hall. The solos were effectively sung by the Hon. Mrs. R. H. Lyttleton, Miss Jannings, Mr. E. Branscombe, and Mr. W. Bennett; and capable assistance was also rendered by Miss Ada Chadwick and Miss Ida Tibbits. The chorus and orchestra, numbering about 160 performers, sang in a manner that elicited eulogistic encomiums from the composer, who conducted, and who received an ovation at the close of the performance.

Wellington, New Zealand.—At the dedicatory services, which took place on February 4 last in St. Peter's Church, an anthem, "The Lord is King," and settings of the "Te Deum," "Kyrie," and "Credo," by Mr. Trimnell, Organist of the Church, were effectively sung by the choir.

Wembley.—The Choral Society presented an excellent programme at its second Concert this season, which took place on the 20th ult. in the Workman's Hall. The works chosen were Bennett's "Woman of Samaria" and Purcell's "Dido and Æneas," in which the solos were sung by Miss F. Monk, Miss Ambrose, Mrs. MacCarthy, Mr. S. Wells, and Mr. M. Morris. Miss Champion and Mrs. Avila played the accompaniments on a pianoforte and harmonium, and Mrs. Emily Lawrence conducted.

West Bromwich.—On the 18th ult. the Orchestral Society, numbering upwards of forty performers, gave its third Concert in the Town Hall, before an enthusiastic audience. The programme included Beethoven's first Symphony, Mackenzie's "Benedictus," and Saint-Saëns's Introduction and Rondo Capriccioso (Op. 28), the violin solos of the two last named being effectively played by Mr. W. H. Henley. Several songs were pleasingly given by Miss Bellamy. Mr. Frederick Stamps conducted, and the accompaniments were played by Mr. A. S. Gorman.

Yeovil.—The Musical Association, consisting of 100 performers, gave an excellent rendering of "The Messiah" on the 10th ult. The principals were Miss Ada Loaring, Miss Greta Williams, Mr. Ferris Tozer, and Mr. S. J. Bishop. Mr. Joseph Smith conducted.

ORGAN APPOINTMENTS. — Mr. Clarence Thompson, Organist and Choirmaster to St. Ethelburga, Bishopsgate.—Mr. W. A. Montgomery, Organist and Choirmaster to the Parish Church, Closeburn, N.B., and Music-master to Wallace Hall Academy.—Mr. Alfred H. Allen, Organist and Choirmaster to St. Matthias' Church, Bristol.—Mr. G. Bernard Gilbert, Organist to the Corporation of West Ham.—Mr. Ralph Dadge, Organist and Music-master to St. George's School, Harpenden, Herts.—Mr. Hartwell-Jones, to the Blue Coat Hospital, Liverpool.—Mr. Alfred G. Woodham, Organist and Choirmaster to Immanuel Church, West Brixton.—Mr. W. Trehonne Sharp, Organist and Choirmaster to St. Peter's, Dulwich Common.—Mr. Frederick W. Holloway, Organist and Choirmaster to St. Paul's, Herne Hill.—Mr. Arthur E. Kipps, to the Licensed Victuallers' Asylum Chapel, Asylum Road.

CHOIR APPOINTMENTS.—Mr. Bruce Steane, Hon. Choirmaster to the Church Choir Union for the Rural Deanery of Spitalfields.—Mr. Theodore George Belcher (Alto), to Ripon Cathedral.—Mr. Herbert Dyer (Tenor), to Holy Trinity, Knightsbridge.—Mr. H. C. Townsend (Tenor), to St. Anne's, Soho.—Mr. William H. Brown (Tenor), to Quebec Chapel, Portman Square.

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THE MUSICAL TIMES

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PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 616.—Vol. 35. JUNE 1, 1894. *Price 4d.; Postage, 1½d.*
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CHESTER
TRIENNIAL MUSICAL FESTIVAL, 1894.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 25, ELIJAH (Mendelssohn). WEDNESDAY EVENING, SYMPHONY IN C MINOR (Beethoven); HEAR MY PRAYER (Mendelssohn); ADAGIO APPASSIONATO, for Solo Violin and Orchestra (Max Bruch); REQUIEM (Verdi). THURSDAY MORNING, July 26, JUDITH (Dr. Hubert Parry). FRIDAY MORNING, July 27, GRAND MASS IN D MINOR (Cherubini); ANDANTE IN G, for Solo Violin and Orchestra (Beethoven); New Sacred Cantata, THE SOUL'S FORGIVENESS (Dr. F. J. Sawyer); GRAND SYMPHONY IN C MAJOR (Schubert). FRIDAY EVENING, THE MESSIAH (Handel).

In the Music Hall.—THURSDAY EVENING, NEW SYMPHONY (Dr. Joseph C. Bridge) and THE GOLDEN LEGEND (Sir Arthur Sullivan).

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The F.R.C.O. Examination will be held on July 17 (Paper work), 18, and 19 (Organ-playing); Distribution of Diplomas, July 20. The A.R.C.O. Examination will be held on July 24 (Paper work), 25 and 26 (Organ-playing); Distribution of Diplomas, July 27.

The Annual General Meeting will take place on July 31, at 8.

The F.R.C.O. Solo Playing Tests for the July Examination will be Prelude and Fugue in A major, J. S. Bach, No. 3, Vol. II., Peters' edition; Organ Sonata, No. 6, Mendelssohn; and "Dithyramb," Basil Harwood (Messrs. Novello and Co.)

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PRIZE GLEE COMPETITION, 1894.

The President begs to announce that, by the advice of Professor BRIDGE, Mus. Doc., the Prize of £10 10s. has been awarded to Mr. PERCY GODFREY, of Canterbury, for his composition "The Norman Baron."

MISS AGNES WALKER (Soprano) will give her First VOCAL RECITAL at St. Peter's Hall, Brockley, on June 7. 104, Lewisham High Road, New Cross, S.E.

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Entrance Examination, June 11, at 2.
Chamber Concert at St. James's Hall, June 4, at 3.
Lecture by Mr. F. Corder, June 6, at 3.
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Prospectus and all information may be obtained from the Secretary.
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LECTURE.

June 21, 5 p.m.—"The Religious side of an Organist's life," by George R. Jellicoe, Esq., F.C.C.G.

Organists (Members) desiring appointments have a free use of the Register, which is open to the Clergy.

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The 1894 Calendar gives full particulars of the competitions, &c.; also contains a "Guide to Degrees and Diplomas in Music" (English and Foreign), with Academic Costume. Post-free, 14 stamps.

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2. That the signature be repeated at the head of each page at least;
3. The the intended *Tempo* be clearly indicated; and
4. That the words be written out in full on a fly leaf at the beginning.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1894, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark.

The award of the judges will be made known at the meeting of the Society in December, 1894.

J. EDWARD STREET, Hon. Sec.

June 1, 1894.

PROFESSIONAL NOTICES.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1894.

OUR JUBILEE.

REFLECTIONS AND A RETROSPECT.

IN the first number of our present volume appeared an article concerning an important event to be celebrated six months later. It opened thus: "The first number of THE MUSICAL TIMES appeared on June 1, 1844, and on June 1 next this journal will have been in existence for half-a-century." The date then in the future is now the actual present, and the issue in our readers' hands represents THE MUSICAL TIMES invested with the dignity of fifty years. By anticipation the article of January last contained some very natural self-congratulations, and also words which magnified our office as the *doyen* of the English Musical Press. Self-quotation may be in bad taste, but gentle and sympathetic subscribers will leniently regard anything done amid the elation of so memorable a birthday, and we make bold to reproduce the following:

"A Jubilee in this department of artistic labour comes as an extremely rare event, having indeed, as far as England is concerned, occurred but once before—namely, on March 10, 1886, when our late contemporary, the *Musical World*, attained its fiftieth year. Our predecessors were comparatively short lived. The *Quarterly Musical Magazine and Review* lasted ten years only (1818-1828), and the *Harmonicon* had the same brief span of existence (1823-1833). As for our present contemporaries, they are all our juniors by considerable spaces of time. The *Musical Herald* (formerly *Tonic Sol-fa Reporter*) is now in its fortieth year; the *Musical Standard* was thirty in 1892; the *Monthly Musical Record* is a young creature of twenty-two. The others are infants."

By this it appears that THE MUSICAL TIMES had lived and laboured for ten years before the oldest of its now existing contemporaries was born. These are not days in which a *doyen*, as such, enjoys much regard. The world belongs to youth, and youth, ever self-confident and impatient, because convinced that, by some intuition, it has discovered all the secrets of life, is apt to regard age with contemptuous pity. The *doyen* belongs to the arm-chair and the chimney corner. His fate has always been looked upon as one from which to be delivered. Thus Shakespeare ("All's Well that Ends Well") makes the King of France pray:

> Let me not live
> After my flame lacks oil, to be the snuff
> Of younger spirits, whose apprehensive senses
> All but new things disdain; whose judgments are
> Mere fathers of their garments: whose constancies
> Expire before their fashions.

Happily some of the institutions of men are superior to the individual creator. He decays and dies by an imperative law, against which it is useless to set up a repeal agitation; they, under fortunate stars, may see many generations and enjoy fulness of life when, perhaps, the dust of their founders has been dug up to make room for a railway station. The journalistic *doyen*, therefore, does not necessarily mean an arm-chair sage, more prosy than intelligible, and with no more power to emphasise an argument than had Mr. Smallweed when reduced to hurling soft cushions at the "brimstone chatterer" opposite. He rejoices in the true elixir of life, possession of which no individual man can compass. To him youth pays tribute of its own brain and energies. He is the Fee-fo-fum of our day, and uses up a succession of lives. Life has been defined as "the sum of the actions of an organised being"; in the case of a journal it is the sum of the actions of many beings. Nothing comes nearer the idea of perpetual youth; nothing so closely approaches that other and more subtle conception of perpetual youth laden with the accumulating wisdom and experience of age. What then if THE MUSICAL TIMES be *doyen* and fifty years old! Through us the journal declares itself more alive than ever it was—more expansive in form and spirit, more complete in organisation, more ready to discharge the obligations it has assumed. Tom Moore, when speaking of birthdays, said "each time the day comes round Less and less white the mark appears." In this case the expression "less and less" should be changed for its converse. Does the reader see in our words an excess of exuberance? Let him consider that, though fifty, we are young. Now, however, we will put on the gravity of age.

It is all very well for a man, or an institution, to boast of years; it is better to rejoice in having turned them to beneficial account. The idle and worthless sometimes reach a "good old age"—the only thing good about them—for Fortune does not, like Justice, carry a pair of scales and hold the balance even between merit and demerit. The question is: What has THE MUSICAL TIMES done during its half-century of existence? We propose to answer that, noting by way of preliminary that this journal, in its earliest stage, was a first product of, and next a conspicuous leader in the movement towards universal musical education which has since continued with ever-increasing speed. Than this there could be no more honourable genesis, and we pause for a moment to consider it.

In August, 1841, Joseph Mainzer found, after only two months' work at the propagation of his system, that there was need for some means through which his adherents could obtain knowledge of the progress made. He therefore published, at irregular intervals, a small sheet entitled the *National Singing Circular*. Of this we are told that it "rendered an ample record of the origin and progress of an undertaking which, it may safely be said, has been unexampled in the quickness of its growth, and the greatness of its results." In a very short time, the *Circular* began to impart general information regarding musical matters, and the demand was such that Mainzer resolved "to bestow upon it the form of a regular musical journal, published at stated intervals, and conducted on a broad and extended plan." The first number of the new series appeared on July 15, 1842, in 8vo, sixteen pages, and was entitled *Mainzer's Musical Times and Singing Circular*. It is curious that those paragraphs of the Editor's preliminary address in which he describes the character and scope of his journal might be issued now, were there need, on behalf of the present Musical Times, with very little alteration. Let us read one of them:

"The proceedings of the London musical season will be carefully chronicled, and care will be taken to procure the fullest information of a similar kind from every provincial town in the United Kingdom where music is cultivated to any considerable extent. The music of the Church will be a leading object of attention, and every effort will be made to make this exalted branch of the art more worthy of the holy purpose for which it is employed. Care will be taken, in an especial manner, to render this journal useful and interesting to that able and important class of English musicians upon whose influence and exertions the progress of the art so greatly depends—the organists of the churches and places of music throughout the kingdom; and the music which is to accompany each number will include many of the finest compositions of the great German masters for that noblest of all instruments. Similar pains will be bestowed in making the work valuable to the numerous madrigal, choral, and glee societies established in all parts of the country, not only by furnishing them with information, but by presenting them with rare and beautiful specimens of vocal harmony, of various ages and countries, adapted to their performance."

These promises were carried out with singular spirit, considering the period and its prevailing conditions, and this was The Musical Times in the preliminary stage which, with regard to our Jubilee, we do not account as life. The main point is, however, that the journal stands the direct outcome of a vast educational movement having as its object the good of the "million." We shall soon see that it became allied to, and largely representative of another movement, the corollary of the first, and neither less wide in aim nor less beneficent in effect.

"A Short History of Cheap Music," published by Novello, Ewer and Co. in 1887, contains this passage: "Mainzer's many publications, including 'Singing for the Million,' which phrase was taken by Hood as the subject of a humorous poem, were issued by the house (then known as J. Alfred Novello). The choruses of Mainzer's composition or selection were published at one penny each, 'marvellously cheap.' These were eagerly taken up and studied by the labourers in the many workshops throughout the length and breadth of the land." It was fitting that Mainzer's associates in providing music for those whom he had made students, however humble, of the divine art, should be the heirs of his journalistic enterprise. In 1844 The Musical Times, no longer "Mainzer's," entered upon the life which to-day has endured for half-a-century.

The last number of *Mainzer's Musical Times* appeared on May 1, 1844. It begins with an "Address to our Subscribers and Readers," in which the writer, after claiming that the journal had succeeded in its primary object, informed the public that narrow limits had placed difficulties in the way of achieving greater results, but that these would be largely obviated in the hands of a new proprietor. On the last page—the publication had shrunk from sixteen to eight pages—appeared Mr. Novello's own announcement, headed "Alteration of The Musical Times." The following is a transcription:

"The subscribers to this work are informed that the present series (the second, a new one having begun in May, 1843) will conclude with No. 13, for the month of May, and that on the 1st of June, a new series will commence under the title of The Musical Times and Singing Class Circular, published on the 1st of every month. It is intended by the new proprietors to improve, in a certain degree, the character of the work, which may now be considered as established in public favour. The music of the chorus will, in future, occupy at least *three pages*, and the greatest care will be exercised in its selection. The literary department will be superintended with an assiduous desire to combine interesting intelligence of the current month, reports of important musical performances, and a brief chronicle of minor events as they transpire; especially with a view to what may be interesting to Choral Societies and Singing Classes, including the announcement of all publications expressly adapted to their use. The form and size of the work will not be changed; whereby the new series will conveniently range, and bind up with the old numbers." Here follow particulars of the price (1½d. each number), publication, and so on.

Even in matters of business detail The Musical Times became, so to speak, welded

with the arrangements made by its new owners for the provision of cheap music. In the book quoted from above may be read: "When THE MUSICAL TIMES was projected in 1844, the printer could not afford to break through the rules of the trade for so small a quantity of work as the issue of the paper promised. This caused Alfred Novello, as will be seen later, to enter upon the new business of type music printer himself. He would not abandon an undertaking which he foresaw would be of immense value in popularising music and helping the fulfilment of his cherished scheme, the reduction of the taxes on knowledge. The trades union relaxed its rule after three years' obstinate resistance. . . . It was now found possible to produce a readable page of music in an octavo size, suitable for use by performers at a concert, available as text books by audiences, and a cheap book of reference at all times." The full significance of Mr. Novello's act in setting up as his own music printer did not appear till later, but we can now estimate the part played by THE MUSICAL TIMES as a kind of *agent provocateur* in bringing about that important step.

Another interesting fact appears in "A Short History of Cheap Music," where it is stated that "the idea of the famous Octavo Editions issued by the house of Novello had its origin in the size selected for THE MUSICAL TIMES." Associations like the foregoing are worth dwelling upon at the present moment, and warrant some such pride as a man may legitimately feel in a warrior ancestor who helped to decide a struggle for the right. It is manifestly impossible directly to trace the influence of THE MUSICAL TIMES from the period when it became the ally and minister of cheap music. But we can consider what, in all reason, that influence must have been. Take, for example, the gratuitous issue with each number of an important composition, and then consider the price at which music generally was offered to the public. To quote once more from the "History":—

"Beethoven's Mass in C for four voices, with a separate accompaniment for the organ or pianoforte, arranged from the full score by Vincent Novello, is announced among the lists of new music, price twelve shillings; separate vocal parts, three shillings each. Jacob's National Psalmody, in boards, cost a guinea; a set of Chants for the Te Deum and Jubilate, and other parts of the Morning and Evening Prayer, with the words at length, taken from the above-named work, cost five shillings. . . . Henry Rowley Bishop's Cantata, 'The Seventh Day,' was the chief novelty at the time, but it never attained the popularity it deserved. The cheapest copy cost ten shillings. No cheap copies of Handel's oratorios existed, though every piece in Dr. Clarke's arrangements of Handel's works was printed separately. There was little or no demand, so the supply was limited."

We are further told that the pianoforte score of "St. Paul" was issued at thirty-two shillings, with the separate vocal parts at five shillings. Imagine these prices at a time when knowledge of music had begun to spread among the comparatively poor. One result was that a number of persons would club their little means to buy a single copy, and then set to with pen and music-paper at the task of transcription. Often have the then boyish fingers of the present writer sorely ached with hours of application to this delightful yet patience-consuming labour. A moment's consideration shows how welcome under these conditions must have been THE MUSICAL TIMES, with its monthly sheet of music, offered at a charge within the means of the poorest. The paper came like manna in the wilderness, or like a drink of water to the thirsty. Its monthly advent—we speak from personal recollection—was awaited with impatience, and no little speculation as to the nature of the piece it would contain. Then there was the keen delight of opening the little journal and of rehearsing the new treasure. It is pleasant to look back upon those scenes of fresh enthusiasm, and, no less, to contrast the few facilities then enjoyed with the many shared by a later generation. But the young musician of to-day, who knows only of abundance, cannot imagine how distinctly precious was THE MUSICAL TIMES as, month by month, it came to hand, the sole resource of those with purses too small for the price of music in other forms. That the journal nursed many a score of choral societies and singing classes all over the land is an absolute fact. It fed them with food both cheap and good. Their library was the musical supplements of THE MUSICAL TIMES; but, for that matter, each member had a steadily growing library of his own, and with the expansion of his store came larger experience and a wider outlook over the realm of art. As with the music issued with our journal in its young days, so with the literary matter, which, while unpretentious, opened up a new world to thousands of budding amateurs. Through this medium we began to make acquaintance with the great masters of music, to learn the opinions of cultivated minds, and to gain some idea of musical activities on the stage of the world—advantages not easily obtainable from the columns of the local newspaper, or through casual perusal of a high-priced London "daily." Perhaps the most useful feature in the journal at that time was the brief paragraphs recording the doings of musical societies and classes all the country over. Apart from the information they conveyed, and the means they afforded of estimating the comparative popularity of composers and their works, those paragraphs served to excite emulation and stimulate progress. It may appear a triviality in days of universal and indiscriminate

publicity, but it is a fact that the chance of figuring in The Musical Times was sufficient to encourage a good deal of hard work at preparations for public display. The secretary, or some other member of the choral society, would report the concert—in no severely critical spirit, we may be sure—and the insertion of his statement always gave the keenest delight. It was in the lowly but useful capacity of such a local reporter that the writer of these remarks made his first appearance in the columns which now know him so well, and it was in The Musical Times that his name first obtained the honours of print. Charles Dickens has told us that, on sight of his earliest printed article, he bought a copy of the magazine and hurried down to Westminster Hall, there to gloat over his words in their new expression, and to indulge his emotion where there was little fear of attracting notice. Many such delicious moments has The Musical Times given to young aspirants who, though lacking the talents of Dickens, were equally endowed with quickness of feeling. The sum of all these influences must have been immense, and it should be remembered, in estimating the value of the agency which produced them, that The Musical Times was then the only musical journal which found its way into the homes of the people at large.

We have said enough to guide our readers in estimating the nature and extent of the influence of The Musical Times in its early years and in connection with the cheapening of music. The record of the journal is one which justifies no little pride in those at present responsible for its conduct. Moreover, it imposes obligations the full weight of which we feel, and the discharge of which is our greatest ambition because our highest honour.

We have much pleasure in giving, as an appendix to the foregoing remarks, a short paper written by Miss Sabilla Novello, with special reference to the important work done by Mr. J. Alfred Novello in furthering the combined interests of cheap music and of The Musical Times as its journalistic embodiment. It must be obvious that no one is entitled to speak with greater authority than Mr. Novello's sister, herself a labourer in the same noble cause:—

"The culture of music has wrought incalculable good amongst the working-classes, where its beneficent effect may be most palpably traced This great reform was precognised and made possible by my brother, Alfred Novello, the 'inventor,' as he is rightly called, of cheap music. Forty years ago the startling novelty of printing first-rate compositions at the price of a few pence was resented by some music publishers as a mischievous innovation, and was laughed at by others as a philanthropic but unfeasible scheme. The undaunted promoter of 'music and morals,' however, proceeded in his intent, undeterred by innumerable obstacles, and the wonderful result of his experiment is now generally appreciated. While his scheme was in its infancy he frequently ascertained how his 'hobby' prospered by visiting the different mills and factories, where, through his instrumentality, music was practised among workmen, and the reports received were yearly more satisfactory and flattering. Many benevolent mill-owners lent a large room, with gas, &c., wherein the 'hands' might meet for practice of an evening, and on the occasional visits of Mr. Novello encouraged the neophyte musicians to 'get up something' to show what they could accomplish. Whatever Englishmen undertake they carry out sturdily, so musical education flourished amongst these hard-handed, gruff-voiced sons of labour, who sometimes even performed an entire concert, orchestral and choral, without professional aid, in honour of the 'cheap music chap,' whom they hailed as their friend and benefactor. Once a workman in few unvarnished words set forth the matter clearly enough: 'Ye see, sir, afore your time, we couldn't buy big books as cost pounds, but tuppence is the cost of a pot o' beer, and many of us gives up our pot o' beer for a bit o' your music, which sarves us first, and then sarves our boys and gals arter!'

"Since the first introduction of good choral music amongst the working classes by its zealous propagator, the improvement in singing is so great that I fancy many of our workmen would astonish some musicians by the accuracy and ease with which they can sing (even at sight) compositions of considerable difficulty. How delighted would dear old Handel feel, could he hear his productions familiarly sung by thousands of his adopted countrymen!"

THE MUSICAL TIMES.

POINTS OF INTEREST IN ITS JOURNALISTIC AND LITERARY CAREER.

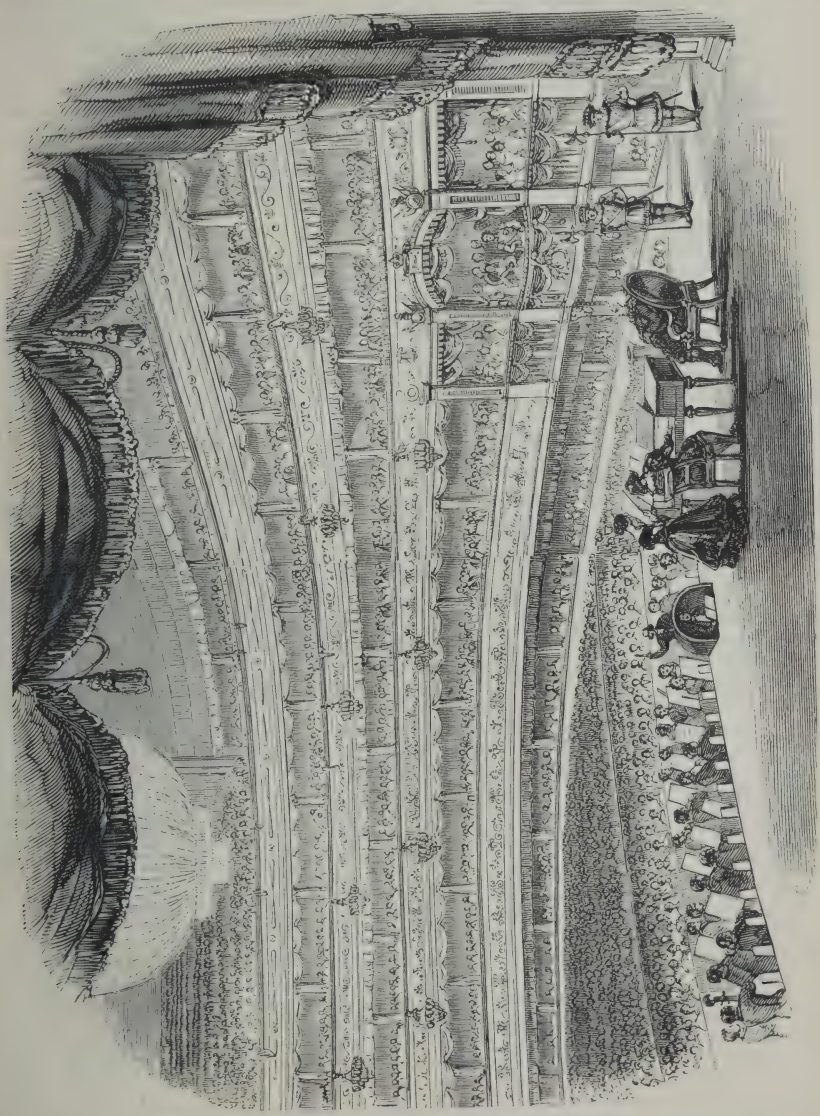
We now invite the reader to accompany us through the volumes of this journal as through a picture gallery. He will not be called upon to look up at "skied" canvases or to look down at those near the floor. We shall act as guide only to paintings "on the line," and only to such among those as are really of interest at the present day. The toil, therefore, will neither be wearisome nor prolonged.

We speedily meet with the "encore nuisance." On page 2 of No. 1 there is record of a Concert broken up by the obstinacy of an audience coming into collision with an inflexible resolution on the part of the Concert-givers to repeat nothing. The question involved is not yet settled.

In No. 5 (October, 1844) began the series of musical festival notices so fully developed, during his editorship, by the late Mr. H. C. Lunn; while in No. 6 we find the journal

taking up the early closing movement, then in infancy, and pointing out its bearing upon the increase of choral societies and singing classes. Whatever note of prophecy sounds in the remarks of our early contributor has since been justified by events.

In No. 13 proof appears that Mr. Bonawitz's present idea of invisible musical performances was anticipated at Liverpool fifty years ago. A few months later appears the first reference to Holmes's "Life of Mozart"—a work so excellent as even yet to be a favourite; holding its own by the side of others which have had, in their making, the advantage of later and fuller research. Under date November, 1846, we read of a Musical Festival at Reading, where the connoisseurs of Berkshire and parts adjacent were wont to assemble. They now, if music be required, run up to London in a few minutes. In the year following, the numbers for January



Interior of the Italian Opera House. (See p. 377.)

and February were issued together, and contained an interesting biography of Purcell, whose name was then very much to the fore. The issue for August, 1847, brings us face to face with the educational movement carried on by John Hullah, due notice being taken of the beginning of St. Martin's Hall, in which that successful teacher so long held sway, and where, let us add, the name of Gounod was first made known to English amateurs. Noticing, *en passant*, a Life of Palestrina, begun in September, we find, in January, 1848, the journal plunged into mourning by the death (November 4, 1847) of Mendelssohn, and giving due prominence to a careful article on his genius and career. This was followed by the first enlargement (February, 1848) of The Musical Times—from eight to twelve pages. Inasmuch as the dates and particulars of successive enlargements appear in our issue of January last, it is deemed unnecessary further to mention them here. Of the first, however, it may be said that its occurrence, when the paper had been in Mr. Novello's possession three years only, shows that the stamp of success was soon placed upon his enterprise.

In March, 1850, Mr. Edward Holmes began, with an article entitled "Curiosities of Musical History," a series of contributions which were of the utmost value, not only for the extent and variety of their information, and for the sound judgment they so eminently displayed, but because they gave The Musical Times a strong flavour of literature, raising its tone and standard above what was then considered good enough for journalism. Holmes followed up his first paper with a series on "Cathedral Music and Composers," which extended over fourteen months; then giving way to another series on "English Glee and Madrigal Composers." In May, 1852, appeared the first Review of the London Season—a feature which was continued till a few years since, and for many years most carefully done by Mr. H. C. Lunn. About this time references may be found to the "Taxes on Knowledge," which it was the dearest wish of Mr. Novello's heart to see abolished. The proprietor mentions in the issue for April, 1852, that the taxes to be paid by him on that single number amounted to £24 10s. 10d. We can hardly conceive such a state of things in our present blessed state of freedom from the tradition that universal education and enlightenment mean political and social chaos.

A steady flow of important contributions now set in. In October, 1852, Mr. Holmes began his famous descriptive and analytical notices of Mozart's Masses. Nine months later G. A. Macfarren delivered part of an interrupted discourse upon Mendelssohn's "St. Paul," and in December of the same year a first article by Leigh Hunt gave additional literary distinction to The Musical Times. *Apropos*, we have received the following memoranda from a venerable lady pre-eminently entitled to speak of the facts they record:—

"For some time (about the years from 1853 to 1856) Mary Cowden-Clarke was Editor of The Musical Times, and during that period there were several delightful articles written for it by Leigh Hunt. They were:—

Inexhaustibility of the subject of Christmas	Dec. 1, 1853.
Twelfth Night	Jan. 1, 1854.
An effusion in Cream and a desideratum in English Poetry	Feb. 1, 1854.
On Poems of Joyous Impulse	March 15, 1854.
Eating Songs	May 1, 1854.
On the combination of Grave and Gay..	June 15, 1854.
An Organ in the House, I.	Sept. 1, 1854.
" " " " II.	Nov. 15, 1854.

Charles Cowden-Clarke contributed a memoir of a chorus-singer in the number for December 1, 1853, and his wife gave a long series of papers entitled 'Music among the Poets and Poetical Writers,' that went through many numbers of The Musical Times during the above-mentioned years, citing some of the choicest quotations from the most celebrated English authors on this fascinating subject. The first paper of this series appeared in The Musical Times for February 1, 1855."

With such contributors writing upon subjects they perfectly well understood, it is no matter for surprise that the journal began to attract attention outside the circle to which it was first addressed, or that it disabused some minds of a notion that literature and music have very little to do with each other. Leigh Hunt's papers are by no means the least readable of that versatile author's productions, but no doubt many of his acquaintances wondered how he came to be in such a galley. However, there he is, and it is worth while going back forty years to see him.

For some time in 1854, and also in the year following, The Musical Times appeared fortnightly. The interest of its contents was well sustained throughout this period, Mr. E. Holmes entering upon analyses of Haydn's Masses, and Miss Sabilla Novello coming forward as contributor of an article on Paganini, which she followed up with "Truth about Music and Musicians"—such musicians as Haydn, Mozart, and Beethoven. A communication from Miss Sabilla Novello on the subject of her connection with The Musical Times may be given here, though it somewhat anticipates events:—

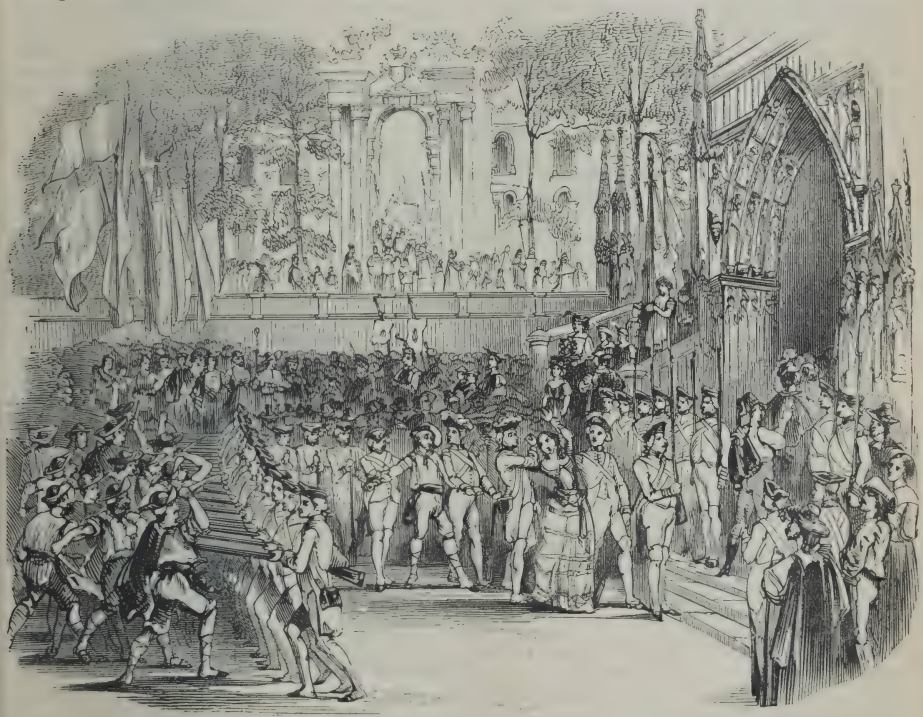
"In 1863 I translated for The Musical Times Hoffman's musical story, 'The Sanctus,' and subsequently 'Letters on Music and Musicians,' from the German; 'Soirées d'Orchestre,' by Berlioz, from the French.

"About 1865 it was proposed to insert into The Musical Times my work 'On Voice and Vocal Art.' But as it contains anatomical delineations of the throat and lungs, some fear was entertained that these might startle general readers; however, hoping that the love of instruction might make them acceptable, they

were printed with the text, and the result proved a triumph in the cause of science, for the sale of The Musical Times increased that very year by several thousands.

"An American authoress, Mrs. John Farrar, in her book 'Recollections of Seventy Years,' devotes a chapter to the Novello family. It commences thus: 'In travelling through England at any time for the last ten years, you may have seen at every railway station a framed placard with the words "Novello's Cheap Music." On enquiring the meaning of this, I was informed that a music publisher had brought within the reach of moderate fortunes and of professional musicians the compositions of the great masters, such as Purcell, Beethoven, Mozart, Handel, and others, hitherto published in such an expensive manner as prevented their being known to thousands capable of enjoying them.'"

In the middle of 1857 Handel filled the scene. The Musical Times was occupied with the first Handel Festival and Schœlcher's life of the master—two creations which have survived till now, though most of the actors in the first, and the author of the second, have passed away. In March, 1858, Mr. Holmes was busy with his analysis of Beethoven's Mass in C, and the editor kept hammering at the obnoxious "taxes on knowledge," with some damage to them in public estimation, and no little credit to himself, for by this time the journal had obtained a circulation without precedent in the history of musical periodicals. In December, 1858, for example, notice was given of the issue of 10,000 copies. Reviews were added to the regular contents in April, 1859, and have since remained a conspicuous and important feature. Later in the same year, The Musical Times sustained a very serious loss by the death of Mr. E. Holmes. That excellent and careful writer's last contribution to the paper he had served so well was an article headed "Domestic Music," with which closed a series as valuable to the cause of musical enlightenment in England as to the periodical in which they appeared. Other events marking kindred changes had to be recorded in our columns, among them the public farewell of Madame Clara Novello at the Crystal Palace and the death of Vincent Novello—announced in the issue for September, 1860. The life and labours of that active and earnest musician, whose services to his art in a time of change can hardly be estimated too highly, were set forth at length by his daughter, Mary Cowden-Clarke, in the numbers for January and February, 1862, the first part of the biography



Scene from "The Bohemian Girl." (*See* p. 378.)

being accompanied by a portrait of the deceased.

Some new contributors appeared about this time, to make up for losses. John Parry sent in a paper on "Ancient British Music," and Caroline Reinagle gave "A Few Words on Pianoforte Playing." A dead writer, moreover, was laid under contribution, the number for September, 1862, and its four immediate successors, containing instalments of "A Draught for the Particular History of Phonics; or the Doctrine of Sound and Hearing," from Lord Bacon's "Sylva Sylvarum." An illustration of a memorial window to Vincent Novello appeared in September, 1863, at which time the late Mr. H. C. Lunn became editor, and entered upon duties which, for many years, he discharged with unwearied industry and a high sense of responsibility. The influence of Mr. Lunn soon appeared in the pages of the journal over which he had been called upon to preside. Not only did the new editor hasten to contribute articles on the music of the Church, but he instituted a separate department for the notice of London concerts, and limited the "Brief Chronicle" to events happening in the provinces. This was a fitting recognition of the importance of the Metropolis as the chief musical centre in the country.

From 1864 to 1866 musical interest was largely concerned with the Letters of Mendelssohn, Mozart, and Beethoven, then for the first time presented to English readers in Lady Wallace's translation, which, however inadequate, served to individualise the three great masters. Each volume was reviewed in The Musical Times, and to the same period belong a number of important articles, from which we select the following for mention, as showing the variety and scope of the journal's contents: "Position of English Professors" (H. C. Lunn), "Bishop's Glees" (G. A. Macfarren), "History of Musical Notation," and "Music of the English Church" (Macfarren). It was in May, 1867, that The Musical Times announced the establishment of Barnby's Choir, under the auspices of Novello & Co.—a step which gave the now famous choral conductor a position in that capacity, and started him on his upward career. In February, 1869, the interminable question of musical pitch was discussed in these columns, and, two months later, Dr. Pole began his valuable "Story of Mozart's Requiem," which ran through seven numbers, and was read from beginning to end with eager interest. But the chief feature in that part of the paper's career was the work done for it by G. A. Macfarren. In January, 1870, appeared an article on Bach's Passion Music, from the distinguished musician's pen. In July, same year, he began a series of articles, entitled "The National Music of our Native Land," which continued through seven numbers, and later, he discussed "Oratorios in Church," Bach's "St. John Passion," "Accompaniment of Recitative," Handel's "Theodora," &c. Dr. Stainer also took his place as a contributor with a paper on "The Rhythmical Form of an Anglican Chant." At this period——and no wonder!—the circulation of The Musical Times reached 14,000 per month.

Passing on to July, 1873, Joseph Bennett is first met with as a writer for this journal. His initial article was one entitled "The Drift of Modern Music." It was followed by, amongst others, "Touching up the Masters"—a protest against meddling with illustrious scores, and some analytical papers on the Masses of Schubert. From that time to the present, as our readers know, Mr. Bennett has remained on the staff of The Musical Times as a constant contributor. Meanwhile Macfarren was further represented in these pages by an article on "The Pictorial Power of Music," and very valuable service was rendered by Mr. Ebenezer Prout, who discussed Handel's Chandos Anthems (March, 1876) and Bach's Mass in B minor, which occupied three papers. The production of the "Nibelungen" Trilogy at Bayreuth, in 1876, was recorded at length by Mr. Bennett.

In January, 1877, the journal having been enlarged to forty-eight pages, a new feature was added in the Foreign Notes, now so conspicuous and useful a part of its regular contents. Among the subjects treated in the volume for that year are the still vexed one of Musical Degrees, "The Influence of Handel on Music in England," and "The History of Music-printing from the fifteenth to the nineteenth century" (Chrysander). In 1877, also, Mr. Bennett began the series of articles on the "Great Musicians," which did not end till 1892. Some of these have been published separately as "Primers of Musical Biography." Other contributors now arrived upon the scene, among them Mr. W. H. Cummings, with papers on the National Anthem; Mr. Salaman, with remarks upon "Music in Connection with Dancing"; Mr. Carl Engel, with articles on "The Literature of National Music" and "Music of the Gipsies"; and Mr. Niecks, with a dissertation on Beethoven's "Missa Solennis." There were others. Mr. Ludwig Nohl was represented by a paper on Beethoven's Ninth Symphony and a series on "The Father of the Symphony"; the Rev. H. Parr by remarks upon "Collections of Chants," and Mr. H. Heathcote Statham by several valuable contributions. We note, in 1880 and the following year, papers by Mr. Niecks on "Berlioz and his Critics" and on Schumann; a series on "Pepys the Musician," by Dr. Hueffer, and (April, 1881) the first English notice of the rising star of Bohemia—Antonin Dvorák. This was written by Mr. Bennett, who, later, did the same service to the "Carmen" of Bizet.

Here our review of The Musical Times as a journal of musical literature may end. The

rest belongs to very modern history and must still be fresh in the memory of our subscribers. It is a record of which we have no reason to be ashamed, since it shows, amid, no doubt, many defects, a steady and earnest purpose to improve the scope and character of the journal, and to make it more and more worthy of the art to the service of which it is consecrated.

Much might be said with regard to the musical compositions which have appeared in these pages, and the writers thereof. But it must suffice to point out that the proprietors, though having a vast store of works ready to hand, and in all respects suitable for use in The Musical Times, were careful to publish, from time to time, music specially written. Among the pieces thus given to subscribers at first hand were Goss's "O Praise the Lord" and "Christ our Passover," and Hopkins's very popular "Let us now go even unto Bethlehem." That these were distinctly valuable additions to English Church music must be admitted by all, but here we regard more the evidence they afford of direct encouragement to Church composers and of a genuine resolve to show that new works by them could be placed within the reach of the poorest.

SOME PICTURES OF THE PAST.

In view of the special character of this Jubilee number, we have substituted for our usual portrait illustrations some cuts which appeared in the *Illustrated London News* (to the kindness of whose proprietors we are much indebted) fifty years ago—at a period, that is to say, when The Musical Times was about to pass from its initial and experimental stage and be enrolled among permanent and regular journals. They are of interest as affording glimpses of musical life and doings when the art, as compared with what it has since become over the length and breadth of this country, had but little more than left its infancy behind.

The "Interior of the Italian Opera House" means, it should be said, the interior of the building since better known as Her Majesty's Theatre, which, in 1867, some of us saw go up in flame and smoke. This theatre was built in 1790 on the site of one destroyed by fire two years earlier, and, in designing it, the architect, Michael Novosielski, adopted the lyre-shaped interior for the first time in England. There were five tiers of boxes, the house giving accommodation to 3,000 persons, and its acoustics were well-nigh perfect. The special occasion represented in the cut was a State visit paid by the Queen and Prince Albert on July 20, 1843; the commanded opera being Rossini's "Il Barbiere." According to the *Illustrated London News*, "it would be difficult to convey an idea of the fascinating display of titled beauty, wealth and brilliancy assembled within the walls of the high court of the aristocracy of fashion" on the night of the Royal visit. The performance alone should

Hanover Square Rooms. (*See* p. 378.)

have attracted such an audience, without the aid of State pageantry, for the cast was not to be equalled then or since. Grisi played *Rosina*, and Mario, *Almaviva;* the *Bartolo* being Lablache, the *Basilio*, F. Lablache, and the *Figaro*, Fornisari. The scene represented on the stage is, of course, that in which the pretended music-master gives a lesson to *Rosina*. It will be noticed that two Yeomen of the Guard are shown standing in that part of the stage which is nearest the Royal box. This was a feature at all State visits to the Opera fifty years ago. It has since gone the way of many other cumbrous, though, mayhap, picturesque observances. There was a time, let us add, when privileged persons were actually admitted to the stage, and had seats at the wings, during performance. (See Hogarth's "Beggars' Opera," which the painter-poet, William Blake, so finely engraved.)

In his "Reminiscences of the Opera," Benjamin Lumley mentions the State visit of July, 1843. From him we learn that no such honour had been paid to the lyric stage in England for ten years, from which it, of course, follows that this was the first occasion of her Majesty's visit to the Opera in her public capacity. Mr. Lumley further mentions that, between the acts of "Il Barbiere," Fanny Ellsler and Cerito danced a *pas de deux* by the Queen's express desire.

Balfe's "Bohemian Girl," which supplies a subject for our second illustration, was written for Alfred Bunn, as manager of Drury Lane Theatre; Alfred Bunn, as poet, providing the libretto. It was first performed on November 27, 1843, with Miss Rainforth as *Arline*, Miss Betts as the *Gipsy Queen*, Mr. Harrison as *Thaddeus*, Mr. Stretton as *Devilshoof*, Mr. Borrani as the *Count*, and Mr. Daruset as *Florestein*. It is a curious fact that this extremely popular opera did not at once secure public favour. "It was not," writes Mr. W. A. Barrett, in his biography of the composer, "until nearly a fortnight had passed, that anything like adequate houses rewarded the venture." But, "the houses, from being indifferent, sometimes worse than indifferent, became gradually fuller, till at last the crowded state of the theatre . . . began to show a brilliant pecuniary, as well as artistic, success." Thereupon Bunn wrote Balfe to this purport: 'Come back to London. "Bohemian Girl" is a triumph. Houses crammed every night.' And so it went on till the hundredth night."

The scene represented in the cut—which did not appear till a month after the first performance—is that in which *Arline*, through the machinations of the *Gipsy Queen*, is arrested for theft and carried before *Count Arnheim*, who soon recognises her as his long-lost daughter. Looking at the stage accessories depicted by the artist, we readily see that fifty years ago it was thought worth while to spend much money upon the mounting of an English opera, in which respect London, certainly, has made no advance, for English opera, when played at all, is flung on the stage anyhow.

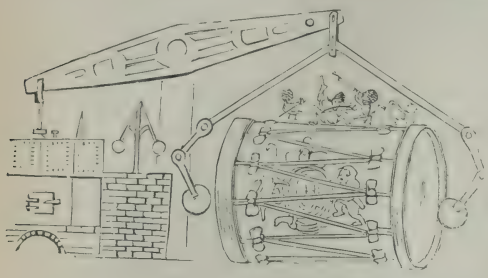
Hanover Square Concert Rooms, an interior of which is shown in our third cut, were built in 1774-5, on the site of a house and garden belonging to the Earl of Plymouth. The land was bought by Lord Wenman for £5,000, and conveyed, the same day, to G. A. Gallini (a famous dancing-master, knighted by George III.), J. Christian Bach, and C. F. Abel. The rooms were opened February 1, 1775, with one of Bach and Abel's subscription concerts, and then entered upon a brilliant musical career which those do not forget who now see the premises turned into a club-house. Among the enterprises which flourished or came to grief in these Rooms are the Professional Concerts (1783-93); Salomon's Concerts (1791-92 and 1794-95); the Ancient Concerts (1804-48); the Vocal Society (1832-37); the Philharmonic Concerts (1833-66), and Henry Leslie's Choir, which re-opened the Rooms, after alterations, in 1862. The last concert was given, December 19, 1874, after which the premises were taken over by the Hanover Square Club and opened as their house in 1876. Many a London amateur looks back upon these Rooms with regret. The acoustics of the concert-room were perfect; the atmosphere of the place was social and homely, and the arrangements for the comfort and pleasure of visitors were as good as need have been. But when the circle of metropolitan music-lovers increased, greater accommodation became indispensable, and thus the historic premises fell from their high estate.

The Musical Union, to which our fourth cut refers, was established in the same year as The Musical Times, its founder being Mr. John Ella, an orchestral violinist of no particular mark. Mr. Ella had the wit to see that his true vocation was that of *entrepreneur*, and it must be ungrudgingly acknowledged that he well filled the post from 1844 onwards through a long course of years. It should also be pointed out that he arranged the constitution of the Musical Union with great tact, and gained the support of the aristocracy—for whom he had much regard—in carrying on the first attempt to establish an enterprise devoted to chamber music. For many years the concerts of the Musical Union, conducted with spirit and with a certain exclusiveness (half-a-guinea was the price of a single ticket), enjoyed great vogue. The conductor was indefatigable in obtaining prominent artists from the Continent; he had an eclectic choice in music, and by means of analytical programmes, first used by him in this country, he strove to make his supporters take an intelligent interest in the works performed. The popularisation of music killed the Musical Union. For one thing, the "Pops" arose, and when the best performances could be heard for at most five shillings, it was not in the nature of things that a more costly rival, however select

THE MUSICAL UNION.

and however much glorified by aristocratic prestige, could continue to flourish.

The artists represented in the wood-engraving are Vieuxtemps, Deloffre, Hill, and Piatti; Mr. Ella may be recognised seated at the table



between two ladies. Concerning Vieuxtemps and Piatti there is no need to speak here. The second violinist, Louis Michel Adolphe Deloffre, was a French artist, born in Paris, 1817; died in the same city, 1876. He first came to London with Jullien, and for some years settled here, obtaining engagements at Her Majesty's Theatre, the Sacred Harmonic Society, the Philharmonic Society, &c. Eventually he returned to Paris, where he succeeded Tilmant as *chef d'orchestre* at the Opéra Comique. Deloffre was a composer as well as executant, not only writing largely for his instrument, but trying his hand also at orchestral symphonies, pianoforte trios, &c.

Hill, the viola player in the quartet, was for many years the chief professor of his instrument in London. Subsequent to his engagements at the Musical Union he enlisted under Mr. Chappell at the Popular Concerts, retaining his position till his regretted and premature death. He was succeeded by Mr. Doyle.

Jullien's famous "British Army Quadrilles" were first produced on November 2, 1846, by four military bands and the regular orchestra, with the help of a gigantic long drum, which required a performer at each end. A funny notice of the concert appeared in the *Illustrated London News*, from which we take the following passage: "Nothing dismays him (Jullien). He provokes the stringed combatants, excites the brass enemy, and rallies the drummers: it is hard to decide which is to win—the lower orchestra, his regulars, or the guerillas on the heights; but Jullien has a reserve—it is a monster long drum; and when that is brought up at a critical moment it is *sauve qui peut* with the stringed fighters, and victory is proclaimed in favour of the brass and parchment, amidst what the Yankees would term an everlasting smash." The big drum was, of course, fair game for press humorists, and Albert Smith made some "copy" out of it for his "Tracts for the Trains" (this title reminds one of Leigh Hunt's "Readings for Railways"), then publishing in the illustrated journal above named. The great exploiter of Mont Blanc announced that a bigger instrument still was making for use in a set of waltzes called the "Bombarding Battalions," adding that Jullien had arranged for the entire British Army, 108,672 men, to take part in the performance, under the direction of F.-M. the Duke of Wellington. On the top of the drum, which was to be worked by steam, the leading members of the orchestra would have seats, though it was feared that the first blow might send them up in the air. Smith supplied a drawing of the drum and its machinery, also of its interior fittings, when not in use, as a three-floored residence. We

reproduce both these *jeux d'esprit*. It should be added that, according to the lively Albert,

the *piano* passages in the "Bombarding Battalions Waltzes" were to be played by 200 ophicleides.

As well as a big drum, Jullien introduced a monster ophicleide, a sketch of which and of its performer, M. Prospere, drawn to scale, we now reproduce. The first appearance of this machine at the Hanover Square Rooms was humorously described by a contemporary pen: "When seen slowly ascending as it were from out the floor among the gentlemen of the orchestra, considerable consternation arose, some imagining that, as steam is now made to do everything, they were about to witness a novel application of its powers to the manufacture of sweet sounds, by means of some machine of which the funnel was the first part introduced to their notice. But when Prospere stepped forward and, boldly grasping the brazen pillar, proved that one small mouth could bring out its mighty tones, merriment and delight took the part of surprise and perhaps dismay."

There remains to add that the supplement given with this Jubilee number is a *fac-simile* reprint of the first issue of THE MUSICAL TIMES, June 1, 1844. The contrast is suggestive, and we must still go on. With all true progressives "the goal of yesterday is the starting-point of to-morrow."

FIFTY YEARS AGO.

IN attempting to sketch a picture of the state of an art at any given time, note has to be taken not only of conspicuous events, but also of prevailing influences—less obvious indeed than the former, but of far greater significance as determining factors of the march of history. Such influences, it is evident, originate at periods anterior to that under examination, and therefore our title, "Fifty years ago," must not be taken too literally. The music of 1844, like that of every other year, was a compound of endings and beginnings, of rising and waning artistic tendencies, of passing fads and ideas of permanent value and effect. To deal adequately with it on the lines we have just indicated would, however, be impossible here—since a volume rather than a page or two would be necessary. Our purpose, moreover, is more modest—we seek but to draw attention to a few salient features of the epoch which saw the birth of THE MUSICAL TIMES, and to revive, for a few moments, names that are half or wholly forgotten.

The third and fourth decades of this our century were marked by a degree of intellectual activity the force of which may be measured by its rich results in the present day. Locomotion by means of steam, the introduction of the penny post, the foundation of the British Association for the advancement of Science, the removal of the taxes on literature, and the spiritual renascence whose expression in the domain of art gave rise to what is called the "Romantic" school—these are a few of the signs by which that activity is recalled. Now in music Romanticism found a particularly apt medium for the utterance of its mysterious yearnings and suggestive, but not always very sharply defined, imaginings. And music, therefore, more fully than any other art, felt the force of the new spirit. In the early 'forties' Mendelssohn, Schumann, Chopin, Liszt, Berlioz, Marschner, Spontini, Spohr, Meyerbeer, Verdi, Thalberg were in full career; Wagner's star was in the ascendant, and Gounod was beginning to make a name. Among English composers, Balfe, Sterndale Bennett, G. A. Macfarren, John Barnett, Bishop, Loder may be named as the most conspicuous. Cherubini, Bellini, Hummel, Field, Paganini were but recently dead—were as near to the musicians of that day as Wagner and Liszt are to us; and Beethoven, Schubert, and Weber had not been twenty years in their graves. The most "advanced" of these were not, it is true, much known, and their influence was small, but the character of their work indicates clearly the direction in which some at least of the foremost intellects were tending.

Passing from composers to their works, let us see what was going on in Opera House and Concert Room. Here, to begin with, is a list of the operas heard at Her Majesty's during the season of 1844: Bellini's "Norma" and "Puritani," Cimarosa's "Matrimonio Segreto," Costa's "Don Carlos," Donizetti's "Adelia," "Lucrezia," "Don Pasquale," "Lucia," "Anna Bolena," Hérold's "Zampa," Mozart's "Don Giovanni," Ricci's "Corrado d'Altamura," and Rossini's "Cenerentola," "Semiramide," "Otello," and "La Gazza Ladra"—Ricci's, Costa's, and Hérold's for the first time. To these must be added four new ballets: "Esmeralda," "La Vivandière," "Zelie," and "La Paysanne." It is in operatic matters that the contrast between now and then is most striking: Rossini, Donizetti, Bellini — little else. The new Italian School represented by Verdi's "Ernani"—the first of his works presented in England—was afforded a hearing in the following year, a desire for something more dramatic and virile being already in the air, even in England, as we may easily gather from a trenchant criticism in the *Musical World* of August 22, which begins: "We are frequently asked why we so seldom notice this establishment (the Italian Opera), and our answer invariably is that we do not reckon it within the pale of things musical . . . it is not in us to keep awake during the *chef d'œuvres* (!) of Bellini and Donizetti. . . . We cannot endure their eternity of quadrille tunes—still less their noisy, scratchy instrumentation—and least of all their abominable carelessness of dramatic propriety" — with more to the same tune that may still be read with

profit. The singers at the Opera that year included Persiani, Grisi, Lablache and his son, Favanti, and Mario; and the dancers, Mesdames Carlotta Grisi, Cerito, and Fanny Elssler. Costa was conductor, and the orchestra and chorus are spoken of by contemporary critics as having considerable merit.

But if the state of things at the Italian Opera was less satisfactory than it is to-day, English Opera was in far better case. The works, perhaps, were not very great, but at least they were composed, and produced with successful results. Balfe's "Bohemian Girl" was "running" at Drury Lane (it was produced in December, 1843), to be succeeded in November by his "Daughter of St. Mark"—his "Quatre Fils Aymon" being produced in the same month at the Princess's Theatre; and in April Benedict's "Brides of Venice" was given for the first time at Drury Lane. On the night of the hundredth performance of the "Bohemian Girl" Balfe was presented with a testimonial in the shape of a service of plate. The following year saw the production of Loder's "Night Dancers" and Wallace's "Maritana," the last of which was so successful as to raise hopes of the permanent establishment of a "British School of Dramatic Music."

Turning to the concert-room, the chief event of the season—which, by the way, is spoken of by an eminent critic of the time as "an almost unprecedentedly brilliant one"—was the visit to London of Mendelssohn, who came over at the special invitation of the Philharmonic Society to conduct the last six Concerts of the season. This great musician, whose artistic and personal fascination exercised so great an effect on the music and musical taste of this country, introduced several works by great composers that are now old favourites. Amongst other things, it will be remembered that the Philharmonic orchestra, at his wish, tried over for the first time Schubert's Great Symphony in C, and *laughed at it*. The season was altogether a memorable one. At the fifth Concert Herr Joachim, then thirteen years of age, made his first appearance in England, playing Beethoven's Violin Concerto with a mastery that extorted the admiration of the severest critics; and at the seventh Concert Signor Piatti made his first bow to an English audience. Mendelssohn also conducted "St. Paul" for the Sacred Harmonic Society on two occasions and played at several concerts, on one occasion with Moscheles and Thalberg, the work being Bach's Triple Concerto. That must have been a thing to hear! The Philharmonic Concerts which preceded the arrival of Mendelssohn were conducted respectively by Sir George Smart, Sir Henry Bishop, and Cipriani Potter. At the fourth—the first conducted by Mendelssohn—the Symphonies were Mozart's in E flat and the conductor's own finest instrumental work, the Symphony in A minor, since universally known as the "Scotch."

That Mendelssohn, even in 1844, was however by no means appreciated at his full value by the public at large may be inferred from an advertisement of Messrs. Cramer, Beale and Co., inserted in the *Musical World*, in which new works by Thalberg, Mendelssohn, and Leopold de Meyer are announced. Thalberg's name figures at the top in solitary grandeur, and underneath, Mendelssohn and Leopold de Meyer (!) share a line, in smaller type, between them. Lower down, "A Grand Sonata, by Thalberg," appears in prominent letters, with the information that "a larger sum has been paid for it than was ever before given for a similar work"; and below, in smaller type, comes an enumeration of four new works by Mendelssohn. Under this, but in much larger letters, appear the names of Moscheles, Döhler, and Herz. Fortunately, Time re-arranges these little matters; and, happily, perhaps, for our self-respect, we cannot hear the old gentleman's laughter during the process.

As, however, Thalberg had played in the previous year at the Philharmonic Concerts, and the Directors themselves had refused to allow him to play any but his own music, in spite of his expressed wish to prove himself capable of worthily interpreting a classical masterpiece, the public and its purveyors cannot justly be made to bear the whole blame for the topsy-turvey state of public taste. And, on the whole, a glance at the programmes of the chief concerts given fifty years ago, if not perhaps provocative of envy, excites no feeling either of pity or amusement. The names of the great masters — Haydn, Mozart, and Beethoven especially—figure frequently, and contemporary composers—Italian, French, and English—are well represented. Besides the Philharmonic, there were, in London, the "Societa Armonica," the Society of British Musicians, the "Ancient Concerts," the "Melophonic" Society, which aspired to rival the "Sacred Harmonic"; the Provincial Festivals (in 1844 the 121st meeting of the Three Choirs took place at Gloucester); and, of course, a number of miscellaneous concerts given either by more or less well known resident professors and composers, or by foreign visitors. Among those who then gave such concerts may be named Mr. Benedict, Madame Dulcken, Sterndale Bennett, Giacinto Marras, G. A. Macfarren, Henry Wylde, Ernst, L. de Meyer, Braham, Henry Russell, and John Parry. 1844, too, saw the establishment of Ella's "Musical Union," which continued to exist till 1880. At Covent Garden, Jullien's Promenade Concerts had established themselves solidly by their successful appeals to all classes of the community. The mob were caught by the sensational effects, and musicians of sense were tolerant on account of the real excellence of the performances and of the artists employed. It is worthy of note that the first *Bal Masqué* was given at Covent Garden by Jullien, on March 4, 1844, at the close of his

concert season. Among the "novelties of the season" announced by this strange mixture of artist and charlatan in the following December, when his concerts recommenced, was "La Polka." "This dance," the advertisement continues, "which has attained a most unexampled popularity, and created a complete revolution in all the Soirées dansantes of last season, was first introduced at the private balls of the nobility by Mr. Jullien, but has never yet been performed in public by the author." That was fifty years ago. Well, Jullien's "La Polka" was assuredly less vulgar than the "St-St" polka, which formed so striking and objectionable a feature at Covent Garden last autumn. We cannot afford to "throw stones" at our musical ancestors on account of their Concerts, that is clear. We beat them hollow, however, in the number of our Pianoforte Recitals. Here, at least, we can crow from the highest dunghill within reach with perfect safety, and with the assurance that if our ancestors know why we are crowing, they will heartily appreciate their residences underground. It was Liszt, by the way, who invented the Pianoforte Recital, which, in one of his witty moments, he described as "Le Concert—c'est moi!"

MUSICAL CRITICISM IN 1844.

Musical taste and musical education have unquestionably made great strides in the last fifty years. When we look back on what our fathers or our grandfathers admired in the forties, we are tempted to indulge in the famous Homeric vaunt. None the less, it is impossible to avoid being struck by the manner in which the old critics expressed themselves—even when they were farthest astray in their estimates. We have been turning over the pages of the *Athenæum* for 1844, on the staff of which H. F. Chorley was already installed as musical critic, and although his remarks are occasionally palpably unfair and prejudiced, his trenchant and forcible style renders them invariably most entertaining reading. Chorley got many hard knocks, but he gave as good as he got, and very often he gave them in the right place. Here, for example, is an excellent warning to a singer who affected "the mouthing traditions of the so-called English school. The 'charnel-house tone' in which Mrs. Crummles invited Nicholas Nickleby to partake of the shoulder of mutton was not more out of taste than is the *beadle* style of emphatic delivery by which so many of our male singers—aye, and some of high repute—seek to impose upon their audiences." Of Dr. Joachim he writes in the next number: "So thoroughly grounded seems to be this young professor in musical science, as well as in executive skill—so liberally gifted in the essentials of head, heart, and health—that we see no limit to his future career; and if the creative faculty develop itself, shall look for a great artist in him, in the most comprehensive acceptation of the term." If Chorley shone as a *malleus stultorum*, he also had a keen eye to detect solid merit. In the *Athenæum* of May 18 it is curious to read "there is just now in London three times as much vocal music, or thereabouts, as is to be found in any German city or in the French metropolis during its fullest season." What would Chorley have said to the present concert glut! As an instance of the change in musical taste which has taken place in fifty years, we may note that at one of the Ancient Concerts, of which the Prince Consort was Director, there appeared a Signor Pergetti, described, we fear prematurely, as the last of the artificial *soprani*. It is at least certain that no such performer could gain a hearing at any concert in London to-day. "Painful," writes the *Athenæum*, "as this voice sounds to our ear, the study of its particular powers and uses is indispensable alike to the mere musical analyst and to the student of vocal science." At the same Concert one of Beethoven's "Leonora" Overtures was performed, and Chorley, after remarking that this "superb work" was "tamed into nothingness by the sluggish conduct of Sir H. Bishop's *bâton*," adds: "At the inspiriting *Coda* the band would break away, leaving their conductor to follow Jill's example, and come tumbling after." As regards conductors, Chorley's motto was certainly *nolo episcopari!* In the *Athenæum* of May 18 there also occurs an interesting reference to that historic rehearsal of the Philharmonic orchestra at which the attitude of the band to Schubert's C major Symphony so irritated Mendelssohn that he withdrew both the Symphony and his own new "Ruy Blas" Overture. According to Chorley, the Overture was played through, though in Sir George Grove's life of Schubert in his Dictionary, it is said that it was not even tried. Turning over the leaves of the *Athenæum* we come across the following characteristic entry in the announcement of John Parry's annual concert, at which Staudigl and Joachim lent their assistance: "Mr. John Parry will have the honour of singing a new historical romance, 'Fayre Rosamunde,' A.D. 1164, by Albert Smith, and a new song, 'My Déjeuner à la Fourchette,' by the late T. H. Bayly." Here again is a curious and interesting paragraph in the issue of June 1: "There seems no limit to the arrival of musicians this year; we have pianoforte players by the dozen . . . while on stringed instruments, guests of high pretension are 'plenty as blackberries.' Among the most recent are M. Sainton, a violinist of Parisian renown, and Signor Piatti, a violoncellist." Chorley is quite at his best in this number. Thus of young Joachim's performance at the Philharmonic he happily says: "Then came Beethoven's Violin Concerto, played by Herr Joachim and, what is more, *played with*." After describing his

cadenzas as "marvels of musician-like skill and young invention," he continues: "Very few performers have come before us so satisfactory, and for the future so brightly promising as this boy; who seems, too, to possess a strong frame and a disposition so modest, as well as cheerful, that the perils of praise are less formidable than usual." The "Midsummer Night's Dream" music is dealt with in terms of equally felicitous eulogy, while a performance of Beethoven's "Choral" Symphony at the Ancient Concerts is scarified in the following picturesque passage: "As to this performance, it will be long remembered as the *ne plus ultra* of Sir H. R. Bishop's *mis*conduct: the drawling *tempo* might have been forgiven if there had not been screaming; and this, again, had the notes been sung, might have been overlooked—nay, one might have been gentle with all the vocal wonders and blunders of the very difficult solos, had the orchestra been alive and ready." It is in the same number, again, that Chorley remarks of an unhappy vocalist: "The lady sang her solos [in 'Il Matrimonio Segreto'] in better tune than usual; but in the concerted music, she is a dead letter or worse—very often wrong, and rarely audible when right." We wonder what Mr. William Archer, who has been complaining of the severity of modern dramatic critics, would say to the methods of Chorley!

Though the amount of music discoursed in the London season of 1894 may be treble that heard fifty years back, the quality of the interpreters of the earlier date need fear no comparisons with those of to-day. At Moscheles' Concert, on June 1, Bach's triple Concerto was played by the concert-giver, Thalberg, and Mendelssohn—a noble triple alliance. The violinists of the year besides Joachim, included Vieuxtemps and Ernst, of whom we may be permitted to recall the following pleasing anecdote. Ernst sent a cheque for £74—being his share of the receipts of his and Moscheles' Concert—to the Royal Society of Musicians, and in the accompanying letter begged that the gift might be considered as coming not from himself, but the public, to whom, in compensation for the disappointment caused by his breakdown through illness at the Concert, the money had been thus returned. The *Athenæum* comments on the rare delicacy with which Ernst's generosity was administered, and after expressing the desire that his next concert will be liberally patronized by the public, adds: "Let it not be as in the case of M. Liszt, who, on solicitation, gave up his own morning to the benefit of the Poles, and was permitted afterwards by our liberal world of Rank, Fashion, and Charity to play on his own behalf to empty benches!" Another eminent instrumentalist who was constantly before the public in 1844 was Camillo Sivori, while to the list of pianists may be added the name of Döhler. Of great singers there was indeed a goodly galaxy—Madame Viardot, Grisi, Mario, Lablache, Moriani, and Staudigl being perhaps the most remarkable of our visitors.

Chorley, as we have seen, was an admirable critic where he was able to appreciate, and did excellent work in his trenchant exposure of charlatanry or slovenly execution. His range, however, was limited, and his references to Schumann, and, above all, to Berlioz, were uniformly unsympathetic and often contemptuous. Of the "Kreisleriana," for instance, he says: "Not even the solid and intellectual playing of the composer's lady could make these rhapsodies intelligible," while in the same article he speaks of Schumann as the "editor of the revolutionary periodical which set itself against the 'rights divine' of authority, rhythm and melody as understood by the old composers." Let us, however, conclude these extracts with a more favourable specimen of the work of a critic whose lucubrations may be invariably studied with interest and often with real profit by his colleagues of to-day. Chorley records the death of Charles Filtsch, the gifted boy pianist and adds: "The sword wore out the scabbard. The applause and the excitement, the (to a foreigner) trying hours and hot rooms of London, we fear, did their part in destroying a frame as delicate as it was finely organized. These things should be dwelt upon, in remonstrance to a public always too selfishly engrossed with its own pleasures—in warning to all relations of the gifted, who are generally injudiciously anxious to anticipate the harvest of praise and profit. For one prodigy who recovers from the forcing system, and lives to strength and manhood, there are twenty who die its victims!" These wise and weighty words are every whit as worthy to be laid to heart in 1894 as they were fifty years ago.

Some days ago, Messrs. Novello, Ewer and Co. forwarded to the Right Honourable W. E. Gladstone, M.P., a copy of their "Short History of Cheap Music," together with special copies of the three Musical Times Supplements devoted respectively to Handel, Mozart, and Beethoven. The firm explained, at the same time, that these publications had not been brought under his notice earlier because of reluctance to intrude upon time and attention so strenuously devoted to great affairs of State. With the high courtesy characteristic of the right honourable gentleman, Mr. Gladstone returned an acknowledgment of the presentation written by his own hand. Our readers will be interested in its perusal:—

Dear Sirs,—I receive your gift with particular pleasure, as proceeding from a firm which is inseparably associated in my mind with the introduction of cheap (instead of frightfully dear) music into this country, and thereby with the remarkable extension of musical taste,

knowledge, and practice among the people of this country during the last half-century.

I remain, Dear Sirs,

Your very faithful and obedient,

W. E. Gladstone.

Dollis Hill, N.W.,
May 18, 1894.

We may not allow this welcome letter to pass without remarking that the connection between the late Premier and the cause of cheap music and popular journalism is closer than the younger among our readers may suppose. The advertisement duty was abolished in 1853, the newspaper stamp in 1855, and the paper duty in 1861. Of these great steps towards the liberty of untaxed printing, the first was taken with Mr. Gladstone as Chancellor of the Exchequer. The right honourable gentleman gave up the seals of that office in February, 1855, but not before he had prepared the way for the repeal of the newspaper stamp Act in June following, under Sir G. Cornewall Lewis. Mr. Gladstone was at the Exchequer again when, in 1861, the paper duty was abolished. It may, therefore, be said of the great statesman that he stands almost *in loco parentis* to the enterprises which have flourished and are now flourishing, as a result of those beneficent measures. The Musical Times assuredly salutes its benefactor, though he himself, with characteristic modesty, would no doubt pass the compliment on to the memory of Milner Gibson. Nothing, however, can alter the facts of history.

Not the least agreeable feature of the jubilee which we celebrate in the present issue of The Musical Times is its occurrence in a year so rich in interesting anniversaries. For, to begin with, 1894 is the tercentenary of Palestrina, the glory of the golden age of pure vocal music, and the artistic ancestor of all the great composers from his own day to ours; and of Lasso, one of the shining lights of the famous Netherlandish school. Again, the year 1894 is of special interest in connection with three of the most illustrious instrumentalists of the century, marking, as it does, the fiftieth anniversary of the birth of Señor Sarasate, who saw the light at Pampeluna, on March 10, 1844; and the jubilee anniversaries of the *débuts* in England of Dr. Joachim and Signor Piatti. The former, who visited England at the express recommendation of Mendelssohn, made his first public appearance at a Benefit Concert of Mr. Bunn's. He was then announced by the Concert-giver as "the wonderful Hungarian boy," a piece of unauthorised puffery about which, as Dr. Joachim recently told a friend, Mendelssohn never ceased chaffing him. But his formal *début* was at the Philharmonic Concert on May 27, when he played Beethoven's Concerto with his own cadenzas, and achieved a veritable triumph. It was at one of the Philharmonic Concerts also, in the same season, that Signor Piatti first established his incontestable claim to rank among the great executants of his time, though he had already appeared at a Concert given by the eminent pianist, Döhler. Furthermore, it was in 1844 that the late M. Sainton first visited this country, with which he was destined to be so long and honourably associated; and, finally, Mr. W. Kuhe's Jubilee Concert, held on the 28th ult., reminds us that he too arrived here in 1844.

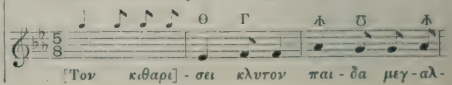
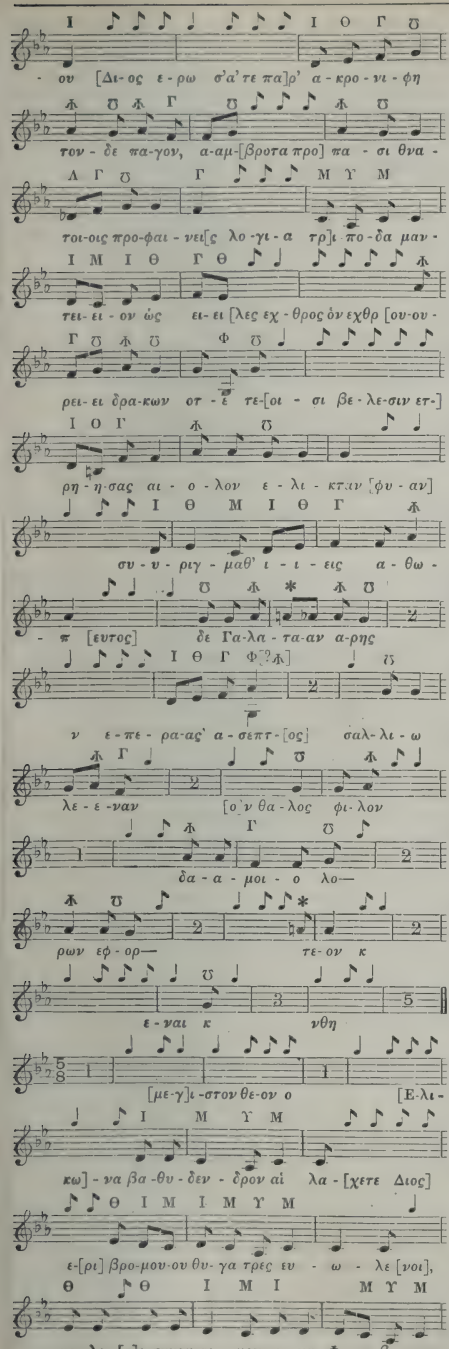
On October 15 fifty years will have elapsed since the "Waltz-King," Johann Strauss, made his *début* as a Conductor, and the grateful Viennese will not let the jubilee pass without showing the popular composer their appreciation of the delight which his music has given to millions of dancers as well as to countless others to whom Terpsichore's art has no charm, but who have been fascinated by his bewitching strains, so full of refined tune, captivating rhythm, and genuine Viennese *esprit*. The Festival Committee, which includes Brahms, Goldmark, Hans Richter, Jahn, Hanslick, &c., has already decided on striking a Johann Strauss medal and presenting an address. Festival performances of works by Strauss will be given in the Vienna theatres, and Eduard Strauss's famous band will take part in a Promenade Concert in the great Musikvereinssaal, while the Philharmonic Society and the celebrated Vienna Male-Voice Choir are to arrange a Concert which is to be conducted by Hans Richter, Court Capellmeister Fuchs, and Eduard Kremser. A banquet follows as a matter of course, and the performance of a special Festival play, by Julius Bauer, will bring to a close what promises to be a unique event.

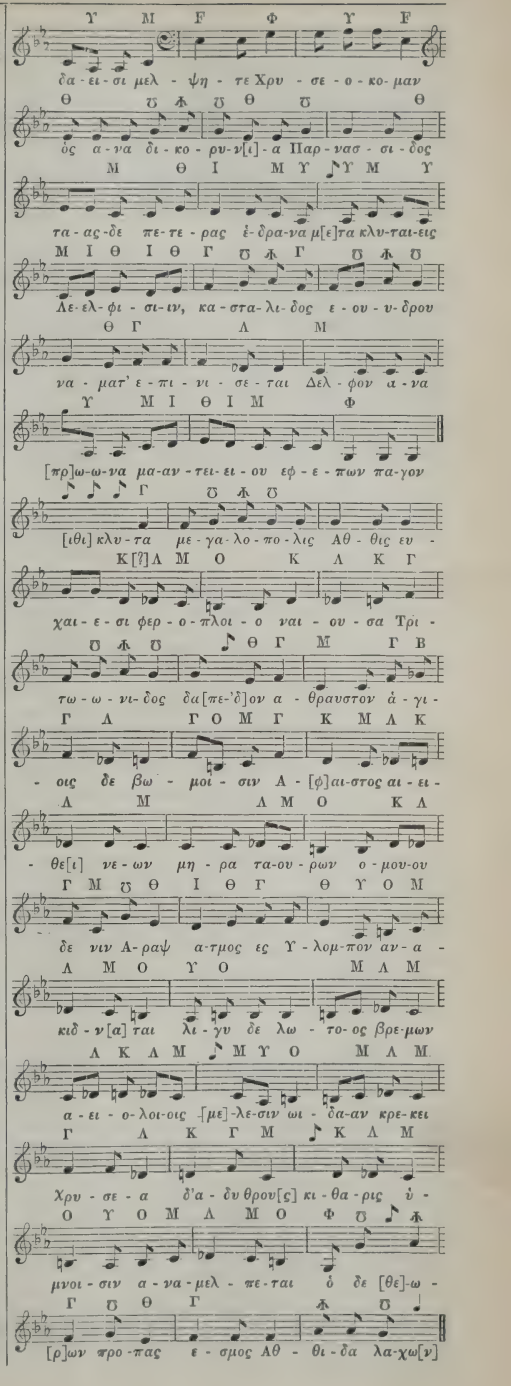
The students of the Royal Academy of Music are to be congratulated on the happy inspiration which took effect on the morning of the 17th ult. After the rehearsal for the Commemoration Concert at Queen's Hall, they presented Dr. Mackenzie with a valuable loving cup and a handsomely illuminated album. Mr. Frederick Corder, in a graceful little speech, introduced two of the youngest students of the Academy, who presented the gift to the Principal. The album bore the following inscription: "To Alexander Campbell Mackenzie, Doctor of Music of the Universities of St. Andrew's and Cambridge, Principal of the Royal Academy of Music, this album and the accompanying gift were presented, May 17, 1894, by the students of the Royal Academy of Music as a token of their deep respect and esteem, and in gratitude for the unfailing kindness and devotion with which he has directed their studies throughout the past six years, the presentation being made on the occasion of the Concert given to commemorate the 70 years' work of the Institution." Dr. Mackenzie, who spoke with evident emotion, said that, completely surprised as he was he felt sure that they would extend their kindness and forgive him if he failed adequately to express his feelings. The proceedings had disillusionized him in one respect. He had hitherto flattered himself that he knew everything that was going on in the Academy, but now he discovered that a good deal might go on without his knowledge, and also that it was possible for a large body of young ladies to keep a secret. He had had many public distinctions conferred upon him, but no gift had touched him more deeply. It was not the time or place to speak of the work of the school; but they might feel assured that whatever was done was prompted by the sincere desire for their good; and he was glad to have an opportunity of acknowledging the ever ready assistance rendered him by his good colleagues on the Committee. He should ever do his very best to promote the welfare and success of

the old Institution. The Academy Students may be sure that their appreciation of the services of their worthy principal will long be remembered by all who value the acts which bind human hearts more closely together.

The degree which should have been conferred upon Grieg last summer, when the Cambridge University Musical Society celebrated its jubilee, had to be postponed till the 10th of last month, when the chosen representative of Scandinavian music was, if not in the most robust health, sufficiently recovered to journey to Cambridge for the purpose. Grieg's remarkable popularity with all sections of cultivated society—of those whose proclivities are not exceptionally musical as well as of the inner circle of musical enthusiasts—was shown by the warmth of his reception, both in the Senate House and at the Concert in the Guildhall, at which he was afterwards present. Like many great composers before him, Grieg's eminence is not to be measured by his height, and some time was spent in adapting to his stature by means of the domestic pin the doctor's gown lent him for the ceremony, while the saying that "extremes meet" was amusingly illustrated by the presence on the floor of the Senate House of Dr. Alan Gray, Professor Stanford's successor in the Trinity College organ loft, who, in spite of his innate modesty, must perforce look down upon his professional colleagues. At the Chamber Concert given in the evening by the University Musical Society, Miss Fanny Davies and Mr. Gompertz played Grieg's Pianoforte and Violin Sonata in F (Op. 8), with a finish and unanimity which showed that the composer's presence put them on their mettle. Miss Marie Brema sang three of Grieg's songs with much warmth of expression, and Miss Davies gave a powerful rendering of his Ballade (Op. 24). Our older Universities have been accused of narrow-mindedness, but the proceedings on this "Grieg Day" indicate that Cambridge at least is ready to do honour to genius—even though not home-made. After conferring degrees on nearly all the chief contemporary English composers, and many of the foreign ones, the field of choice is now somewhat restricted.

Under the head of "Bibliografia Musicale," in the issue of the *Gazzetta Musicale di Milano* of the 13th ult., may be found an exceedingly sympathetic review of Dr. Mackenzie's "Bethlehem." After giving some biographical details as to the composer and his previous works, the writer proceeds to describe "Bethlehem" as a work in which the genius of the composer finds peculiarly congenial scope, and a masterpiece of its kind. The character of the work, continues the critic, is of the "biblico-dramatic" type, adding that although the dramatic importance of the work is conspicuous, the musical interest is paramount. The chief features of the music of "Bethlehem," in the opinion of the writer, are its masterly concerted vocal writing and its elegant instrumentation. Finally, he goes on to express a regret that works of such importance and beauty should remain outside the ken of Italian audiences. Opera is undoubtedly the most striking modern product of Italy; but, as he justly remarks, the young Italians exhibit an undue neglect for other departments of composition, and from the study of such works as "Bethlehem" must learn to realise, what they are in danger of forgetting, that the theatre is very far from exhausting all opportunities for musical expression.

Our last issue contained a description of the "Hymn to Apollo" discovered at Delphi in November last. To-day we are able to give the text and musical notation of this interesting relic, which is in all respects the most important musical "find" of the nineteenth century. Though not so old as the fragment from Euripides given in our last number, it is, musically, of much greater interest, on account of its length and the excellent preservation of the text—due to the material (marble) on which it was inscribed. We give the Hymn in two forms—one for students, which contains the original text and musical signs, with the latter rendered into modern notation; and another for general use, the version which was sung at Athens and in Paris, which will be found in our extra supplement. It may be sung, as in Paris, by a single voice or, as it was given in Athens, by several; in either case, that hearer must indeed be dull who fails to be impressed by the sounds of a melody composed when Ancient Greece was not only a name, but a power. The missing portions of the text have been restored by M. Henri Weil wherever possible, and M. Theodore Reinach has published a conjectural restoration of the music to these portions. The notation shows several of the same features as are found in the two fragments we quoted in our last number. Where the same note is to be repeated on two or more syllables, as in bars 2, 3, &c., the sign is only given over the first syllable, and where a single syllable is sung to two notes it is repeated under each note, as in bars 8 and 10. The signs denoting time value and accentuation are omitted, but these can be gathered from the metre of the words. The pitch we give is that conjectured by Bellerman and accepted by Westphal and Gevaert; but either the Greek voices must have been higher than ours or the actual pitch lower. In adapting the music for performance, MM. Fauré and Reinach have transposed it a minor third lower. Of the fourteen signs used, twelve belong to the Phrygian notation as given by Alypius; the other two, B and O, though they do not occur in the Phrygian, uniformly produce the notes G flat, and B natural or C flat wherever they occur in the other notations. It will be observed that the general key is our harmonic C minor, but the extraneous notes, D flat, A natural, and G flat occur. Of these D flat belongs to the conjunct tetrachord of the Phrygian scale. It is the B flat of the later Gregorian music. A natural is part of the chromatic genus of the Phrygian scale; G flat belongs to the Hyper-Phrygian scale, and perhaps represents a temporary modulation to this related key as described by Chappell (p. 103). With regard to the rhythm, Aristoxenus tells us that the Phrygian key is intimately connected with the Pæonic or 5-time bar, but that the 5-time rhythm gave way towards the end of the tune to the 3-time. Now the larger portions of the present Pæan are in 5-time measure, and a further fragment was found, too mutilated to allow of restoration, showing undoubted 3-time rhythm. Aristoxenus further informs us that the 5-time bar consisted of two portions of, respectively, 3 and 2 or 2 and 3-times—in other words, 5-time rhythm was then, as it is now, practically an alternation of 3 and 2-time simple bars. In performing the hymn, therefore, it will simplify matters if the conductor imagines a dotted bar line (such as we find in some modern compositions) after the third beat in each bar, and he will beat 3 and 2-time bars alternately.

- ου [Δι-ος ε-ρω σ'α'τε πα]ρ' α-κρο-νι-φη
τον-δε πα-γον, α-αμ-[βροτα προ] πα-σι θνα-
τοι-οις προ-φαι-νει[ς λο-γι-α τρ]ι-πο-δα μαν-
τει-ει-ον ὡς ει-ει [λες εχ-θρος ὀν εχθρ [ου-ου-
ρει-ει δρα-κων οτ-ε τε-[οι-σι βε-λε-σιν ετ-]
ρη-η-σας αι-ο-λον ε-λι-κτ.αν [φυ-αν]
συ-υ-ριγ-μαθ' ι-ι-εις α-θω-
- π [ευτος] δε Γα-λα-τα-αν α-ρης
ν ε-πε-ρα-ας' α-σεπτ-[ος] σαλ-λι-ω
λε-ε-ναν [ο ν θα-λος φι-λον
δα-α-μοι-ο λο—
ρων εφ-ορ— τε-ον κ
ε-ναι κ νθη
[με-γ]ι-στον θε-ον ο [Ε-λι-
κω] - να βα-θυ-δεν-δρον αἰ λα-[χετε Διος]
ε-[ρι] βρο-μου-ου θυ-γα τρες ευ-ω-λε [νοι],
μο-λε-[τ]ε, συνομ-αι-μον ι-να Φοι-οι-βον ωι-


δα-ει-σι μελ-ψη-τε Χρυ-σε-ο-κο-μαν
ὸς α-να δι-κο-ρυ-ν[ι]-α Παρ-νασ-σι-δος
τα-ας-δε πε-τε-ρας ἐ-δρα-να μ[ε]τα κλυ-ται-εις
Λε-ελ-φι-σι-ιν, κα-στα-λι-δος ε-ου-ν-δρου
να-ματ' ε-πι-νι-σε-ται Δελ-φον α-να
[πρ]ω-ω-να μα-αν-τει-ει-ου εφ-ε-πων πα-γον
[ιθι] κλυ-τα με-γα-λο-πο-λις Αθ-θις ευ-
χαι-ε-σι φερ-ο-πλοι-ο ναι-ου-σα Τρι-
τω-ω-νι-δος δα[πε-'δ]ον α-θραυστον ἀ-γι-
- οις δε βω-μοι-σιν Α-[φ]αι-στος αι-ει-
- θε[ι] νε-ων μη-ρα τα-ου-ρων ο-μου-ου
δε νιν Α-ραψ α-τμος ες Υ-λομ-πον αν-α-
κιδ-ν[α]ται λι-γυ δε λω-το-ος βρε-μων
α-ει-ο-λοι-οις [με]-λε-σιν ω-δα-αν κρε-κει
Χρυ-σε-α δ'α-δν θρου[ς] κι-θα-ρις ὑ-
μνοι-σιν α-να-μελ-πε-ται ὁ δε [θε]-ω-
[ρ]ων προ-πας ε-σμος Αθ-θι-δα λα-χω[ν]

FACTS, RUMOURS, AND REMARKS.

NOT long since, I quoted an extraordinary letter addressed by a clergyman to a candidate for the position of organist in his church. That was *pour encourager les autres*. But the pillory does not strike the clerical mind with universal terror, as appears from a communication made to another candidate, who made enquiries concerning a vacant position hardly a thousand miles from a town in which beer is brewed. I give this precious document below, suppressing names only:—

Salary, £20. Cottage, modern, three bedrooms, sitting room, living room, scullery, small garden, washhouse, cowhouse, carpenter's shop, pig-sty, and small garden. The organ, two-manual, by Walker. Services, three or four on Sundays and one on Wednesday nights, with practise (*sic*) after, and special occasions—*e.g.*, chief Festivals, Saints' Days, &c. There is no opening for pupils. —— is seven miles off. Nearest station is ——, three miles. The country is beautiful, and on high ground. Services, Anglican and plain in character. Church holds 400. Choir surpliced, assisted by female voices. Population scattered, and village quiet. Position requires someone with a country trade, small means or pension. Cottage unfurnished. If you desire to continue your application, please write at once to, &c.

The only alleviating feature in this precious enumeration of duties and conditions is that the clergyman himself knows them to be absurd. "If you desire to continue your application," he writes, and there is much virtue in the "if." All the same, if there should be a carpenter, cow-keeper, or pig-keeper who can play the organ, and who loves beautiful scenery and high ground, here is a chance for him.

THE printer's boy has grossly libelled Mr. Harper Kearton. He got hold of a notice of a Concert at Oxted in which that excellent singer took part, and, seeing Mr. Kearton ascribed as "principal tenor at Westminster Abbey," the little fiend changed the word "tenor" into "terror."

HE has been at work also upon the notice of a Concert at Winsford. According to him, "To dust his glory they would tread" was "sung with much symphony" by the choir, and a certain artist delighted the audience by a "setaceous" delivery of "Honour and Arms." In another place he caused the public to be informed that an artist had played an "Etute and Ballard."

MUSICAL folk were laughing the other day at the case of the Dean and Chapter of Chester Cathedral *versus* Frances Williams, an elderly lady who, giving literal obedience to the injunction "Lift it up, be not afraid," raised her voice too lustily for the comfort of her fellow-worshippers. "The choristers," deposed the organist, "could hardly keep their faces while she was singing." This praiseful soul was mulcted in costs, but in the old days no notice would have been taken. A friend of mine, once in a cathedral choir, tells of another elderly lady who used to attend the services bearing, with grave and stately air, her door-key on a cushion. It is true she did not use it as a whistle, but yet another elderly lady was in the habit, when the service had reached a certain point, of expanding an umbrella, gampish in its proportions. Nobody complained of these mystic rites, but we are more particular now. Whether we are also better is a distinct question.

NEWS for the Thirteen Club! I read in an evening contemporary, "Thirteen is said by the superstitious to be an unlucky number, but it has not so proved in the case of the Portsmouth Philharmonic Society, for both the Concerts held during their thirteenth session have proved most successful." Next season the Society should give their Concerts on the 13th of the month and have thirteen items in the programme. Any Op. 13 would be a desirable acquisition.

THE *Exchange and Mart* wants "12 copies of Monk and Duseley's Psalter." Also "Haydn's Symphonies, Violin and Pianoforte, arranged by Murgis Clementi." What offers?

THE *Pall Mall Gazette* tells its readers that after Madame Albani had sung at a Roman Catholic meeting in St. James's Hall, "in acknowledgment of a kindness which she had rendered with all her smiles, Cardinal Vaughan rose in his scarlet from his presidential chair and handed her from the platform." The *Pall Mall Gazette* adds: "cardinals have done no such act as this little act of the Cardinal Archbishop of Westminster's for some hundreds of years past." We all know that there have been some questionable persons among the "Princes of the Church," but I, for one, was not aware that their better qualities have so rarely included the courtesy of gentlemen.

"THE instrumental corps was officered entirely by brass." This expresssion has just come under my corporeal eye, and in my mind's eye I see the writer as a young and ardent volunteer, so much do our sympathies affect our thoughts and words.

JOSEPH BENNETT.

ROYAL OPERA, COVENT GARDEN.

IF ever there was an operatic impresario who deserved to be termed enterprising it is Sir Augustus Harris. In the olden, and as some persist in still calling them golden, days of Italian Opera in London, the production of a new work was an event of the season, and it was usually delayed until the closing weeks. But the present manager of Covent Garden opened his theatre on a Bank Holiday, and within his first week presented two fresh operas of the first magnitude, besides mounting standard works on every other night. Both the novelties were of great interest; the first as being the effort of a musician of the new Italian school, and one hitherto unknown here; and the other the work of a veteran, who might say of it with pride, "This is the child of my old age." Giacomo Puccini is scarcely a novice in his art, for an opera from his pen, entitled "Le Villi," was produced several years ago, though it made little impression. "Manon Lescaut," on the other hand, has been supremely successful in Italy, and to a less extent elsewhere. It required some hardihood to select a subject which had already been treated by Auber and more recently, and we may add more successfully, by Massenet. Further than this we may say that in one respect the latest version of the Abbé Prévost's literary masterpiece is a failure. Whatever may be the prevailing fashions in Italy as regards opera, we in this country have learned to consider a strong dramatic foundation essential, and the book of "Manon Lescaut" is little better than a series of disconnected scenes, the purport of which it is impossible to comprehend without previous acquaintance with the novel. At the end of the first act the frivolous heroine flies with *Des Grieux* in the carriage engaged by her elderly admirer, *Geronte*, but at the beginning of the second she is discovered as the mistress of the latter. Later on she is arrested for reasons which may be easily understood by those familiar with the French laws of the last century, but which are incomprehensible otherwise. In the fourth and last act *Manon* and *Des Grieux* are found

wandering in a desert place near New Orleans, where the girl dies of fever; but why they are there, lonely and without shelter, is by no means clearly explained. Many fine operas have failed to win permanent favour in consequence of a faulty literary or dramatic substratum, and it is much to be feared that Puccini's work will have to be added to their number. Let us hasten, however, to recognise the conspicuous merit of the music, and the promise it displays of still better things to come. The composer is not as yet possessed of a wholly individual style, but what he has learned from France, and to a less extent from Wagner, he has engrafted on to what may be termed the idiosyncrasies of "Young Italy." These are fervid expression, melody of the most passionate description, and harmonic progressions sometimes very sumptuous, but at others chiefly noteworthy for breaches of the rules with regard to consecutive fifths and octaves. There are passages in this work calculated to freeze the blood of conservative musicians; but, on the other hand, it must gladly be conceded that when Puccini wishes to write sensuous love music, or to illustrate a thrilling dramatic situation, he is always equal to his task. "Manon Lescaut" is essentially a work to which a cultured amateur may listen without even looking at the stage or paying any heed to the flow of the story. In his next effort the composer should pay a little more heed to the principles of lyric drama as laid down by Wagner, without of course adopting them in their entirety. There is no serious fault to be found with the performance at Covent Garden. The representative of the frail heroine, Miss Olga Olghina, is attractive in appearance if somewhat weak in voice. Mr. Beduschi made at once a favourable impression as a tenor in the part of *Des Grieux*, and will in all probability prove a useful artist. Commendable service was rendered by several other new-comers, including Mr. Pini-Corsi, Mr. Arimondi, and Mr. Pelagalli-Rossetti, and the general performance was praiseworthy.

Verdi's comic opera "Falstaff" was produced in February last year at La Scala, Milan, and it saw the light at Covent Garden on the 19th ult. This may seem a long interval to young patrons of opera, but to veterans it is very brief, for in the old days we usually had to wait until an interesting new work had gone the round of the world before it reached London. Thanks to the zeal of Sir Augustus Harris, "Falstaff" is now before metropolitan amateurs, and if they do not appreciate it the fault is theirs, and cannot be laid to the charge of the composer, the manager, or the Covent Garden Company. A lengthy description of the opera was given in THE MUSICAL TIMES when it was first performed, and there is no need to recapitulate what was then said. But those who made its acquaintance for the first time on the occasion now under notice could not fail to be struck by the qualities which especially distinguish the score—namely, tunefulness and the effervescence of youth. That the latter term can with justice be applied to the effort of a composer bordering on four-score years when he penned it, may perhaps be regarded as one of the most remarkable manifestations of musical genius ever known in the history of the art; but it is nevertheless a fact that in the latest, though, we trust, not the last, opera of Guiseppe Verdi, the only fault that can possibly be found is an excess of tuneful material. One piquant melody succeeds another until the ear becomes oversatiated. The orchestra sparkles, and the voices are treated in the grateful manner which Italian composers more fully understand than those of any other nation; but there is more than this in the score of "Falstaff." The mock seriousness with which Verdi burlesques the "Credo" from his own "Otello," when the fat knight speaks slightingly of "Honour," the real seriousness in *Ford's* monologue on "Jealousy," and the contrapuntal skill displayed in some of the concerted movements show the hand of a master. The octogenarian musician is reported to be at work on another Shakespearian opera based on "King Lear"; but if he had finished his career with "Falstaff" he could certainly not have done it more worthily. To those who did not witness the original production at Milan, the Covent Garden performance must seem fairly satisfying, though of course it was given without the many rehearsals which are regarded abroad as essential. Mr. Pessina, in the titular part originally played by Mr. Maurel, evinced the possession of a fine baritone voice and much intelligence as an actor. Miss Giulia Ravogli, as *Dame Quickly*, was unexceptionable; Miss Olga Olghina as *Anne Page*, Miss E. Zilli as *Mrs. Ford*, Mr. Beduschi as *Fenton*, and Mr. Pini-Corsi as *Ford* were all highly commendable, and the orchestra (under Signor Mancinelli), the chorus, and the scenic arrangements were worthy of Covent Garden. Performances, for the most part excellent, have already been given of "Faust," "Carmen," "Cavalleria Rusticana," "Pagliacca," "Orfeo," and "Philémon et Baucis." The orchestra and chorus this season are of unusually fine quality.

ROYAL CHORAL SOCIETY.

THE Royal Choral Society concluded its labours for the season at the Albert Hall with an unusually fine performance of "Elijah," on April 26. Of the impersonation of the titular part by Mr. Andrew Black—vocally admirable and extremely effective in a dramatic sense—we have spoken on former occasions; but the gifted young Scottish baritone certainly surpassed his previous efforts on the occasion now under notice, and fairly earned the enthusiasm displayed by the immense audience. Much satisfaction was given, on the whole, by the other principal vocalists, the most prominent names being those of Mrs. Elene Eaton, Miss Clara Butt, Miss Jessie Hudlestone, and Mr. Edward Lloyd. The choruses were rendered with truly magnificent power and precision under the *bâton* of Sir Joseph Barnby.

PHILHARMONIC CONCERTS.

THE engagement of M. Paderewski at the Concert of the 2nd ult. of course resulted in an overflowing attendance at the Queen's Hall. By general desire the most popular pianist of the day gave his piquant Polish Fantasia, which seems to be more and more liked at each successive hearing. He was in splendid form, and after several recalls played Mendelssohn's "Lied ohne Worte," *Adagio* in F, No. 22, as an encore. Mr. Edward German's Norwich Symphony in A minor, No. 2, the merits of which have been fully discussed at previous performances, was splendidly interpreted, as were Beethoven's "Egmont" and Mendelssohn's "Meerestille" Overtures. Mr. Oudin was extremely artistic in songs by Tschaikowsky and César Franck, and Dr. A. C. Mackenzie conducted throughout with conspicuous ability.

There was an equally large audience at the fifth Concert, on the 24th ult., the principal attraction at this being the re-appearance of the justly popular Scandinavian pianist, conductor, and composer, Dr. Edvard Grieg, after several years' absence from this country. On the present occasion he was represented in the second and third of the capacities named. Three movements from some incidental music to Björnsen's tragedy "Sigurd Jorsalfar" were introduced for the first time in England. They consist of a Vorspiel, an Intermezzo, and a Huldigungsmarsch. As no quotations were given in the programme book, we can only give utterance to the general impressions derived by the performance, which were that the music is in every way worthy of Grieg. The last is the most elaborate, and, on the whole, the finest movement; but in the first and second we find plenty of characteristic touches in melody and orchestration, the Intermezzo, illustrating the dream of the unhappy heroine *Borghild*, reminding the listener of the "Death of Aase," from the "Peer Gynt" Suite, No. 1. The composer had a magnificent reception, and at the conclusion of the performance was recalled several times. It is needless to add that his work received the fullest possible justice at the hands of the Philharmonic orchestra. There were two other novelties in the programme, both of them for pianoforte and orchestra, introduced by Madame Sophie Menter. The first was a Fantaisie de Concert in G, by Tschaikowsky. This, in its complete form, consists of two extended movements, but the second, entitled "Contrastes," was omitted on this occasion, and the first, *Quasi Rondo*, was extended by a lengthy *Coda*, written, we may suppose, for occasions when the movement is given without its companion. It is *virtuoso* music pure and simple, and Madame Sophie Menter interpreted it in her customary powerful and

brilliant fashion. A Fantaisie in F minor and major from her own pen, but orchestrated by Tschaikowsky, might pass very well for a Rhapsody by Liszt. It is a bright and genial work, and greatly pleased the audience. An excellent performance of Beethoven's Symphony in F (No. 8) was secured, under the direction of Dr. A. C. Mackenzie, and the Concert ended with the *Scherzo* and Wedding March from Mendelssohn's "Midsummer Night's Dream" music. Miss Landi's rendering of songs by Gluck, Saint-Saëns, and Massenet gained deserved applause.

STATE OPENING OF THE ROYAL COLLEGE OF MUSIC.

ON the 2nd ult. the new home of the Royal College of Music was formally opened by the Prince of Wales on behalf of Her Majesty the Queen. The edifice is of red brick, with bands and dressings of Weldon stone, and occupies the portion of the ground immediately abutting on the Prince Consort Road. The style is Renaissance, freely treated. The cost of the building has been defrayed by a sum of £45,000, munificently presented to the Prince of Wales for the purpose by Mr. Samson Fox, M.Inst.C.E., of Leeds, in 1891. The decorations of the entrance hall have been carried out at Mr. Fox's cost by a further donation of £1,000. The College has been erected from the designs of Sir A. W. Blomfield, A.R.A., by Mr. Thompson, of Peterborough, on a plot of ground granted to the College at a nominal rent by the Royal Commissioners of 1851. It is divided into two wings, one for the male and the other for the female pupils. These have separate entrances, staircases, and lifts, but are connected on each floor except the top by a corridor running from end to end of the building. The main entrance for the public is in the centre, leading into an entrance hall. At the back, space has been left for the erection of a theatre and concert-room, as well as for other additions as the number of pupils increases. The theatre will, it is hoped, be erected at no distant date. It will be planned to serve also for a lecture room and for orchestral concerts, and will be placed immediately at the back of the central offices on the spot now occupied by the temporary hall, with ample means of easy and direct access and exit by the front entrances. On the top floor is a noble room running nearly the whole length of the building, which it is hoped to occupy shortly with a collection of musical objects, a library, and other things. In a room behind the temporary hall is the very valuable and unique Donaldson Museum of historical musical instruments formed by Mr. George Donaldson, and presented by him to the Prince of Wales for the permanent use of the College. Three of the organs have been specially built by Messrs. Brindley and Foster, of Sheffield, and are blown by electric motors supplied by Messrs. Bergtheil and Young. Other organs will be added as occasion requires.

The whole length of the road in front of the College was decorated with masts, flags, and festoons of evergreens. The guests, assembled in the temporary hall, included the most eminent representatives of art, science, literature, and the diplomatic body, many of Her Majesty's ministers, and a host of the most distinguished members of every profession. The scene was of exceptional brilliancy, as only uniforms, robes, levée and evening dress were worn. At 12 o'clock the Royal party arrived, the Prince receiving from the hands of Mr. Samson Fox a richly chased golden key, with which he opened the main door. A procession was then formed, which included the Prince and Princess of Wales, the Princesses Victoria and Maud, the Duke and Duchess of York, Princess Christian, the Duke of Cambridge, Princess Henry of Battenberg, the Marchioness of Lorne, the Duchesses of Connaught and Albany, and the Duke and Duchess of Teck. As the procession moved towards the daïs the orchestra, under Professor Stanford, played Gluck's March from "Alceste," and the Royal party being seated the Overture to "Die Meistersinger" was played. Mr. Samson Fox then read an address to the Prince on behalf of the Council, and his Royal Highness having replied, the "Ode to Music" written specially by Mr. Swinburne (printed in our issue of January, 1893), and set to music by Mr. Charles Wood, formerly Morley Scholar at the College, was performed under the composer's direction. The solo was well sung by Miss Una Bruckshaw, and the work gave a very favourable impression of the young musician's skill and training. It was followed by "God save the Queen," the first verse of which was sung by Madame Albani. As the royal visitors and their suite moved away the orchestra played an arrangement, by Mr. Manns, of Schubert's Marche Militaire in D.

THE BACH CHOIR.

SOME interesting Motets by such old masters as Palestrina, Orlando di Lasso, and Vittoria were given in Queen's Hall on the 8th ult., at the final Concert of the season of this choir. The six-part "Assumpta est Maria" and five-part "Exultate Deo" of the first-named composer constituted striking examples of the unaccompanied part-music of a far back age. The two other musicians were equally well represented, and the performance by the choir was, in each case, solid, even, and vigorous. Heinrich Schütz's bass solo, "David's Lament," with accompaniment for four trombones and organ, made as deep an impression upon the audience as at the Norwich Festival and elsewhere. Another somewhat similar piece for four trombones, the organ being silent, was the "Equali" of Beethoven, with Messrs. G. Case, C. Hadfield, C. Geard, and J. Matt as the interpreters. The Chaconne of Bach was rendered with force, breadth, and keen regard to expression by M. Achille Rivarde, an able violinist recently arrived in England, and who, by firm and correct execution, has already won many friends. The Choral Ode by Dr. Hubert Parry, "Blest Pair of Sirens," was rendered with the efficiency due to a piece quite able to hold its own against other compositions of kindred nature, and Mr. David Bispham successfully gave the "Cavalier Songs" of Professor Stanford, who conducted with unfailing judgment. At this Concert was used a bass trombone with the new aluminium slide, made by patent process, the joint invention of George Case and D. J. Blaikley. This improvement is of the very greatest importance to the slide trombones of the modern orchestra. The moveable part of the slide is only one-third the weight of that made of other metals. The aluminium does not deposit verdigris, and when warmed up to a certain temperature while playing does not as readily cool down as other metals would. The instrument, therefore, does not vary in pitch—a great consideration when it is remembered that trombones have many bars' rest, and sometimes whole movements in which they do not play.

WAGNER CONCERTS.

PERFORMANCES composed mainly or entirely of selections from the Bayreuth master's music-dramas are apparently increasing in popularity in the concert-room, and the Queen's Hall has already become a favourite medium for this somewhat singular form of entertainment. The term singular is not inappropriate, because it was at first an important clause in the Wagnerian creed that his works were written for the stage and should not be presented apart from their proper scenic accessories. But rightly or wrongly, amateurs have taken kindly to excerpts from these strangely original works in the concert-room, and the practice of giving entire acts is now meeting with much favour, not only in London, but in provincial musical centres. We have at present to record briefly two performances of this nature, under the direction of Mr. F. H. Cowen. The first took place on Saturday, April 28, when a specially effective rendering was given of the third act of "Lohengrin," without any of the cuts which are regarded as necessary at Covent Garden and elsewhere. Miss Ella Russell, Miss W. Ludlam, Mr. Lloyd, and Mr. Bispham constituted an admirable quartet, and if the choir and orchestra were not faultless their work was, on the whole, well done. On the following Saturday the whole of the third act of "Tannhäuser" went equally well, the chorus indeed showing some improvement. Miss Ella Russell, Mr. Lloyd, and Mr. Andrew Black were unexceptionable in the music of *Elizabeth*, *Tannhäuser*, and *Wolfram* respectively. Of the minor selections at both Concerts there is no occasion to speak.

HERR MOTTL'S CONCERTS.

ON the anniversary of Wagner's birth (May 22) Mr. Mottl gave his second Concert at Queen's Hall before a large and "fashionable" audience. On this occasion a better opportunity was afforded of judging his qualities as an "all-round" Conductor, inasmuch as, in spite of the anniversary, the programme was not confined to the music of Richard Wagner, as on the former occasion. Only its second part was so constituted, its first containing Beethoven's Symphony in C minor, extracts from the "Roméo and Juliette" Symphony of Berlioz, and the same master's Overture to "Benvenuto Cellini." Interest naturally centred on the C minor, concerning which it may be said at once that a large amount of justice was done to its transcendent merits. In the opening *Allegro* the orchestral *ensemble* was not always quite perfect, and the Conductor's desire to "make points" rather detracted from the impulse and the unity which in so marked a degree characterise this movement; but for all that followed we have nothing but praise. The slow movement was played with that delightful freedom of time and declamatory power, that careful attention to the phrase-groups rather than the time-beats that, when controlled by intelligence and a keen sense of rhythm, mark the difference between a real conductor and a mere beater of time, and which, though rare with conductors, is especially so with players, of Beethoven, most of whom seem to regard his music as terpsichorean rather than dramatic or lyrical. In the second part were the Introduction to Act III. of "Die Meistersinger" and *Hans Sachs's* Monologue, sung with admirable effect by Mr. David Bispham; two pieces from "Götterdämmerung," the *Siegfried* Idyll, and the beautiful Huldigungsmarsch.

AMATEUR ORCHESTRAL CONCERTS.

AN unusually busy season of these performances is now fairly at an end, but we have several to note this month. The first was the Stock Exchange Society's performance on April 24, when a remarkably interesting programme was presented, brief record of which, however, must suffice. The most familiar pieces were Mozart's beautiful Symphony in E flat, a selection from Sir Arthur Sullivan's music to "The Tempest," and Beethoven's Pianoforte Concerto in C minor. In all of these Mr. George Kitchin's "bulls and bears" acquitted themselves extremely well. There were two Overtures new to London in the programme, the first being the picturesque prelude to the late Sir Robert Stewart's cantata "The Eve of St. John," which was performed at the Crystal Palace a few years since. The title of Mr. Learmont Drysdale's Overture, "Herondian," is taken from a glen in the Scottish Lowlands, and is full of characteristic phraseology, the only fault being undue elaboration in the details. Miss Torrens-Johnson made a favourable impression in the solo part of the Beethoven Concerto, as did Miss Jeanne Istella, a young soprano vocalist. The male-voice choir rendered justice to some part-songs, but seemed rather overweighted in Schubert's fine though sombre "Song of the Spirits over the Waters."

On the following evening there were two Concerts. The Westminster Orchestral Society's programme was, in the main, familiar, but included Mr. Barclay Jones's clever Overture in C minor, noticed when it was first produced at the Crystal Palace. This was well directed by the composer; the rest of the Concert was ably conducted by Mr. Stewart Macpherson, and included Mozart's Symphony in G minor and Henselt's Pianoforte Concerto in F minor, the very arduous solo part in which was brilliantly played by Miss Sybil Palliser. Vocal excerpts were contributed with effect by Miss Greta Williams and Mr. H. L. Thomas.

Little was done at the Concert of the Royal Amateur Society at the Queen's Hall to demand reference. Madame Sophie Menter played the solo part in the orchestral version of Chopin's Polonaise Brilliante in E flat (Op. 22) with much fluency and vigour, and a selection from Rossini's neglected masterpiece "William Tell" was welcome, ably rendered as it was by Mr. George Mount's experienced orchestra, the Queen's Hall Choral Society, and Miss Biancoli, Miss Minnie Price, Mr. Iver McKay, Mr. G. Sandbrook, and Mr. A. G. Puttick in the solo parts.

Unusual merit, alike in the selection and the execution of the programme, was shown at the Concert of the Strolling Players, on the 3rd ult., at the Queen's Hall. Reference has already been made to the promise evinced by Mr. R. H. Walthew as a composer. He was represented on this occasion by a new Pianoforte Concerto in C minor, in which he not only proved the value of the teaching he has received at the hands of Professor Villiers Stanford and Dr. Hubert Parry at the Royal College of Music, but also his possession of some individuality of style. Mr. Walthew played the solo part in his clever work extremely well. Mr. Norfolk Megone's well drilled players rendered a large measure of justice to the "Lohengrin" Prelude, Beethoven's Symphony in F (No. 8), and Massenet's Suite, "Scènes Alsaciennes." Very pleasing vocal assistance was given by Madame Fanny Moody and Mr. Braxton Smith.

MR. MANNS'S BENEFIT CONCERT.

FOR his annual Benefit Concert, held on April 28, the veteran Conductor of the Crystal Palace Concerts was not only assisted by a number of distinguished artists, but had arranged a programme containing two important orchestral novelties, of which the most remarkable was Dvorák's "In der Natur," being the first section of the triple Overture, of which the remaining numbers—"Carnival" and "Othello"—had been introduced at one of the Saturday Concerts earlier in the season. True to its name, "In der Natur" is an eloquent panegyric in the language of the orchestra of the delights of the country. It is programme music in the same sense as Beethoven's "Pastoral" Symphony, and follows the memorable principles laid down by Beethoven himself when he said that works of this sort should express feeling rather than attempt to paint. The Overture is full of vivid colour and sunshine, and charms the hearer alike by its wealth of melody and rhythmical grace. Another brilliant work, though of a very different character, heard for the first time in London on this occasion, was M. Saint-Saëns's Fantasia for pianoforte and orchestra, "Africa," which records the impression of the man of the world rather than the man of feeling. It is, however, a sparkling work, orchestrated with great brilliancy, and was played with unexpected *brio* by Miss Fanny Davies. Miss Rina Allerton, a niece of Mr. Manns, made a favourable impression by her singing of Grieg's "Solvejg's Lied," and Miss Marie Brema introduced two decidedly clever songs by Mr. A. Webber. Mr. Andrew Black contributed the ever-welcome "O ruddier than the cherry" and an Aria by Weber, with his wonted vigour and success, and the Crystal Palace Choir were heard in Schubert's flowing version of the 23rd Psalm and a selection from the last act of the "Meistersinger." Lady Hallé played Spohr's "Scena Cantante" in her best style, and the programme was completed by Beethoven's Symphony in A (No. 7). Mr. Manns, who was greeted with great enthusiasm from beginning to end of the Concert, was presented after the performance of the Symphony with numerous floral tributes.

PIANOFORTE RECITALS.

THOSE who declared that the present season would show a falling off in the number of these performances must, by this time, have received a forcible reminder of the proverb "Never prophesy unless you know," as pianists are arriving in battalions, and the briefest possible record of their efforts must suffice on the present occasion. On April 26 Miss Katie Leonard, a child of eight years, and a pupil of Mr. F. Berger, displayed striking natural ability at the Steinway Hall; but the little girl's gifts should be cultivated quietly at home and not prematurely forced in the concert-room.

Passing over several Recitals, which at this busy season of the year could not expect to receive due attention, we come to that which was given on the 5th ult. by Mr. Sapellnikoff at St James's Hall, at which the gifted young Russian artist and virtuoso displayed his mastery over the keyboard in Beethoven's Sonata in F minor (Op. 57) and in several selections from the repertory of Chopin. It should not be forgotten that he was a pupil of Madame Sophie

Menter, and mistress and scholar were heard to the fullest advantage in a duet for two pianofortes, by Reinecke, owing to their agreement in technique and expression.

On the same afternoon Madame Roger-Miclos, a brilliant French pianist, who first appeared in London four years ago, gave a Recital at the Princes' Hall, and evinced the possession of remarkable manipulative abilities in Beethoven's Sonata in C sharp minor (Op. 27, No. 2), generally known here as the "Moonlight"; Schumann's "Carnaval," and other pieces by Schubert, Chopin, Grieg, Liszt, and Rubinstein. Madame Roger-Miclos may not be a very sympathetic, but she is certainly a brilliant and intelligent artist.

Mr. Joseph Hofmann has made his re-appearance after an advisable period of repose of several years, and now may be regarded as an artist rather than a prodigy. He has studied under Rubinstein, and at his three Recitals at St. James's Hall on Saturdays, the 5th, 12th, and 19th ult., clearly showed the influence of his master, though without slavish imitation. He now seems equally at home in the classical and romantic schools, and his rendering of various works of large calibre, as well as of trifling pieces, was marked generally by vivid imagination and brilliant technique. Mr. Risler, who gave Recitals at the Princes' Hall on the 17th and 23rd ult., is a very able performer, and he should, if possible, re-visit us at a less busy period. The same advice may be given to Mr. Masbach, who played in a sound and conscientious style at his Recital in St. James's Hall on the 22nd ult., and to Mr. Sevadjean, who performed to well-nigh empty benches in the same room on the 24th ult.

AMSTERDAM À CAPPELLA CHOIR.

A notable musical event of the last month was the visit to London of the Amsterdam à Cappella Choir, who sing the music of the early Netherlands school and composers, immediately preceding and contemporary with the famous Palestrina, with remarkable precision and attention to detail. One effect of the Papal sanction given to the compositions of Palestrina was to cause the writings of many other composers to be condemned, and thus much clever music was consigned to undeserved oblivion. It is this music which Mr. Daniel de Lange, the Conductor of the choir, has made his especial study, and the performance of which forms the chief claim of his forces to public attention. The choir is a mixed one of the usual kind, and consists of twenty voices, well balanced and of good quality, but somewhat wanting in that refinement which characterises the best singing of our choral societies. At their opening Concert on the 15th ult., in St. Martin's Town Hall, the most remarkable performances were a "Kyrie et Christe," by Ockeghem; an "Agnus Dei," by Obrecht, set as a trio for alto, tenor, and bass; a very impressive setting of the "Et incarnatus est," by Josquin des Près; and a broad and vigorous Cantio Sacra, by Sweelinck. The second part of the programme was devoted to secular pieces, of which the most noteworthy were a quaint and charming "Petite Camusette," by Josquin des Près; a quartet, "Entre vous filles," by Clemens non Papa; and a gay and sprightly trio, "Je ne fus jamais si ayse," by Pierre Certon. All these were sung entirely unaccompanied, and with a mastery over their exceptional contrapuntal difficulties and appropriateness of expression that revivified the old music in a most delightful manner. Our choral societies might, with advantage, turn their attention to these early masters, many of whose compositions have never been surpassed in contrapuntal ingenuity and expression.

MRS. HENSCHEL'S VOCAL RECITAL.

Mr. and Mrs. Henschel's first of two Vocal Recitals, given on the 17th ult., in the small Queen's Hall, was distinguished by that high class character, both of the music selected and its performance, which has long made these Concerts so enjoyable. The most important work presented was Mr. Henschel's exceedingly clever and characteristic Russian Vocal Quartets (Op. 51), which were sung with delightful finish and charming expression by the Concert-givers, assisted by Miss Janson and Mr. Shakespeare. The programme also contained violin pieces by Miss Frida Scotta, who is also engaged for the next Recital.

MR. DOLMETSCH'S RECITAL.

The attractive series of Concerts of Antient Music given by Mr. Arnold Dolmetsch at his house at Dulwich were concluded on the 22nd ult., the three last programmes being respectively devoted to early French composers, Handel, and J. S. Bach. The evening given to French writers included the performance of many pieces of great antiquarian interest. Such were "A little Fantesie for the tunying of the Lute," by Adrian Le Roy, published in 1570, and a Prelude for the same instrument from "Le Secret des Muses," by Nicolas Valet, published in 1618. Much interest was also attached to the music for viols da gamba by the famous viol player, Marin Marais, born in Paris in 1656. Pieces by Couperin and Rameau, and dainty songs by De la Barre and Du Fresny completed a unique programme. The Handel selection attracted a large audience and presented many interesting features, amongst which may be mentioned a very early effort of the master in the shape of a Sonata for the flute, violin, violoncello, and harpsichord (Op. 2, No. 1), and the Suite de Pièces for the harpsichord (No. 5, in E), which includes the well-known "Harmonious Blacksmith" air and variations, the origin of the said air being traced by Mr. Dolmetsch to Spanish sources. Two excerpts from the "St. Matthew" Passion music were introduced in the selection on the Bach evening—viz., the aria for a bass voice, "Komm, süsses Kreuz" ("Come, healing cross"), with viola da gamba obbligato, and the aria for an alto voice, "Erbarme dich mein Gott" ("Have mercy, Lord, on me"). A Prelude in C minor for the lute and the Prelude and Fugue (No. 21) in B flat for the clavichord are also worthy of mention. Great credit is due to Mr. Dolmetsch for having so successfully aroused interest in so much that is good to remember. The performances must have been a revelation to many, and even those for whom the old music possessed but little musical charm must have been impressed with the great skill of our forefathers who, with such comparatively small means, accomplished so much.

ROYAL ACADEMY OF MUSIC.

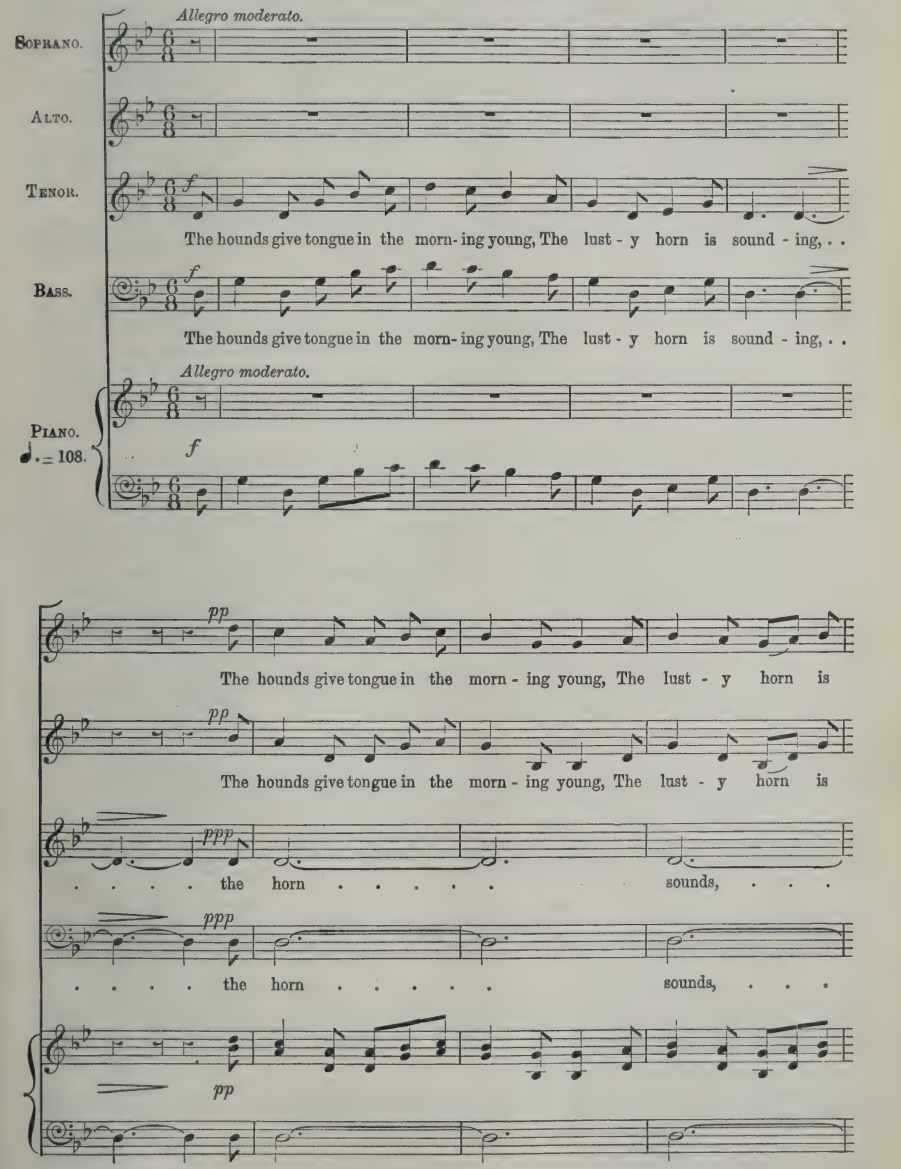
It is not often that the attainment of a seventieth year of existence is associated with such unmistakable signs of vigour and promise of life as were shown at Queen's Hall on the 17th ult., when the Royal Academy of Music gave a commemoration Concert to celebrate this interesting point in its brilliant and successful career. The list of composers represented included Sterndale Bennett, G. A. and W. Macfarren, Arthur Sullivan, Joseph Barnby, Goring Thomas, E. German, Maude V. White, F. Corder, and, of course, Dr. A. C. Mackenzie, who conducted the Concert. This list, however inadequately representing the number of Royal Academy students whose compositions have brought honour to their *Alma Mater* and to themselves, was sufficient to make good the claims of this Institution to the hearty congratulations of all friends of music. The performers also, soloists, choir, and orchestra, were all, with the exception of a few wind instrument players, past or present students, and as among these figured such names as Agnes Zimmermann, Mary Davies, Clara Samuell, Hilda Wilson, William Shakespeare, Arthur Oswald—to name but the most eminent—the representative power of the programme is sufficiently obvious. The last piece on the programme was Dr. A. C. Mackenzie's new nautical Overture, entitled "Britannia." This delightfully humorous and brilliantly clever work is dedicated to the Duke of Coburg—President of the Royal Academy, who graced the Concert with his presence—and had been composed specially for the occasion. It should take high rank among modern orchestral works, for it possesses the qualities that make for popularity united to those that command the admiration of mere musicians. It is constructed with wonderful ingenuity and command

O'er the Woodland Chace.

HUNTING CHORUS.

Words by Druid Grayl. Composed by Herbert W. Wareing, Mus. Doc., Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Allegro moderato.
Soprano.
Alto.
Tenor.
f
The hounds give tongue in the morn- ing young, The lust - y horn is sound - ing, . .
Bass.
f
The hounds give tongue in the morn- ing young, The lust - y horn is sound - ing, . .
Allegro moderato.
Piano.
♩. = 108.
f
pp
The hounds give tongue in the morn - ing young, The lust - y horn is
pp
The hounds give tongue in the morn - ing young, The lust - y horn is
ppp
. . . . the horn . . . . . sounds, . . .
ppp
. . . . the horn . . . . . sounds, . . .
pp

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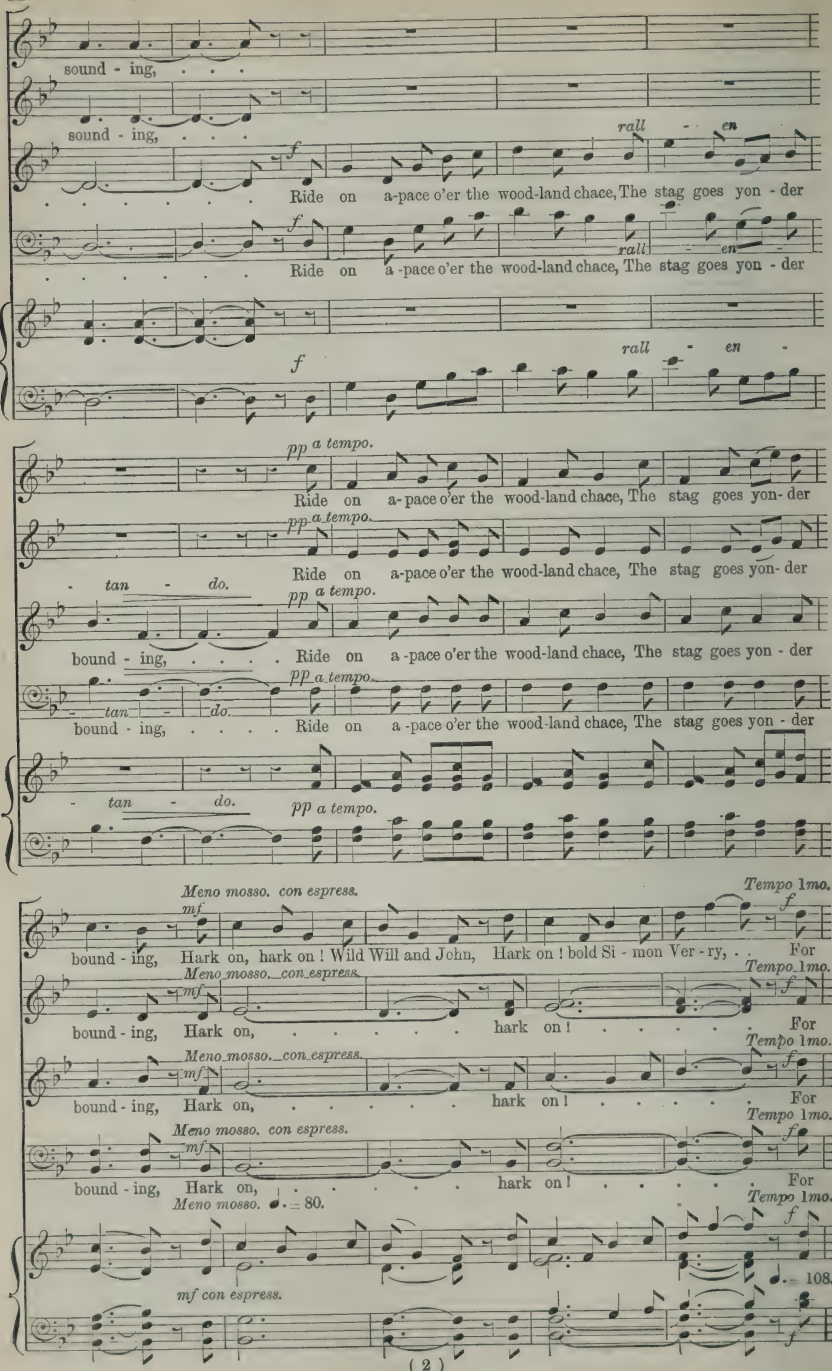
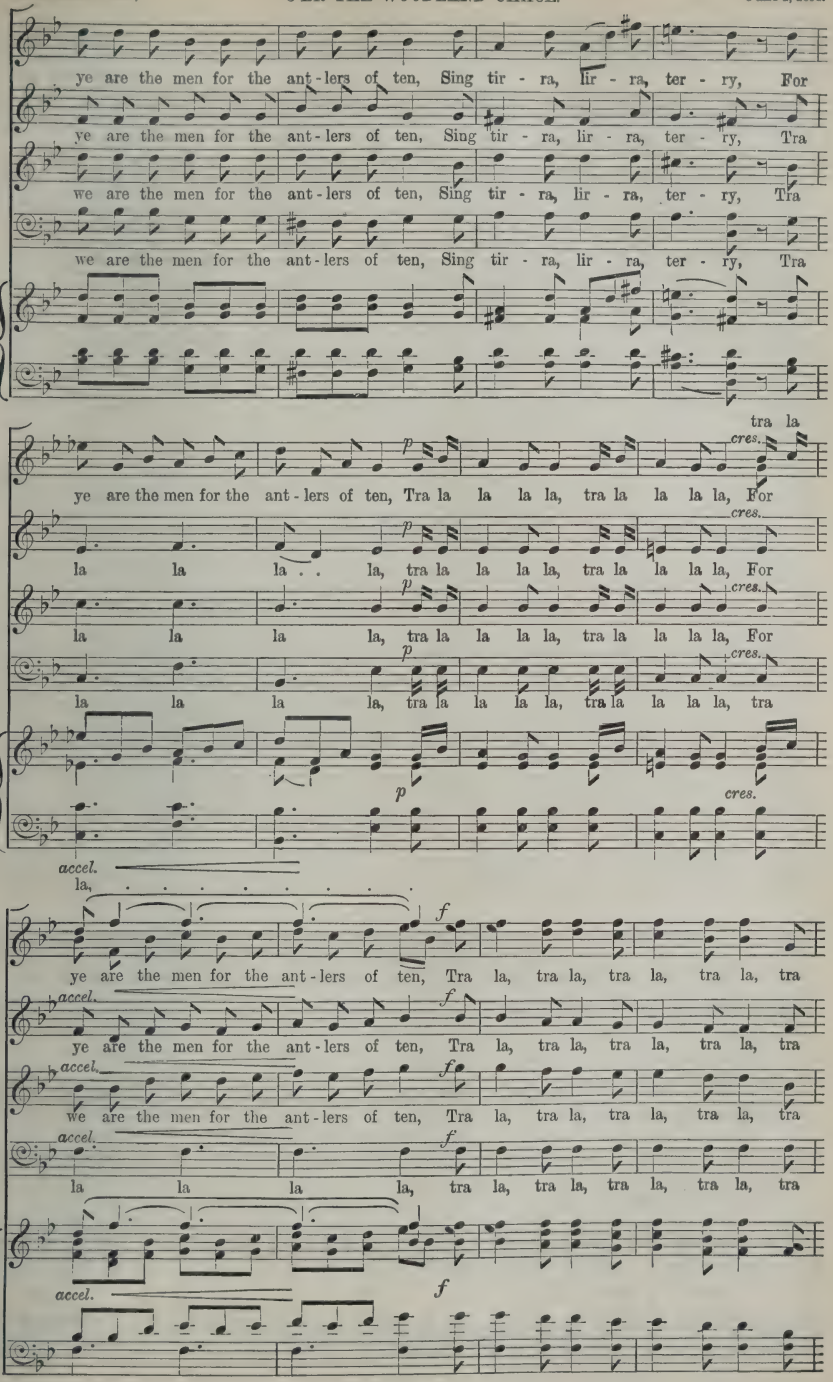
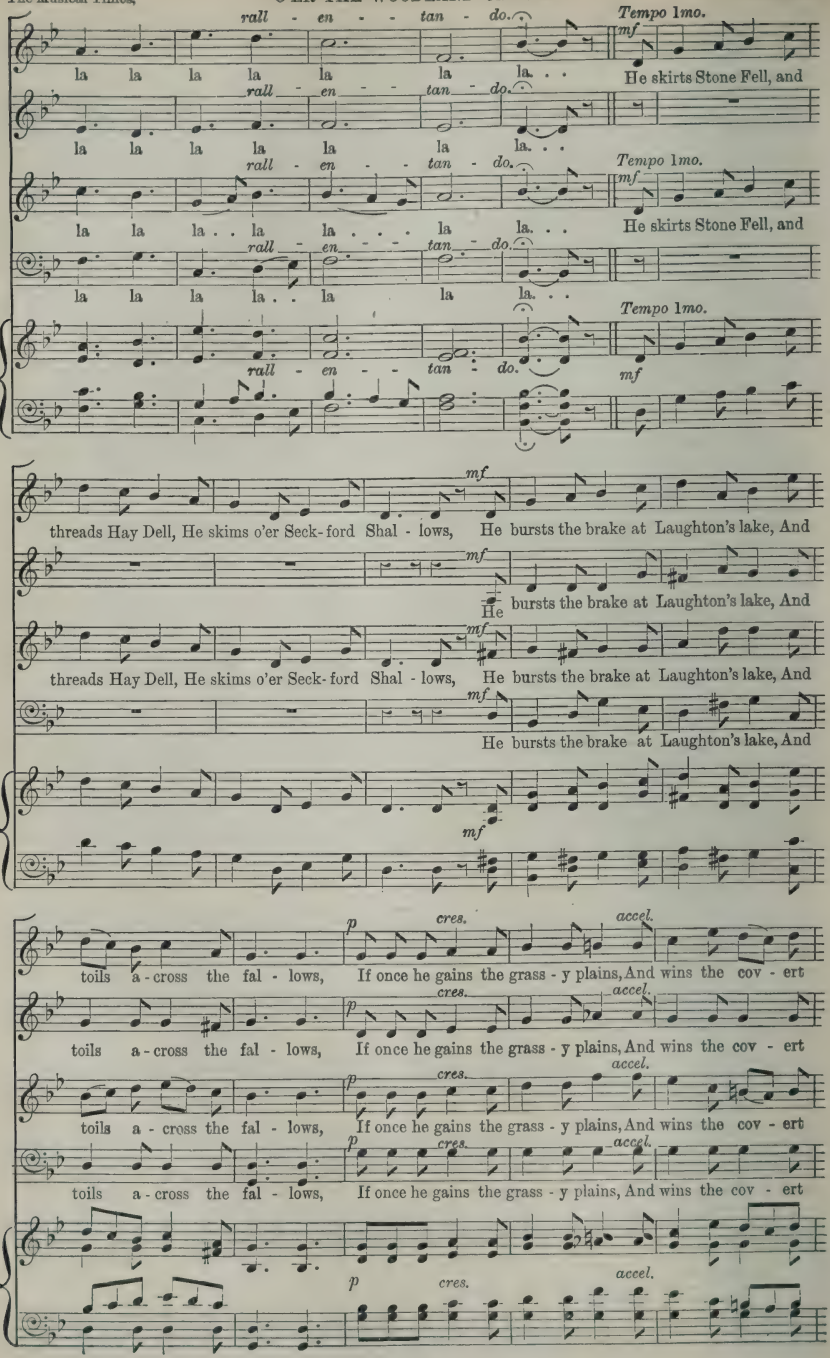
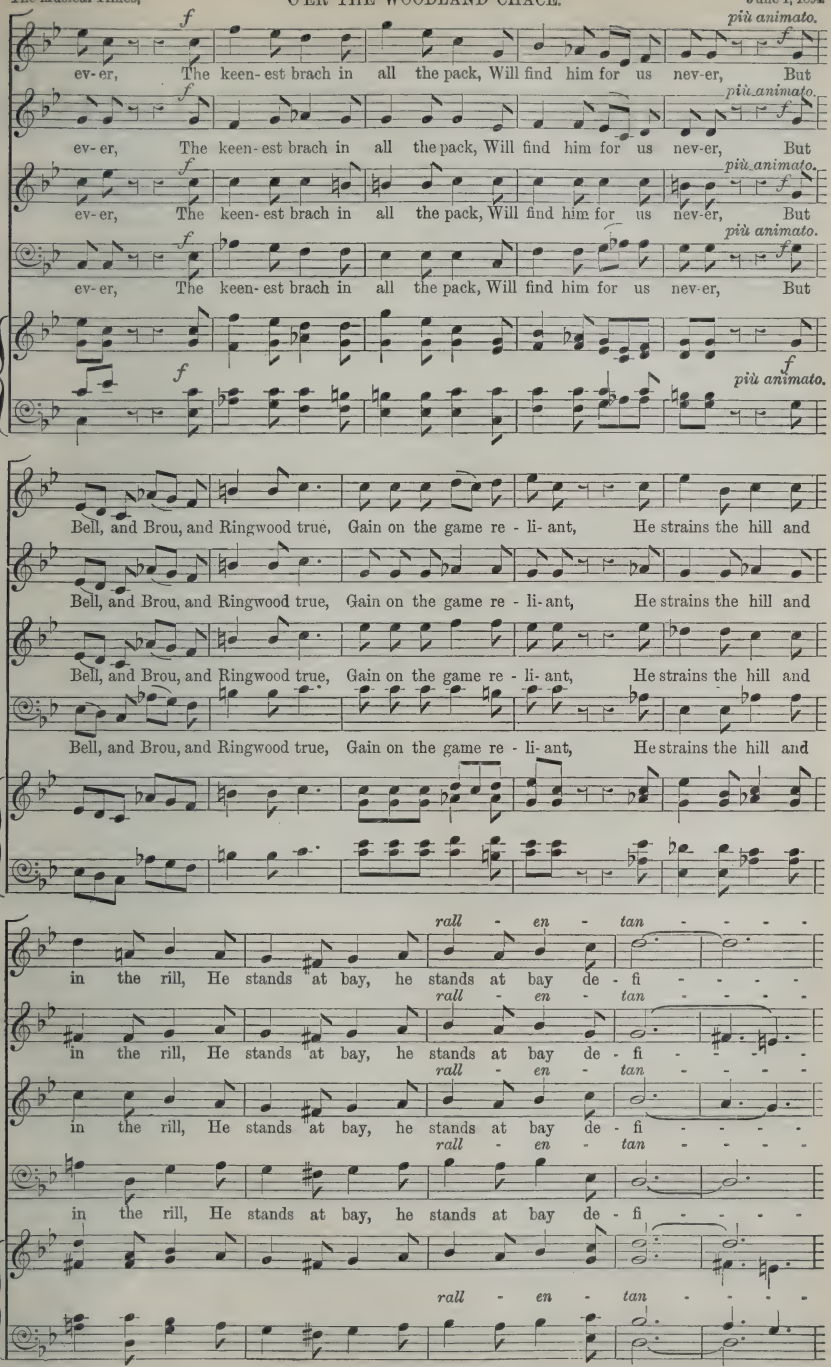
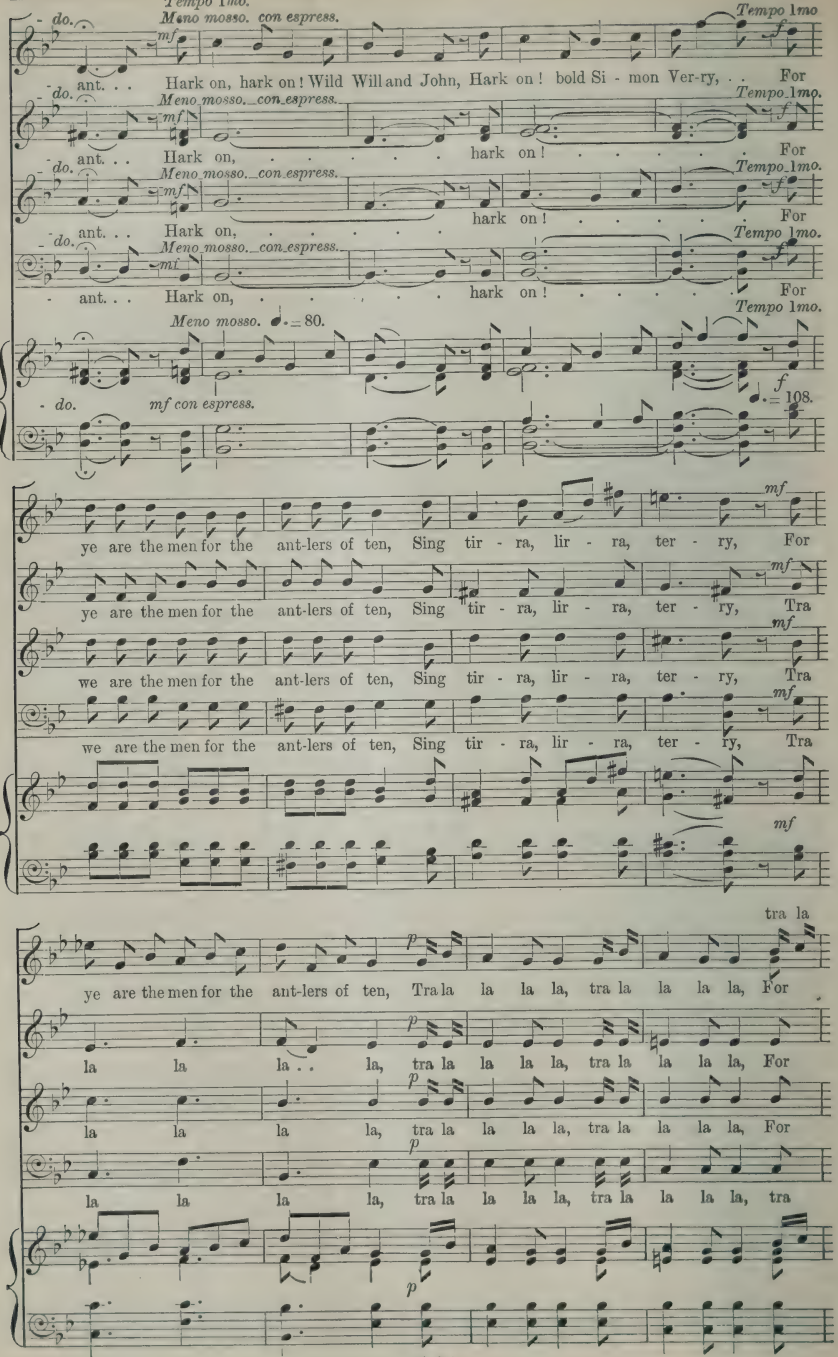
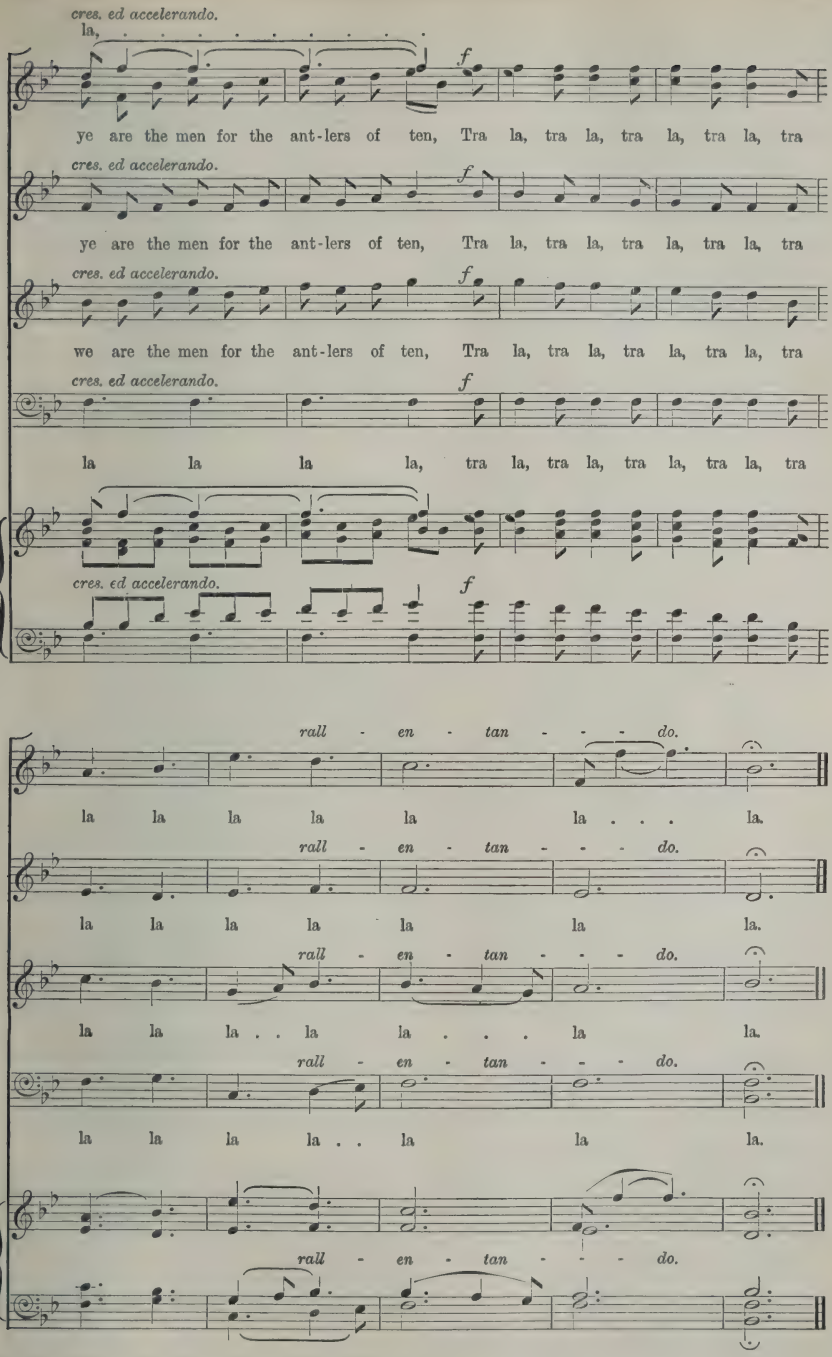

sound - ing,
sound - ing,
rall - en
Ride on a-pace o'er the wood-land chace, The stag goes yon - der
Ride on a-pace o'er the wood-land chace, The stag goes yon - der
rall - en
pp a tempo.
Ride on a-pace o'er the wood-land chace, The stag goes yon- der
Ride on a-pace o'er the wood-land chace, The stag goes yon- der
tan - do.
bound - ing, ... Ride on a-pace o'er the wood-land chace, The stag goes yon - der
tan - do.
bound - ing, ... Ride on a-pace o'er the wood-land chace, The stag goes yon - der
Meno mosso. con espress.
Tempo 1mo.
bound - ing, Hark on, hark on! Wild Will and John, Hark on! bold Si - mon Ver - ry, . . For
bound - ing, Hark on, ... hark on! . . . . . For
bound - ing, Hark on, ... hark on! . . . . . For
bound - ing, Hark on, ... hark on! . . . . . For
Meno mosso. ♩. = 80.
♩. = 108.
mf con espress.


ye are the men for the ant-lers of ten, Sing tir-ra, lir-ra, ter-ry, For
ye are the men for the ant-lers of ten, Sing tir-ra, lir-ra, ter-ry, Tra
we are the men for the ant-lers of ten, Sing tir-ra, lir-ra, ter-ry, Tra
we are the men for the ant-lers of ten, Sing tir-ra, lir-ra, ter-ry, Tra
tra la
ye are the men for the ant-lers of ten, Tra la la la la, tra la la la la, For
la la la la, tra la la la la, tra la la la la, For
la la la la, tra la la la la, tra la la la la, For
la la la la, tra la la la la, tra la la la la, tra
accel.
la,
ye are the men for the ant-lers of ten, Tra la, tra la, tra la, tra la, tra
ye are the men for the ant-lers of ten, Tra la, tra la, tra la, tra la, tra
we are the men for the ant-lers of ten, Tra la, tra la, tra la, tra la, tra
la la la la, tra la, tra la, tra la, tra la, tra


rall - en - - tan - do.
Tempo 1mo.
mf
la la la la la la la. . .
He skirts Stone Fell, and
la la la . . la la . . . . la la. . .
la la la la . . la la la. . .
threads Hay Dell, He skims o'er Seck-ford Shal - lows, He bursts the brake at Laughton's lake, And
He bursts the brake at Laughton's lake, And
toils a - cross the fal - lows, If once he gains the grass - y plains, And wins the cov - ert
p
cres.
accel.


più animato.
ev- er, The keen- est brach in all the pack, Will find him for us nev-er, But
Bell, and Brou, and Ringwood true, Gain on the game re - li- ant, He strains the hill and
rall - en - tan
in the rill, He stands at bay, he stands at bay de - fi


Tempo 1mo.
Meno mosso. con espress.
mf
do.
ant. . . Hark on, hark on! Wild Will and John, Hark on! bold Si - mon Ver-ry, . . For
Meno mosso. con espress.
Tempo 1mo.
ant. . . Hark on, ... hark on! . . . . . For
Meno mosso. con espress.
Tempo 1mo.
ant. . . Hark on, ... hark on! . . . . . For
Meno mosso. con espress.
Tempo 1mo.
ant. . . Hark on, ... hark on! . . . . . For
Meno mosso. ♩. = 80.
Tempo 1mo.
mf con espress.
♩. = 108.
ye are the men for the ant-lers of ten, Sing tir - ra, lir - ra, ter - ry, For
ye are the men for the ant-lers of ten, Sing tir - ra, lir - ra, ter - ry, Tra
we are the men for the ant-lers of ten, Sing tir - ra, lir - ra, ter - ry, Tra
we are the men for the ant-lers of ten, Sing tir - ra, lir - ra, ter - ry, Tra
tra la
ye are the men for the ant-lers of ten, Tra la la la la, tra la la la la, For
la la la . . la, tra la la la la, tra la la la la, For
la la la la, tra la la la la, tra la la la la, For
la la la la, tra la la la la, tra la la la la, tra


cres. ed accelerando.
la,
f
ye are the men for the ant-lers of ten, Tra la, tra la, tra la, tra la, tra
cres. ed accelerando.
f
ye are the men for the ant-lers of ten, Tra la, tra la, tra la, tra la, tra
cres. ed accelerando.
f
we are the men for the ant-lers of ten, Tra la, tra la, tra la, tra la, tra
cres. ed accelerando.
f
la la la la, tra la, tra la, tra la, tra la, tra
cres. ed accelerando.
f
rall - en - tan - - - do.
la la la la la la . . . la.
rall - en - tan - - - do.
la la la la la la la.
rall - en - tan - - - do.
la la la . . la la . . . la la.
rall - en - tan - - - do.
la la la la . . la la la.
rall - en - tan - - - do.

MR. CHARLES FRY'S RECITALS.

Mr. CHARLES FRY has appeared at
Covent Garden, Drury Lane, and Princess's Theatres,
Royal Albert Hall (Choral Society),
St. James's Hall (Philharmonic Society), Crystal Palace, Queen's Hall,
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"This popular Reciter has come before the public mainly as a declaimer of poetry in connection with musical performances."—*The Times*, January, 1892.

"Mr. Charles Fry continues to strengthen and develop the union of music and poetry at his dramatic recitals."—*Daily Telegraph*, May, 1894.

"Music as an embellishment to recitation has been employed by Mr. Charles Fry to a greater extent than by any other elocutionist appearing on the public platform."—*Daily Chronicle*, May, 1894.

DR. A. C. MACKENZIE AND MR. JOSEPH BENNETT'S
"DREAM OF JUBAL."
Solo Vocalists suggested:
Miss EMILY DAVIES and Mr. IVER McKAY.
(The Contralto and Bass Parts may be arranged locally.)

MENDELSSOHN'S
"ATHALIE."
Solo Vocalists suggested:
Miss EMILY DAVIES and Madame HOPE GLENN.
(The 2nd Soprano and Contralto parts may be arranged locally.)

MENDELSSOHN'S
"ANTIGONE," AND "ŒDIPUS"
(Male Voices only and Orchestra).

SCHUMANN'S
"MANFRED."
Tragedy by LORD BYRON.
(For Soli Voices, Chorus, and Orchestra.)

FELICIEN DAVID'S
"THE DESERT."
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LONDON & NEW YORK: NOVELLO, EWER AND CO.

of contrapuntal and orchestral resource; yet it is bright, tuneful, full of life and vigour, and as clear as an Italian landscape. How well the composer must have learnt Pope's famous lesson: "True ease in writing comes from art, not chance, as those move easiest who have learnt to dance!" Dr. Mackenzie has not only learnt to dance, but to dance in fetters, and quite lightly too. The book of words contained no analysis of the work, but attentive listeners recognised, with much amusement, that in addition to "first" and "second" subjects of great charm, the thematic material of the Overture includes snatches of "Rule, Britannia," intoned with more than usual pomposity, and scoffed at, as it were, by the hornpipe, which dances derisively around in the most comical way possible. The work is to be heard shortly at a Philharmonic Concert.

Under the able direction of Mr. G. H. Betjemann, the students of the Operatic Class gave performances of "Philémon et Baucis" (in English—Mr. Joseph Bennett's translation being used) and "Pagliacci" (in Italian) on the 9th, 10th, 11th, and 12th ult. The performances not being public, criticism is scarcely called for; but it may be said that much individual and collective merit was shown, a distinct improvement on previous years being perceptible in the acting and stage "business" generally of both principals and chorus. The chief parts were sustained by Misses L. Redfern, J. E. Wilson, L. Burden, L. Speight, Kate Alston, M. Bailey, and Mrs. Thorpe-Davis; Messrs. Philip Brozel, R. Brophy, J. W. Foster, C. Clements, A. Appleby, A. Henning, and T. M. James. Of these Mr. Brozel deserves special commendation for a really excellent performance of the difficult part of *Canio* in "Pagliacci." This young artist should make a position. Both as a singer and an actor he shows the true dramatic instinct—that is, alas! so rare.

ROYAL ACADEMY OF MUSIC LECTURES.

At the Royal Academy on April 25 and the 9th ult., Mr. E. F. Jacques lectured on the "Art of Teaching," and drew attention to many important facts, the consideration of which is peculiarly appropriate at this period, when the registration of teachers is occupying so much attention in the musical world. The lecturer drew a graphic picture of the ideal teacher according to the latest lights thrown upon the important subject by modern science and research. This teacher must not only be master of the particular branch of art a knowledge of which it is his duty to impart to his pupils, but he should possess a far-reaching acquaintance with all other arts and the scientific basis upon which they are built, and, above all, he must be able to recognise the peculiar mental idiosyncrasies of each pupil, and to adopt a system that most quickly appeals to, and is calculated to most permanently impress the mind of each. He must be able to distinguish between inability to comprehend and mental laziness, between want of self confidence and vanity, to check carelessness, to show the pupil his ignorance without hurting his feelings, and to praise judiciously. In a word, to convince the pupil that his master is his best friend and most reliable authority, to whom he can refer concerning the subject he is studying. The chief characteristic of a born teacher was happily defined as "an over-mastering desire to help or advise others," while that of the made teacher as "a dislike for teaching in itself save under especial circumstances." Another important truth, one unfortunately little realised, but on this occasion clearly shown, was that the power of acquiring knowledge was entirely different from the faculty to impart what was known. In the one case the receptive faculties were employed, in the other the sympathetic and explanatory powers were called into play, and the employment necessitated of almost as many different methods as there were differences in the ages and brains of the pupils addressed. Perhaps the most important part of the discourses were those in which reliability of memory and a good critical faculty were shown to be largely dependent upon the habitual cultivation of observation and discrimination, facts that can scarcely be too much impressed upon all students. In conclusion, the lecturer gave the names and particulars of various books from which much valuable knowledge bearing on the art of teaching could be acquired.

Mr. F. Corder began, on the 16th ult., a series of lectures on the "Musical Treatment of the Faust Legend," a fascinating subject to all art students and one to which the lecturer has evidently devoted much time and study. Mr. Corder commenced his history of the legend by reference to a collection of mediæval legends of sorcery compiled in 1587 by an unknown author in the form of a biography, the hero being one John Faust, a doctor of theology, who was, owing to his learning and knowledge, commonly accredited with having intercourse with the Powers of Evil. The following is a literal translation of the title of this book: "The History of Dr. Johann Faust, the far-famed Magician and Necromancer. How he bound himself to belong to the Devil at a certain time, and what marvellous Adventures he made and went through in the meanwhile until he at last received his well-deserved Reward. Mostly compiled from his own Writings and published for an awful Instance, a fearful Example, and an earnest Warning to all arrogant, light-minded, and godless Men. James III. Submit yourselves therefore to God. Resist the Devil and he will flee from you. *Cum gratia et Privilegio.* Imprinted at Frankfort-on-the-Main by Johann Speig, 1587." This volume, which was speedily translated into English, French, Dutch, and Flemish, was followed by a sequel known as the "Wagner-buch," Wagner being Dr. Faust's servant. The lecturer read several interesting and, in many instances, most amusing extracts from these works and others to which they gave rise, down to the masterly treatment which the subject received from Goethe, which, having been begun in 1774, was published in its present form in 1806. Long before Goethe began writing on the legend the story was presented in various dramatic forms, some of which were furnished with incidental music. One of the earliest dramatic versions was called "The Necromancer; or Harlequin Doctor Faustus," and was performed at the Theatre Royal in Lincoln's Inn Fields in 1731. It was mostly musical, but the composer of the music was unknown.

ROYAL INSTITUTION.

Professor Bridge's Lecture at the Royal Institution on "Mozart as a Teacher" attracted a numerous and appreciative audience. The Professor is the happy possessor of the exercises given by Mozart to Thomas Attwood, and the corrections, which in many instances amount to the re-writing of whole passages, show in a most interesting manner not only the great master's methods of working and idiosyncrasies of style, but also his great conscientiousness and ability as a teacher. Judging by the comments written on the pages of the exercises, Attwood would appear to have frequently left the exercises with Mozart for correction at the latter's leisure. The remarks are written in Italian, German, and English, and are not always complimentary. Indeed, in one instance Mozart has written "You are an ass," and this, apparently to impress it the more, in English. That this opinion was not permanent in the master's mind is, however, proved by the care and praise bestowed on subsequent exercises. Several of these most happily show how a few touches of genius can convert the commonplace into the delightful, dull or faulty passages by Attwood often being made charming by a few alterations by Mozart. These effects were instructively illustrated by the professor, who played several examples of Attwood's writings, explaining how they had been improved by Mozart. Through the kindness of Messrs. Novello, *fac-simile* copies of some of the exercises, with their corrections, which appeared in the "Mozart" Supplement of The Musical Times, were given to the audience. These examples were of special interest to antiquaries and collectors of original musical manuscripts, as they showed the peculiar manner in which the master made the bass clef and the brace of the stave.

MUSICAL ASSOCIATION.

Facts and figures reigned supreme at last month's meeting of the members of the Musical Association, when Mr. D. J. Blaikley read an erudite paper on the notes of the trumpet scale. After drawing attention to the fact

commonly ignored that the harmonic scale was only one of nature's scales, the others being enharmonic, the lecturer expressed his opinion that it was of the greatest importance to students of acoustics to keep in view the great natural law that the wave of every powerful vibration departs from the simple pendular form, and that the resulting vibration is that due to the natural harmonic partials sounding with their prime. The lecturer then went into figures, and showed those who could follow him that only by strained theory could our subdominant be regarded as a substitute for the eleventh harmonic. The lecturer said there was no difficulty in finding any note of the diatonic scale in the harmonic series if one gave up the idea of the tonic being the generator of the scale, and adopted the subdominant as the generator. Perhaps the most interesting fact commented upon was that one of the ancient Egyptian flutes found by Mr. Flinders Petrie, gave a fourth which was divided exactly as was the fourth from the ninth to the twelfth harmonics. This would suggest that these intervals had been adopted from nature's scale, and, if so, would support the theory that the use of pipes had preceded that of stretched strings as musical instruments.

GRESHAM LECTURES.

THE Easter term of the Gresham College Free Lectures on Music were given by Professor Bridge, as on previous occasions, in the large hall of the City of London School. The lecturer, who would seem as fertile in providing subjects as he is happy in their treatment, took for his first discourse the life and work of Pelham Humfrey; and very interesting and instructive did the Lecture prove. The Professor showed that the old contrapuntal school practically came to an end with the death of Orlando Gibbons in 1625, and that to Humfrey was greatly attributable the acceptance and popularity of the lighter and more expressive style which came from Italy and France. With this style he had become imbued during his studies under Lulli in France, whither he had been sent in 1664 by Charles II. to complete his musical education, and from whence he returned in 1667. Attention was also drawn to the fact of the great influence he must have exercised over the musical genius of Henry Purcell, who was a boy in his choir, and one who was doubtless an eager listener to his master's "new musick." With characteristic thoroughness the Professor had traced Humfrey's ancestors, by means of his armorial bearings discovered in an old work entitled "Monumenta Westmonasteriensia," to an old Northamptonshire family.

The musical illustrations at this Lecture, which were admirably executed by Mr. E. G. Bell, Mr. W. Fell, and choirboys from Westminster Abbey, included the 51st Psalm referred to above, a remarkably expressive setting considering the period of its composition and the age of its composer; and, to the present generation, the first performance of an interesting anthem, "I will alway give thanks," written by Humfrey, Blow, and Turner in combination when they were respectively aged seventeen, sixteen, and thirteen, and called the "Club Anthem." Examples of Humfrey's dramatic perception were also shown in songs, entitled "Cheer up, my mates," "A Storme," and *Desdemona's* song from "Othello." These distinctly contradicted Dr. Burney's criticism that Humfrey's music contained "nothing ingenuous, graceful, nor solemn," but in place of it "inspired languor and vulgar pertness."

At the second and third Lectures the Professor continued his admirable history of the string quartet. The developments effected by the German school were clearly shown by performances of excerpts from the writings of Thomas Baltzar, Johann Jacob Walther, Heinrich J. Franz von Biber, Johann Schenck, Reinhard Keiser, and Auguste G. Muffat. Baltzar came to England in 1630 and did much to bring about the change from viols to violins here. He apparently introduced the change of position of the hand, although he did not seem to have gone beyond the third position. Walther, however, went farther in this respect, and chiefly won his reputation by his imitative effects. This was amusingly shown by the performance of a Serenata, which contained imitations of a band of violins, organ, *tremolante*, chitarronne, lyra tedesco, harp, bagpipes, and two trumpets. In the midst of these *virtuosi* effects there however occurred an *Andante* of great charm in the style of Corelli. Biber's superior style was well shown in a Sonata in C minor. He seems to have been the first to have adopted various systems of tuning, one of them being A, D, A, D. A Minuet from the opera "Claudius," by Keiser, plainly indicated the source from whence Handel had derived the Minuet from the Overture to "Samson," and an air by Muffat had evidently formed the basis of the March in Handel's "Judas Maccabæus."

The Italian and French influences in the growth of the string quartet were shown by reference to the writings of Battista Vitali, who held an important position in the development of the sonata form; Guiseppe Torelli, said to have invented the concerto form; Antonio Vivaldi, whose works were so greatly admired and studied by J. S. Bach; Battista Somis, who was important through his pupils Giardini, Chiabran, Léclair, and Pugnani; Geminiani, who came to England in 1714 and in 1740 published his interesting work, the "Art of Playing the Violin," in which he gives the important direction that the chin should be placed on the left-hand side of the tail-piece; F. M. Veracini, who exercised so great an influence on Tartini; Benedetto Marcello, chiefly remembered by his church music, and Jean M. Léclair, remarkable for his fondness for double stopping, which he employed for whole movements. A movement from a Sonata by the last-named showed from whence Handel had derived the "Pastoral Symphony" in "The Messiah." The examples were excellently played by Miss Lillian M. Wright, Miss E. Dixon, and Messrs. Hopkinson, A. Hobday, and Werge, under the direction of Mr. J. E. Borland.

The most attractive Lecture of this series was, however, the last, which was attended by over 600 people. The subject was the history and contents of Mace's "Musick's Monument," a book almost as entertaining as "Pepys' Diary." Mace was born in 1613, and as he lived to a great age (supposed to be ninety) and during an important transitional stage of music, his remarks are of great historical value. He was a lover of the old contrapuntal school, and lamented the change from viols to "scolding violins." The first part of his book treats of church music; strenuously advises the general adoption of organs, and speaks enthusiastically of "the most excellent, large, plump, lusty, full-speaking organ" in York Minster. In the second part he treats lovingly of lutes, and recommends their being kept between the blanket and the rug of a constantly-used bed, though he cautions his readers to take care that "no one sit down on the bed, by which I have known good lutes to be ruined." The third part is devoted to the "generous viol," and gives an interesting account of music and composers for this family of instruments. The opinions of the enthusiastic writer were happily enforced by the examples of the music he referred to being played and accompanied by Mr. and Miss Dolmetsch upon fine specimens of the instruments which the old musician loved so well. In conclusion, the Professor truly said that all must admire the thoroughness and enthusiasm of the old man and regret that his worldly success was not greater, for he lived and died a poor man. But he did not live a useless life. His book was not "Musick's" but Mace's "Monument."

MR. E. PROUT ON HANDEL.

MR. PROUT'S Lecture on Handel, entitled "The Grand Old Robber," delivered before the Incorporated Society of Musicians on the 12th ult., at the Royal Academy of Music, was of that disturbing nature which characterises the present utterances of many modern searchers after truth. For a long time past Handel's indebtedness to various composers has been gradually becoming more and more patent, but nothing so sweeping and unanswerable has hitherto been expressed as on this occasion. After drawing a distinction between plagiarism and unconscious reminiscence, such as that suggested by the air of Mendelssohn's "If with all your hearts" and Schumann's "Schlummerlied," Dr. Crotch's list was quoted, which consists of

twenty-nine eminent composers, from Josquin des Près to Hummel, to which is added a significant "&c.," from whom Handel "translated" portions of their works to those of his own. Mr. Prout then produced a copy of a Serenetta for two orchestras by Alessandro Stradella, in which the music almost note for note was formed of the choruses, "He spake the word," the "Hailstone" chorus, and other numbers of the first part of "Israel in Egypt." For the second part of this work Handel was shown to have stolen still more largely, in this case from a Magnificat written about 1690 by Erba. The "Dettingen" Te Deum contained whole numbers taken bodily from a Te Deum by Urio; "Saul" and "Theodora," favourite works of Handel, both displayed a similar method, and recent researches in the Fitzwilliam Library have revealed that Handel had stolen for "Time and Truth" from an unpublished work by Graun. In fact, the lecturer said the more he studied the matter, the less he felt sure what was Handel's and what was not. No one in the whole range of composers had robbed in such a wholesale and unprincipled manner as this dear old boy had done; for with all his faults, and after forty years' acquaintance with his works, he "loved him still." This utter want of artistic morality was the more astonishing because we knew him to have been a scrupulously upright man in every other respect. In conclusion, Mr. Prout assured his listeners that his object in having taken this subject was not to disparage Handel but that they might understand the true nature of the old master's "borrowings."

M. PILTAN ON SINGING.

M. Anatole Piltan was honoured by a large and representative gathering at the Royal Academy of Music on Sunday afternoon, the 13th ult., when he explained the result of his experiments on the movements of the respiratory organs with special regard to their action during singing. The lecturer began by saying that the comparison so often made between the vocal chords and the reeds of an organ was misleading. Organ reeds required the same pressure of air for notes of high or low pitch, whereas the vocal chords required variable air pressure according to the pitch of the note sung. The lecturer also denied that any just inferences could be drawn from experiments made upon the larynx of a dead body, or from the various speaking machines that had been made. Neither could the action of the vocal chords be compared to the lips when applied to the trumpet, as in all wind instruments it was the length of the tube that determined the pitch of the sound, and no corresponding variation to any appreciable extent could be made by the singer in the resonant cavities of the head. Vocal pitch depended upon the expansion of compressed air and the elevation and action of the larynx. By means of an ingeniously contrived apparatus, which was applied to some of those present, the action of the most important muscles employed in breathing and singing were registered on revolving cylinders, the results of the majority of the experiments supporting the lecturer's theory that the best results in singing were to be obtained by the diaphragm being depressed during inhalation and raised during expiration. This theory, however, was contested by some who were present, and it would appear that a contrary action could be cultivated.

STREATHAM CHORAL SOCIETY.

The second Concert of this enterprising Society's eighth season, on April 30, was unusually attractive on account of the inclusion in the programme of Dvorák's Mass in D. This beautiful work, one of the least exacting, but by no means least interesting or effective, of the Bohemian master's choral compositions, is so admirably suited for performance by choral societies which are unable to attack full-blown modern oratorios, and yet are anxious to provide something above the level of works written "specially for country choirs," that it should meet a distinct want in the happiest manner. The devotional and melodious Kyrie, Benedictus, and Agnus Dei; the impetuous, jubilant Gloria; and the wonderfully dramatic, unconventional, and impressive Credo, with its acutely expressive harmonies at the agonized outburst, "Crucifixus," are all movements which have the power of stirring any audience and drawing forth from any chorus its best efforts. This was the case at the performance under notice, for the choir sang with great care and alternate refinement and vigour, its sonority in the *ff* passages, especially in the Credo, being as remarkable as it was thrilling. A complete professional band gave a good account of the picturesque and ingenious orchestration, and a competent vocal quartet, consisting of Misses Evelyn Langdon and Edith Hands, Messrs. Braxton Smith and Arthur Oswald, did justice to the solos.

BEETHOVEN FESTIVAL AT BONN.

(From our Special Correspondent.)

A *calm sea and prosperous voyage* seemed quite *àpropos* in travelling from London to a Beethoven Festival at Bonn; also pleasant, though the fine steamers now running between Harwich and Holland make one almost indifferent to the particular mood of the clerk of the weather. During three days (4th to 6th ult.) high festival was held at Bonn in honour of the great composer born there. At first blush it might seem unnecessary to set apart days for the performance of Beethoven's music, for his works are constantly being played all over the world; and this is especially true of the Symphonies which alone figured in the Bonn programmes; but it must be remembered that they were heard here under special circumstances. Wagner objected to one of his operas being sandwiched between "Marta" and "Le Prophète," and sometimes the effect of a Beethoven Symphony in a concert-room is disturbed by what comes before or after, or by both. At the great Beethoven Commemoration Concerts of 1870-71, held at the Crystal Palace, all the nine Symphonies were certainly played in chronological order and with only Beethoven music in the programmes, but at Bonn they were given in immediate succession, three each day, on three consecutive days, and they formed the entire Festival programme. It was quite a unique opportunity of following the master's progress from the days of his musical apprenticeship down to the period of his highest achievements. And not only that, but each programme presented some very striking contrasts. In the first, the great gulf between the first and second Symphonies and the "Eroica" was rendered forcibly visible; in the second, the peaceful "Pastoral" came just after the C minor with its volcanic bursts and, at the close, its exuberant joy; while in the third, the seventh and eighth Symphonies displayed the triumph, as it were, of instrumental music; but the ninth showed the strivings of genius successfully to pour new wine into old bottles.

The plan of the Festival was, then, in the highest degree praiseworthy, but it was also fully realised. In the first place the Conductor was Professor Dr. Franz Wüllner, a man specially qualified for the post. As a young man he learnt Beethoven's music from Schindler, whose peculiarities—as Dr. Wüllner himself remarked—interfered with the recognition due to his great merit; afterwards, in many ways active, he gained that experience which strengthens natural gifts; while at the present moment he is at the head of an orchestra which fully enjoys the great reputation which it has won. The Symphonies were interpreted by the famous "Gürzenich" Orchestra, from Cologne. Dr. Wüllner did not take advantage of the fact that to him and his men the music was quite familiar, and that they understood one another. Meetings were held each morning and all the works carefully rehearsed. Dr. Wüllner throws all possible earnestness and energy into his work; and, as with all great conductors, he has the power of communicating thought and feeling with wonderful clearness and rapidity. All the Symphonies were well played, but it seemed, at times, as if the players were moved by the Conductor to special effort; the second was, perhaps, the red-letter day of the Festival. The united choirs of Bonn and Cologne took part in the "Choral," and sang with power and decision. The solo vocalists were Frau Röhr-Brajnin, Fräulein Huhn, Herren Kalisch and Sistermans, who all sang artistically; the first-named being heard to advantage in the difficult soprano music. There were some exceedingly

pleasant gatherings of artists, visitors, and members of the Festival Committee each day, after the rehearsal in the morning and Concert in the evening. On Sunday evening Dr. Wüllner was, of course, received with enthusiasm, and the remark made in a brief speech by M. Vincent d'Indy, the well-known French composer, that "there is one Beethoven, and Wüllner is his prophet," was applauded to the echo. The Bonn Festival will long be held in pleasant remembrance by all who were present.

REVIEWS.

The Art of Music. By C. Hubert H. Parry. [Kegan Paul, Trench and Co.]

The title of this book by no means does justice to its contents. "The Evolution of Music" would have been more accurate; for the work presents, in fact, to quote a sentence of the author's, "a continuous and unbroken record of human effort to extend and enhance the possibilities of effects of sound upon human sensibilities, as representing in a formal or a direct manner the expression of man's inner being." Such a record is clearly neither more nor less than a "philosophy of history"—that is to say, a picture in which the successive events of history are presented as inevitable results of the operation of a few simple causes. History has been superbly defined as "philosophy teaching by examples." How few histories, of any subject, come up to this ideal! Strings of facts, dates, names of persons and places—do not these still make up the whole idea of "history" as conceived by many minds and exhibited in many books? Dr. Parry and one or two other writers have done their best to dispel this delusion, and they deserve the warmest thanks of all who know what "education" really means; but in "The Art of Music" we have quite the ideal book of its kind, as, indeed, everyone who knows the author's primer, "A Summary of Mediæval and Modern Musical History," will be ready to believe. In that masterly little volume the author completed his task in something over a hundred pages. In the larger work now under notice he has allowed himself about three times that number, and has taken us into the "dark backward and abysm of time," before even a scale had been arrived at. This part of the book is particularly valuable, the views put forward being in many cases quite new. We have first a chapter on the impulses to which the origin of music is due. There are no fanciful assumptions, no guesses—everything is strictly scientific and easily verifiable. A remarkable chapter on Folk-music, and another in which the scale systems of the world are classified, follow, and these may be safely quoted as superior to anything hitherto written on the subjects of which they treat. Each, indeed, might very well be expanded into a volume. Other admirable chapters are those on "The Rise of Secular Music" and on "Modern Tendencies." But the book altogether is so excellent that it is not too much to characterise it as "epoch making" There is little likelihood of another work on the subject being wanted for years and years to come.

Les Lurs de l'âge de Bronze, au Musée National de Copenhague. Par le Dr. Angul Hammerich. The French translation by E. Beauvois. [Copenhagen: Thiele, 1894.]

There is a great interest attached to the fine collection of bronze horns (Lur, old Norse; *ludr*, great horn) in the National Museum at Copenhagen. These primitive instruments are of singular aspect, as is shown by the faithful woodcuts in Dr. Hammerich's pamphlet. They are serpentine tubes from about five to eight feet in length, approximating in these measurements to the modern trumpet, the alto and tenor trombones. The bore is conical throughout, and of very slender diameter near the mouthpiece, it is only a little wider at the other end. A chemical analysis of the metal gives: copper, 88·90; tin, 10·61; and iron, 0·49, which is the ordinary composition of metal used in the Bronze age. The tube is composed of several pieces, the joining of which is skilfully and efficiently guaranteed. The mouthpiece is of cup form, a little narrower than that of a trombone, but, unlike our modern brass instruments, it is a fixture. The tubes are terminated by ornamented circular plates, and carry near the mouthpieces embellishments of carved ornaments and tassels, and chains for support. It is an extraordinary fact that the peat-mosses of Denmark have preserved, instead of destroying by corrosion, these old-world metal instruments. Dr. Hammerich attributes to them an age of 2,500 years. They belong to these northern countries only; a few small specimens have been found in Mecklenburg, eight in a fragmentary state in Sweden. The largest number has been recovered in Denmark, where twenty-three have been found—fourteen in perfect condition, and all, as already said, in peat-mosses. Nineteen of these are in the National Museum at Copenhagen. The lurs are usually found in pairs and appear to have been thus used together, which implies considerable skill to ensure their being of the same pitch. There are pairs in C, D, E flat, E, and G. The E flat lurs are at French pitch, the others a little higher. Of course, the usual harmonics of metal tubes with small bores are attainable. The question naturally arises were these horns, when used in pairs, employed to sound divergent notes? Dr. Hammerich refers to the hypothesis of Fétis, that we are indebted to the Scandinavians for the origin of our modern harmony. We owe Dr. Hammerich our thanks for this valuable essay.

Orchestral Ballad in A minor. By Stewart Macpherson. Arranged for pianoforte solo. [Novello, Ewer and Co.]

An orchestral work transcribed for the pianoforte must, of course, suffer to some extent; but Mr. Macpherson has arranged his clever and pleasing Ballad most successfully. One can feel that it is music written for many instruments, but the hand of a skilful pianist can be traced throughout; despite the polyphony, there are no uncomfortable passages to play. Still the transcription demands a good and intelligent pianist to render it justice. The opening phrase, showing Scotch influence, is ingeniously developed—to that indeed it readily lends itself—and without sense of effort. The *Scherzando* section in F is exceedingly light and graceful, and the "Meistersinger" colouring rather pleasant than otherwise. The Ballad is dedicated to Dr. A. C. Mackenzie.

Studien bei Hans von Bülow. Von Theodor Pfeiffer. [Berlin: Fr. Leuckhardt.]

"Bülow is a schoolmaster, but an eminent one," so spake Liszt on one occasion. And Liszt acknowledged that he himself had learnt much from Bülow's edition of some of the Beethoven Sonatas. Yes, great pianist as he was, Bülow was, perhaps, still greater as a commentator, both by writing and by word of mouth, and as a practical teacher. No musician ever studied more thoroughly and more earnestly the masters of all periods than he. During the summer of the years 1884, 1885, and 1886 Bülow gave a course of lectures on pianoforte playing at the Raff Conservatorium, at Frankfort-on-the-Main; he used to play and expound, and sometimes pianists would play to him, and hear some words of wisdom from his lips. Many of his sayings were treasured up, and in this interesting volume we have his comments on various works by Bach, Beethoven, Brahms, Chopin, Liszt, Mendelssohn, Mozart, and Raff—the names are here given in alphabetical order, not order of merit. It need scarcely be said that such a book is of striking interest, and, more than that, of immense practical value. Even if one should venture to differ at times from the learned doctor, one cannot but feel thankful to him for his remarks concerning both the letter and the spirit of the music of these masters. Many an extract could be given, but just one or two must here suffice. All pianists ought to read and study the volume for themselves. *There is no such thing as an easy piece; everything is difficult;* this is a fact which all young, and some grown-up pianists are in danger of forgetting. And here is a true saying: *In Bach and Beethoven every note is gold; study them, therefore, with painful precision; for each note plays its important part.* But, besides such general sayings, there are many valuable hints with regard to fingering, phrasing, and interpretation generally. The volume contains a life-like portrait of the eminent pianist.

In der Natur ("Vpřirodě"), *Carneval*, *Otello*. Three Overtures (Op. 91). By A. Dvorák. Arranged as pianoforte duet by the composer.

Dumky. Trio for pianoforte, violin, and violoncello (Op. 90). By A. Dvorák. Arranged as pianoforte duet by the composer. [Berlin: N. Simrock.]

THE Bohemian composer, in spite of his official duties in America, has not allowed his pen to become idle; of this the above list of works gives sufficient evidence. The three Overtures are classed together under one opus number, but this is not their only connection. One theme appears in all three, and such fact, combined with the title which each bears, suggests that a programme underlies the music, one which, probably, the composer was wise in withholding. This expressive theme is heard at the opening of No. 1, in the quiet middle section of the "Carneval," while in No. 3 it occupies a very prominent position. No. 1 is peaceful and full of charm. Beethoven's "Pastoral" and the "Siegfried" bird-music seem to have haunted the composer, but, setting aside one trifling reminiscence, he has assimilated, not copied. No. 2 is, as its title suggests, full of fun and frolic; there is a touch of Berlioz about the music. Both numbers contain some exceedingly clever workmanship. No. 3 touches a higher level. It is very dramatic, and there is every reason to believe the statement that it was suggested by the last scene of Shakespeare's tragedy.

The Trio is a fantastic composition. In the *Dumka*, or "Elegy" (we presume "Dumky" is another spelling of the same word), of his E flat Quartet, Dvorák has twice a slow followed by a quick section. The Trio follows a similar course, only on a more extended scale. This work is thoroughly Bohemian from first note to last, and, moreover, one of the composer's most characteristic productions. The music is full of life, vigour, feeling, and fancy; the constant changes from grave to gay keep the attention ever on the alert. The work, though not written on ordinary classical lines, is no wild fantasia, but music in which nature, controlled by art, has full play.

The pianoforte cannot, of course, give the colouring, but the arrangements in duet form are effective and will be most welcome—besides, those who prefer to have the works in their original form can do so.

A short Historical Account of the Degrees in Music at Oxford and Cambridge. By C. F. Abdy Williams. [Novello, Ewer & Co.]

THE attention given of late years by our Universities to the cultivation of music, and the endeavour to make the degrees of Doctor and Bachelor in that faculty of substantial value, induced Mr. Abdy Williams to investigate the early history of these degrees. Our author is of opinion that they were originally bestowed as "marks of honour and esteem," without any examination or exercise; but that when "less eminent musicians began to supplicate for these degrees, the Universities required some testimony as to the fitness of the applicant," and he brings forward strong facts in support of his contention. The titles of some of the chapters—III. *Early musical study at the Universities*; V. *The establishment of professors of music at the Universities*; VII. *The cultivation of music at the Universities*—will show how extremely interesting are the contents of this volume. Two chapters will prove a special boon to students and writers—viz., those which contain a list of the Oxford and Cambridge Graduates of Music respectively, with biographical sketches. The earliest name is that of Henry Habyngton, or Abyngdon, who took the degree of Mus. Bac. at Cambridge in 1463; the lists of both Universities are brought right down to 1893. In an appendix the names are given of persons mentioned in history as graduates, but of whom there is no record in the University registers.

Suite for Violin and Pianoforte ("*Hamlet*"). By Berthold Tours. [Novello, Ewer & Co.]

THE old Suite form consisted of a series of movements based on various dance rhythms, and concluded with a lively jigg. The modern spirit is, however, reflected in Mr. Berthold Tours's Suite, in which the character of the music is determined by the poetical basis; there are no lively strains at the close, but a Funeral March for the "Burial of Ophelia." An *Andante expressivo* has "The Ghost" as superscription. The "Polonius" movement is lively and graceful, and grateful to both players. "The King's March" is dignified, and the repeated use of the sharp 3rd inversion of the Italian sixth seems to tell of the monarch's uneasy conscience. A short Intermezzo is entitled "The King's Prayer." Hamlet and Ophelia have each a tone-picture, and both are appropriately quiet and mournful. The "Funeral March" is the last, but by no means the least interesting number of the series. Mr. Tours's name is sufficient guarantee that the music is sound and that the comfort of the performers is duly studied.

Selection of Themes from the Music to "The Tempter." Arranged for the pianoforte by the composer, Edward German.

Suite from the Music to "The Tempter." Arranged as Pianoforte Duet by the composer, Edward German. [Edwin Ashdown.]

THE musically disposed who witnessed Mr. Henry A. Jones's play produced by Mr. Tree at the Haymarket Theatre on September 20 last, will doubtless welcome this issue of Mr. German's clever music which so greatly enhanced the impressiveness of the play. From the nature of the music, the "selection" is necessarily somewhat fragmentary in character, but the "supper music" makes a graceful little piece in the form of a minuet. The Suite comprises the stormy Overture, the graceful berceuse, and the wild bacchanalian dance, the whole forming an effective duet of moderate executive difficulty.

Glances across the Sea. By J. Müller (Op. 10). [Novello, Ewer & Co.]

THIS is a set of short pianoforte pieces after the manner of Schumann's "Album," and the influence of the German composer is also felt in Mr. Müller's music. He differs, however, from his predecessor in not giving titles to each movement, excepting to the last, which has the superscription "Lebewohl, auf Wiedersehn" ("Farewell, *au revoir*"). There are, in all, only eight numbers, and all are short, a great recommendation in these days in which time is so precious. The music throughout is interesting, but the numbers most deserving of mention are No. 3, with its persistent, but not monotonous theme; the crisp, characteristic No. 6; and the quiet, expressive No. 8. The music, merely from a technical point of view, is effective.

Selected Letters of Mendelssohn. Edited by W. F. Alexander, M.A. [Swan, Sonnenschein and Co.]

THERE is a tendency in certain quarters to depreciate Mendelssohn as a composer, but there is one point in which men of all shades of opinion cordially agree, and it is this, that the composer of "Elijah" was an admirable letter-writer. But he was also a voluminous one, and Mr. Alexander has had the good idea of making a selection—and an excellent one. This little book contains thirty-three letters, among which are many to members of his family. There is also a useful "Chronological Table of Events" connected with the life of the composer. And there are two other attractive features—an excellent portrait of Mendelssohn, and a preface from Sir G. Grove, one of the most genuine and enthusiastic admirers of the master.

A MEETING of the Incorporated Society of Musicians was held, on April 26, in the hall of the Royal Society of Musicians, Sir John Stainer presiding. The Chairman said the present system of allowing anyone to teach music was producing disastrous effects throughout the country, and though there were difficulties in the way of bringing about any good registration measure, he thought that the next generation would be benefited by such a scheme. The first resolution he proposed was that the legislature should be asked to grant powers to an authorised council to compile, maintain, and issue an official list of qualified teachers.—Dr. C. W. Pearce seconded the motion, which was carried.—Mr. W. H. Cummings proposed, and Mr. W. G. McNaught seconded, a resolution for the formation of a committee to prepare a plan of registration.—Dr. J. F. Bridge proposed and Dr. Sawyer seconded the third resolution, which gave a list of the representatives from the various institutions to be members of the committee.

FOREIGN NOTES.

AIX-LA-CHAPELLE.—The seventy-first Lower Rhenish Musical Festival, held at Whitsun, was a great success. M. Edgar Tinel's Oratorio "Franciscus" was performed for the first time at these gatherings, and enthusiastically received. M. Paderewski was, however, the hero of the Festival, and after his performance of his Polish Fantasia he received a tremendous ovation. The Conductors were Herren Schwickerath, of this town, and Schuch, of Dresden.

ANTWERP.—The musical arrangements at the opening of the Exhibition included the performance of a cantata, "The Genius of the Fatherland," by M. Peter Benoit. Seventeen hundred instrumentalists and singers took part in it. The work is not new, as it was composed for the Brussels Exhibition of 1880. Since then the composer has reduced his big score by one "instrument"—viz., the cannon, which would insist on missing its cue, and boom at the wrong moment.

BAYREUTH.—The following artists have been cast for the forthcoming Festival performances:—*Elsa*, Madame Nordica; *Ortrud*, Miss Marie Brema and Fräulein Mailhac; *Lohengrin*, E. van Dyck; *King Henry*, Karl Grengg and Max Mosel; *Telramund*, D. Popovici; *Tannhäuser*, W. Grüning; *Wolfram*, Th. Reichmann and G. Kaschmann; *Landgraf*, Georg Döring; *Walther von der Vogelweide*, Emil Gerhäuser; *Elizabeth*, Fräulein Elisa Wiborg and Johanna Gadski; *Venus*, Fräulein Mailhac; *Parsifal*, E. van Dyck, W. Grüning, and Willy Birrenkoren; *Kundry*, Frau Rosa Sucher and Miss Marie Brema; *Gurnemanz*, Karl Grengg and Max Mosel; *Amfortas*, G. Kaschmann and Th. Reichmann; *Klingsor*, F. Planck and Michael Takats; *Titurel*, W. Fenten.—Some weeks ago an exquisitely wrought silver laurel wreath arrived here from Paris and was deposited in the Liszt Mausoleum. It bears the inscription in French and Russian, "To the memory of Franz Liszt, from the new Russian School of Music."

BERLIN.—*Apropos* of the twenty-fifth anniversary of the death of the famous "Balladen componist," Carl Loewe, a Concert, wholly devoted to his compositions, was given on April 19 in the Philharmonie. The programme included the overture and a chorus from an opera, "Rudolf"; a chorus for female voices from another opera, "Malekadhel"; several symphonic movements for orchestra, the last part of the Oratorio "The Raising of Lazarus," and, of course, a number of ballads, which proved by far the most interesting portion of the programme.

BREMEN.—Eugen d'Albert's fairy opera, "Der Rubin," was given here, for the first time, at the Town Theatre, on April 19, under the direction of the composer. The work was splendidly mounted and had been carefully rehearsed. Its success was very considerable.—Anton Rubinstein must have a number of very enthusiastic admirers in this town, which is to have a Rubinstein Festspielhaus specially built for the performance of the "Paradise Lost," "Tower of Babel," "Moses," and "Christus." A committee, with Herr Heinrich Bulthaupt, the author of the libretto of "Christus," at its head, has already been formed to take the preliminary steps; and some years hence, mayhap, all musical Europe will flock to the old Hansa town to experience a new sensation. Ah! *perhaps!*

BRESCIA.—To celebrate the twenty-fifth anniversary of the foundation of the Concert Society, a grand Concert wholly devoted to compositions by Signor Antonio Bazzini, the director of the Milan Conservatoire, was given on April 28. Bazzini is a native of Brescia.

BRESLAU.—Humperdinck's fairy opera, "Hänsel und Gretel," which promises to make the round of the German theatres, was given here for the first time on April 18, and was as successful as in the many other towns in which it has already been performed.

BRUSSELS.—M. van Dyck appeared three times at the Théâtre de la Monnaie towards the close of the opera season. His success as *Werther* in Massenet's opera and "Lohengrin" was exceptionally brilliant. Of the novelties produced during the season, Wagner's "Tristan" was given thirteen times and Bruneau's "L'Attaque du Moulin" twenty-four times, which latter number was only reached by Gounod's "Faust." Bruneau's work seems to share the fate of other operas by French composers which are now considered masterpieces. The Parisians "will have none of it," but foreigners give it a hearty reception.

CARLSRUHE.—Massenet's sacred drama, "Marie Magdeleine," was performed for the first time in Germany, by the Philharmonic Society, on April 18.

COLOGNE.—"A Basso Porto" is the title of a new opera by a new composer, Signor Niccola Spinelli, which was produced at the Town Theatre on April 18, and met with great success. The composer is still a young man, having been born in 1865 at Turin. The plot of his opera is a continuation of Tasca's "A Santa Lucia," and deals with treachery, jealousy, vengeance, and murder in the recognised style of the "Young Italy" *verismo*, only more so.

CREMONA.—On April 21 a new opera in one act, "Maledetta," by Guiseppi Ferri, lately a student at the Milan Conservatoire, was produced at the Ricci Theatre. The plot is of the most gruesome description, but the music is highly spoken of.

DRESDEN.—On the 19th ult. the 500th performance of Weber's "Freischütz" took place at the Court Theatre.—At the recent Anglican Church Conference, held at Dresden on the 16th and 17th ult., interesting papers on Church Music on the Continent were read by Mr. B. S. Ward, for more than twenty-three years Organist and Choirmaster of All Saints', Dresden; and by Mr. J. Lomas, Organist and Choirmaster of St. George's, Paris. In both papers stress was laid on the duty of the English abroad to uphold the dignity of church music; and Mr. Ward, in dwelling at some length on the subject of chanting, welcomed the publication of Dr. Troutbeck's Cathedral Paragraph Psalter as a valuable aid to the worthier rendering of the Psalms. At the close of the Conference an Organ Recital was given by Mr. Ward in All Saints', on the organ built by Messrs. J. W. Walker and Sons.

DUISBURG.—The third subscription Concert, on April 22, was devoted to Beethoven. The programme contained only two numbers, but as they were the Mass in C and the Choral Symphony there was no lack of quantity or quality.

GENOA.—The heirs of the late violinist, Camillo Sivori, have presented to the municipality of this town the various orders and medals with which the deceased *virtuoso* had been decorated, as well as the violin which Paganini had given to him. This instrument will be exhibited in the town museum by the side of Paganini's.

HAMBURG.—A committee has been formed here to erect a monument to the late Hans von Bülow. Amongst its members are such well known names as Johannes Brahms, Joseph Joachim, F. Spielhagen, Felix von Weingartner, Eugen d'Albert, Fr. Chrysander, Theodor Kirchner, Gustav Mahler, Felix Mottl, Paul Heyse, and Richard Strauss.

HANAU.—On April 17 the Oratorio Society here produced a new choral work by Ed. Stehle, Domcapellmeister in St. Gallen. It is entitled "Frithjof's Heimkehr," and is a continuation of Max Bruch's "Frithjof." It was well performed and most favourably received.

KIEL.—In connection with the fiftieth anniversary of the foundation of the local choral society, a Musical Festival will take place here on the 17th and 18th inst., the programme of which will include Mendelssohn's "Elijah," Brahms's "Schicksalslied," the third part of Schumann's "Faust," Beethoven's Choral Symphony, the Quintet from Wagner's "Meistersinger," &c. The chorus will number 450 and the orchestra eighty-two performers. Professor Stange will conduct.

LEIPZIG.—Miss Edith Robinson, who was for a number of years a pupil of Brodsky's at the Conservatoire, and is highly esteemed in Germany as a violinist, gave a farewell Concert on April 19, at the old Gewandhaus, previous to her return to England. The programme included three double Concertos—viz., Bach's in D minor for two violins, Mozart's in E flat for violin and viola, and Brahms's in A minor for violin and violoncello. Her associates in these works were Messrs. Prill, Hans Sitt, and Julius Klengel. The numerous audience rewarded the talented English violinist with enthusiastic applause.—Verdi's "Falstaff," in the German version by Max Kalbeck, was performed at the new Town Theatre, for the first time, on April 30, and met with a brilliant reception.—Anton Rubinstein gave, on April 22, a Recital in the great hall of the new Gewandhaus for the benefit of music students, who were admitted free. The programme consisted, as it did on

similar occasions at Berlin and Dresden, only of pieces of his own composition. Needless to say the crowded audience waxed extremely enthusiastic and asked for "more." The good-natured master, however, had the good sense to say "nay" to such an unreasonable request. ——On the following day Miss Thekla Friedländer (who is well remembered in London), an intimate friend of the great pianist, gave a Concert in his honour, when the programme was again made up of works from his pen. It included the songs and "Requiem for Mignon" from Goethe's "Wilhelm Meister," the Violoncello Concerto in A minor, and several choruses from the Oratorio "The Tower of Babel." To show his appreciation of the enthusiastic ovation of which he had been the recipient during the evening, Rubinstein sat down at the pianoforte after the Concert and played several pieces of his own composition.

Milan.—Signor Gastaldon's new opera "Pater" was but moderately successful on its production at the Manzoni Theatre on April 16. The plot is founded by V. Bianchi on Coppée's novel.

Mondovi.—Signor Alexandre Sanfelici, a pupil of the late Signor Ponchielli, has written an opera in two acts, entitled "Nenella," which was produced some time since at the Breo Theatre. Although the story is an imitation of the "Cavalleria," the new work was very coldly received. The composer, says a local critic, is young, but his music is old and full of imitations and reminiscences.

Moscow.—Leoncavallo's "I Medici" was performed here for the first time by the Italian Opera Company on April 15. A "great success" is announced.

Paris.—The 100th performance of "Lohengrin," at the Grand Opéra, took place on the 7th ult., with M. van Dyck in the title *rôle*. It was really the 101st performance. The 100th was given some ten days previously, but as the original Paris *Lohengrin* was not in the French capital at the time, it was naïvely numbered 99*bis*. The success of the great tenor was such that he is almost sure to be invited to sing the part of *Tristan* when Wagner's masterpiece is performed in the autumn.——On the 13th ult. the 1,000th performance of Ambroise Thomas's "Mignon" at the Opéra Comique was given. Admission to the theatre was free, so that Parisians of all classes could take part in so unique an artistic event. A further celebration took place on the 15th, when a "Gala" performance of selections from the most important works of the *doyen* of French musicians was given to a brilliant and specially invited audience.——"Le Portrait de Manon," libretto by George Boyer, music by Massenet, was successfully produced at the Opéra Comique on the 8th ult.——The last of the Châtelet Concerts was conducted by Edvard Grieg, and the programme consisted exclusively of his compositions. The orchestra played the Suite "Aus Holberg's Zeit," M. Pugno performed the Pianoforte Concerto, and Mdlle. Esther Sidner sang a number of songs, accompanied by the composer. The "Chopin of the North," as Bülow once called Grieg, was enthusiastically applauded. —— M. Alexandre de Winogradsky, the director of the Kieff Imperial Musical Society, conducted at the Salle d'Harcourt a Concert devoted exclusively to Russian music. The most important number in the long programme was Tschaikowsky's Fourth Symphony. Amongst the other composers represented were Rubinstein, Dargomijsky, Ivanoff, Rimsky-Korsakoff, Glinka, Mousorgsky, César Cui, Borodine, &c. M. Winogradsky proved himself to be a Conductor of rare qualities, and he was rewarded with an ovation at the conclusion of the Concert.——The paper *l'Evénement* is responsible for the statement that Berlioz's opera "La Prise de Troie" will shortly be produced at the Eden Theatre, with Herr Felix Mottl as Conductor.

Rome.—Massenet's "Manon," which was recently performed for the first time here, at the Constanzi Theatre, met with great success.

Sion (Switzerland).—A new four-act opera, "Blanche de Mans," composed by M. Ch. Hœnni, the director of the local school of music, was lately produced here.

Stockholm.—Beethoven's *opus summum*, the "Missa Solemnis," was performed here for the first time (!) on April 24, and with such great success that it had to be repeated on April 26. Both performances drew crowded audiences.

Stuttgart.—On the 2nd, 3rd, and 4th inst. a Musical Festival on a large scale will take place here in the Gewerbehalle. On the first day Rubinstein will conduct his new sacred opera—in seven "occurrences" and a prologue—"Christus," while Beethoven's seventh and Mozart's E flat Symphonies, the *Finale* from Mendelssohn's "Loreley," the Overtures "Iphigenia in Aulis" and "Leonore" (No. 3), the Prelude and Graalsfeier from "Parsifal," and other works will form the other programmes. Amongst the soloists are Frau Klafsky, Fräulein Wiborg, Herr von zur Mühlen, the violinist, César Thomson, &c. The orchestra will consist of 150 players, and the choir will number 600.

Warsaw.—An interesting historical Concert was given recently by the local musical society. The first part of the programme, which had been arranged by M. Alexandre Polinski, the secretary of the society, was divided into four sections: (1) Ancient music, represented by a Hebrew melody and an ode by Pindar; (2) Christian hymnology, the Ambrosian hymn, "Veni Creator Spiritus"; (3) Music of the Troubadours, four specimens of which were sung; (4) Sacred music, represented by Motets, &c., by Josquin des Près, Palestrina, and Allegri. The second part of the Concert included works by Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Chopin, and Wagner.

Weimar.—Richard Strauss's anxiously awaited opera, "Guntram," was successfully produced here on the 10th ult. No further details are as yet to hand——This year's meeting of the Allgemeine Deutsche Musikverein will be held here between the 1st and 6th inst., and not at Nürnberg as originally arranged. The "programme" includes Richard Strauss's new opera "Guntram" and Verdi's "Falstaff" at the Court Theatre, Liszt's Oratorio "Christus" in the town church, and three Concerts. On the 31st ult. E. Humperdinck's fairy opera "Hänsel und Gretel" was to be performed in the Court Theatre for the benefit of those visitors who had arrived before the official opening of the meeting.

Wiesbaden.—Herr Louis Lüstner, the energetic Conductor of the "Städtische Cur-Orchester," seems to be ahead of the majority of his German colleagues in his appreciation of English music, to judge from the frequency with which English composers are included in his programmes. Thus, at the 221st and 222nd of the "Abonnementsconcerte," Sir Arthur Sullivan was represented by his Overture "Di Ballo" and Mr. Edward German by his "Three Dances" from "Henry VIII." Herr Lüstner's programmes are generally very cosmopolitan in character, and evince a sound as well as catholic taste.

Zurich.—During the month of May a Wagner Cycle, comprising "Rienzi," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan," and "The Meistersingers," was given here.

Mr. August Manns has now completed the musical arrangements for the Handel Festival, which takes place at the Crystal Palace at the end of this month. The intermediate day (Wednesday, the 27th inst.) will, as usual, be devoted to a selection from other sacred and secular works by the great composer. Choruses from "Deborah," "Jephtha," "Joshua," "Solomon," "Acis and Galatea," and the "Ode on Cecilia's Day" will be included in the programme; also such favourite airs as "From mighty Kings," "Ombra mai fù," "Let the bright Seraphim," "O had I Jubal's Lyre," "Sound an alarm," "Love in her eyes," "Waft her, Angels," "Love sounds th' alarm," "Honour and Arms," and "Nasce al bosco." The grand full rehearsal will take place on Friday, the 22nd inst. The programme will include, in addition to airs and duets, the principal choruses in "The Messiah" and "Israel in Egypt," and also those in the Selection day programme. Mr. Walter W. Hedgcock has been appointed Organist to the Festival in the place of Mr. Eyre, who has resigned through ill-health.

On the 21st ult. a presentation was made to Mr. W. Haynes, who had been for forty-three years Organist of the Malvern Priory Church. Mr. Atkins, on behalf of the committee, presented to Mr. Haynes a large silver salver and a purse containing £170, as a lasting memorial of the high regard the people of Malvern and elsewhere had for him.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in Bristol, which has been brought to a close with the events to be hereafter recorded, has been in some respects disappointing, while in other respects reason for encouragement has been given. Owing to the inability to secure a convenient hall, but more especially to the lack of adequate support, the splendid Orchestral Concerts, which have been revived several times, have practically been allowed to lapse again. The recent Triennial Festival which has never been surpassed in artistic excellence, resulted in a loss. Another old-established musical society is not in so flourishing a state financially as it should be. The Saturday Popular Concerts need more pecuniary aid. An accumulation of debt, which the public in their apathy would not join in liquidating, has led to the abandonment of the Bristol and Clifton Public Band. These things are deeply to be deplored, as the declining support given to music of high class, which nearly all these institutions represent, disheartens those who have the responsibility of their management. On the other hand, there has been a continued increase in the number of smaller musical bodies, especially choral societies, so that it may be said that choral and instrumental music is being studied in almost every parish of the city. Glad as everyone must be to know that music is being brought closer to individual homes, it is to be hoped that the older and larger societies may not suffer in consequence.

The ninth season of Popular Chamber Concerts was brought to a close on the 10th ult., when Dvorák's Quintet for pianoforte and strings (Op. 81) and Beethoven's String Quartet (Op. 18, No. 4) were the concerted pieces embraced in the programme. The executants were Miss Mary Lock, Messrs. Theo. Carrington, Harold Bernard, F. S. Gardner, and E. Pavey; Miss Jennie Roberts was the vocalist, and Mr. Fulford the accompanist.

Knowle Musical Society, a body newly formed, with Mr. W. J. Kidner as Conductor, gave its first Concert, on the 26th ult., with highly satisfactory results. The scheme was made up chiefly of selections from oratorios, part-songs, songs, and instrumental pieces. The choir sang Mendelssohn's "Hear my Prayer" and "How lovely are the messengers" ("St. Paul"), "The heavens are telling" ("Creation"), Sullivan's hymn "Homeland," Dr. Vincent's clever choral fantasia on national melodies, and the part-songs and glees: "Slumber Song" (Allen), "The Pilgrims" (Leslie), "In this hour of softened splendour" (Pinsuti), "In the lovely vale of streams" (Callcott), and "Summer eve" (Hatton). The solo vocalists were Miss Cromey, Mr. W. Thomas, and Mr. M. Durnford. Miss Louie Shipway's pianoforte piece was Weber's "L'Invitation à la Valse." The results of the first venture of the Society are such as to augur well for its continuance and for the attainment of greater efficiency as time goes on.

A pleasing Concert was given on the 8th ult. by the Bishopston Church Choral Society. The principal work brought forward was Lahee's "The Building of the Ship," the solos being taken by Miss Jessie Sweet, Miss Amy Brodribb, Mrs. George Bennett, Mr. A. M. Warren, and Mr. W. Purnell. The second portion of the programme contained the part-songs "The Belfry Tower" (Hatton) and "The Song of the Vikings" (Faning), which were also creditably sung. Mr. W. E. B. Westcott conducted.

Mrs. Clara Novello Davies's Royal Welsh Ladies' Choir gave a performance in Bristol on April 25.

On the 9th ult. Stapleton Choral Society sang Mendelssohn's "Hear my Prayer" and Spohr's "God, Thou art great," in the Parish Church. Miss Marie Gane, Miss Clara Aldersley, and Mr. H. Burn were the soloists; Mr. P. R. Barclay presided at the organ, and Mr. J. Burn conducted. The members of the choir acquitted themselves in a manner that reflected upon them the highest credit, while such capable artists as the principals named naturally rendered the solos with taste and expression.

Keynsham Choral Society, a young progressing body, gave a performance of Bennett's "May Queen" on the 9th ult. The soloists were Miss Cromey, Miss Ada Cox, Mr. Fancourt, and Mr. W. Thomas. Under the direction of Mr. J. H. Fulford the tuneful cantata was well interpreted and gave great pleasure to the assemblage. The singing of Hatton's glee "Ah, could I with fancy stray," also afforded the choir an opportunity of showing its efficiency. The second part of the programme contained songs given by Miss Cromey, Miss Cox, and Mr. Thomas; a violin solo and a pianoforte solo, played by Miss Maud Riseley and Miss Rose Thomas respectively, and movements from a Quartet of Rheinberger for strings and pianoforte, in which Misses Maud, Juliet, and Mabel Riseley and Mr. J. H. Fulford were associated.

After the lapse of several years, a second Festival of Church Choirs was held on the 10th ult., in Thornbury Church. Fifteen choirs took part in the event as follows: Thornbury, Olveston, Oldbury, Compton, Winterbourne, Winterbourne Down, Iron Acton, Rockhampton, Stone, Hill, Almondsbury, Tytherington, Frenchay, Dursley, and Folfield, the voices numbering 314. Mr. Chambers presided at the organ, and the Rev. C. R. Ward conducted. Tallis's Setting of the Preces and Responses was used; the Magnificat and Nunc dimittis were Langdon Colborne's in A; and the anthem was Sir G. Elvey's "O give thanks unto the Lord." Considering that all the singers were drawn from purely country districts, where the best of material is not generally available, the results were praiseworthy to a degree and showed what can be done by judiciously directed efforts. It is to be hoped the Festival may be made an annual one.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Tercentenary of Giovanni Pierluigi da Palestrina was appropriately celebrated with much *éclat* and grandeur in the Ecclesiastical College of Maynooth on the 17th ult., when a large number of distinguished visitors, including the Bishop of Canea, the Duchess of Leinster, Viscount and Lady Glentworth, &c., attended the celebration and enjoyed the proverbial hospitality of the sacerdotal *Alma Mater* by invitation of the president, Monsignor Browne. Palestrina's six-part Mass, "Ecce ego Johannes," was solemnly sung by the College Choir, assisted by the boys of the Christian Schools, Richmond Street, Dublin, who won the first prize at last year's municipal competitions. Palestrina's Offertory "Confirma hoc" and Motet "Homo quidam," both in five parts, also formed part of the sacred function, and the "Credo" and remainder of the "Proper" were Gregorian. The excellence of the performance was worthy of a Continental Cathedral, and reflects great credit on the Maynooth Professor of Sacred Music, Rev. H. Bewerunge, who directed the Palestrina music and accompanied the Gregorian with a skill which is the result of profound study of these little known springs of the musical art. The Professor also showed his skill as an executant by a performance of Bach's Prelude and Fugue in E flat. After the High Mass, Professor Bewerunge lectured in the *Aula maxima* on Palestrina and Orlando di Lasso, and, in further illustration of Palestrina's music, the choir performed the First Lamentation and the Motet "O Pastor Bone" of the "Princeps Musicæ."

On the 8th ult. St. George's Choral Union performed Bennett's "May Queen" at St. George's Parochial Hall, under the direction of Mr. Raymond Revelle.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

BUT for the Spring visit of the Royal Carl Rosa Opera Company an almost complete musical stagnation would have been all we could chronicle this month.

Only two Concerts were given, a Chamber Concert by Mr. Grant McNeill, in the Freemason's Hall (18th ult.), and by Madame Sophie Menter, in the Music Hall (19th ult.). Both audiences were the poorer for the counter attractions at the Opera, but excellent performances in every detail were warmly recognised. Mr. McNeill, in Saint-Saëns's Violoncello Concerto, and with Mr. Townsend in compositions by Beethoven and Chopin, showed all the purity of style which we expect from this accomplished violoncello player. Mr. Townsend's solos were a Chopin Etude and a Valse Caprice by Faure.

The great Russian pianist, in a not very well chosen programme, showed no sign of the dozen years which have elapsed since we heard her last. In delicate passages, as well as in the firmest *fortissimo*, she held her place worthily among the best artists of the day. She was assisted in Liszt's Duo Concertante by her pupil, M. Sapellnikoff.

As in the later visits of the Royal Carl Rosa Company, Mr. Hedmondt's beautiful rendering of the title *rôle* in "Tannhäuser" was the great attraction, and Mesdames Saville and Duma divided the honours with him in turn. Berlioz's "Faust," staged for the first time in Edinburgh, secured a crowded audience and warm encomiums; but the trump card has been Wagner, whose "Rienzi" (Mr. McGuckin and Miss Meisslinger), "Tannhäuser," and "Lohengrin" were listened to with breathless interest by packed houses. Mr. Alec Marsh deserves all praise as a most artistic *Wolfram* and a splendid *Mephistopheles*. The orchestra, under Messrs. Jaquinot and Feld, was the best theatre orchestra we have ever had.

In Perth, a performance of Spohr's "Last Judgment" was given, in St. Ninian's Cathedral, by Mr. Richardson's Choir, on the 5th ult. The work was finely rendered, receiving full justice from the performers. The organ was supplemented by a select orchestra, and the suitable environment deepened the impression. Mr. Richardson, as the Conductor of the Scone Musical Society, has also given a successful performance of Romberg's "Lay of the Bell."

MUSIC IN GLASGOW.

(From our own Correspondent.)

The annual Concert by the Glasgow Academy Choir, which took place on April 27, showed once more the excellence of the work carried on by Mr. John McLaren, a musician who has always had something good to say for himself during the sixteen years he has wielded the *bâton* at the Academy. Novelty of a most agreeable order was again prominent, and in Mr. A. R. Gaul's "Una" the Conductor had a cantata very well within the powers of his vocal forces. The work was well sung throughout, more particularly the exhilarating chorus of Peasant Labourers, *Una's* fluent air "O love will love," the jocund strains to be found in the chorus of Satyrs, and the remarkably vocal quartet towards the close of the cantata. The miscellaneous part of the programme also proved singularly enjoyable. Much valuable aid was given during the evening by Mrs. McLaren, whose pianoforte accompaniments could hardly have been better played. On the 4th ult. the Kelvinside Academy Concert took place, when Mr. Allan Macbeth introduced to his audience Mr. Gustav Ernest's melodious cantata "All the Year round." Here again the choristers gave ample proof of careful tuition, and it should be added that sound musical taste pervaded the selections brought forward in the second part of the programme. Principal Macbeth's programme at the Athenæum, on the evening of the 12th ult., was also in excellent taste. It included, for example, Reinecke's cantata "The Enchanted Swans," for female voices, with accompaniments for pianoforte, harp, violoncello, and horns. A reader is also employed, and altogether the work is replete with interest. The performance was uniformly good, a distinct advance, it ought indeed to be said, on any previous experience.

The Spring opera season at the Theatre Royal terminated on the 5th ult., with a magnificent performance by the Royal Carl Rosa Company of "Tannhäuser." This was the third time that Wagner's work had been given during the engagement, and on each occasion the theatre was crowded. "Lohengrin" also found marked favour, but "Rienzi" failed to rouse any particular enthusiasm. Considerable curiosity attended the solitary performance of Berlioz's "Damnation of Faust," a work well known here in its cantata form and not likely to be favourably remembered in any other dress.

The programme submitted by M. Sapellnikoff and Madame Sophie Menter, at their Recital on the 17th ult., included Liszt's fearful and wonderful "Concerto Pathétique" for two pianofortes. Anything more *bizarre* could hardly be imagined, and the composition was a hard nut to crack after the delightful examples of Chopin, which the Russian pianist gave, by the way, with rare artistic perception of their many beauties. The exposition of Beethoven's "Sonata Appassionata" by M. Sapellnikoff was somewhat tame. Madame Menter's solos were limited to the Schubert-Liszt "Ave Maria" and the "Erl-King," and for which she was several times recalled.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Whatever differences of opinion may exist in regard to the artistic side of the question, there can be only one concerning the annual balance-sheet and financial report of the Philharmonic Society, which shows a surplus of over £400. In the course of the meeting, at which the document in question was submitted to the proprietors, it was explained that more costly artists had not been engaged during the past season, presumably because of the expense of building new gallery exits to the hall; and stress was laid upon the important work done by band and chorus. These remarks would have been more acceptable to the general public had the two great musical factors of such a Society really had more important tasks allotted to them during their latest period of service. In the meantime the cordial votes of thanks recorded in favour of Sir Charles Hallé and Mr. H. A. Branscombe were richly deserved, for whatever has been undertaken has been thoroughly well done.

The Nonconformist Choir Union, established in London some time ago, has spread its ramifications to Liverpool, with the result that a one-day Festival has been decided upon in the second city as a sequence to that which will be held in the Crystal Palace on the 9th inst. A large number of choirs have enrolled, and the sectional rehearsals have proved that the material to hand is of a very high order of merit. The total muster of singers recruited by Mr. Edwards, the energetic secretary, is expected to register 500 voices, the local Festival will probably be held in St. George's Hall, and Mr. Minshall, who has been the pioneer of this excellent movement, will conduct.

The members of the North-Western Section of the Incorporated Society of Musicians held high Festival in Liverpool, on April 27, when their hundredth regular meeting took place, under the chairmanship of Mr. Dawber, the founder of this important organisation. Sir John Stainer lent special dignity to the occasion both by his presence and by the reading of an admirable paper on the present position of the musical profession. The only cloud which shaded the proceedings was that occasioned by the resignation of Dr. Hunt, who from considerations of health has been compelled to abandon the position of Sectional Secretary. As his successor *pro tem.*, Mr. W. D. Hall generously consented to take up this position, and the late secretary was with acclamation elected as chairman for this month's meeting, in which business will be combined with pleasure at Blackpool.

One of the chief musical appointments of this city has been rendered vacant by the resignation of Mr. W. D. Hall, who for about twenty years has so admirably ruled the musical destinies of the school for the blind, and acted as Organist of the affiliated Chapel, and whose place it will be difficult to fill. The salary offered to present applicants is £130 a year, and the duties consist of two hours' teaching each day, together with the usual Sunday duties.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

May 1 is a favourite day for the School Festivals in this district, and the various towns vie with each other in presenting attractive programmes. Mr. Speakman, of the Shelton National Schools, aided by his colleagues, gave a most enjoyable entertainment at the Victoria Hall, Hanley. At Burslem, Mr. J. A. McGregor, the music instructor of the School Board, holds himself responsible for a varied programme. Over 200 selected school children sang part-songs and glees, while the Milton scholars (under the direction of Mr. T. Lowe) gave selections from "Prairie

Life" and the dramatic cantata "King Alfred." The Town Hall was crowded with a large and enthusiastic audience.

The North Staffordshire Tonic Sol-fa Association held its quarterly meeting at the Tabernacle Lecture Hall, Hanley, on the 7th ult. In the evening the members rendered glees, and Miss Lonsdale and Messrs. Forrester and Richards contributed solos. A few short speeches upon the aims of the Association completed the programme.

Tunstall owes a debt of gratitude to Sir Smith Child for his great liberality in aiding the educational and musical growth of the town. The Sir Smith Child Choral Society gave Mendelssohn's "St. Paul" on the 10th ult., and the Committee, aided by a large donation from the founder, determined to engage competent soloists and a good orchestra. The chorus, numbering about 120, was well balanced, and sang the dramatic "Stone him to death" with vigour, reflecting great credit upon the Conductor, Mr. J. Alcock. The soloists were Miss Ada Lee, Mrs. Eardley, Mr. Riley Walker, and Mr. Harrison. The orchestra rendered excellent service, and the Rev. P. Stowers presided at the organ.

The members of the Burslem Amateur Operatic Society, under the leadership of Mr. R. Parker, gave selections from the most popular of Gilbert and Sullivan's operas, in the Town Hall, on the 17th and 18th ult. The principal vocalists were Mrs. J. W. Munro, Misses Burgess, Steele, Wood, Marsh; and Messrs. Guest, Hartley, E. E. and W. T. Emery. The Hanley Orchestral Society, under Mr. T. Turnock, rendered valuable aid.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

Musical matters have been fairly active in this district during the past month. The Salisbury Vocal Union inaugurated its fifteenth season with an Invitation Concert, given in the Assembly Rooms, under the direction of Mr. J. M. Hayden, the Conductor of the Society. The programme, which consisted chiefly of glees and part-songs, was admirably carried out, and there was a large attendance. I must also notice the Concert given by the Downton Musical Society—a Society established two years ago by the Countess of Radnor. A selection from Mendelssohn's "Saint Paul," and Macfarren's cantata "May Day" had been chosen for performance, and under the conductorship of Lady Radnor received an excellent rendering. Her ladyship, who does much to encourage musical work in the neighbourhood, was loudly cheered on her appearance with the *bâton*, which she has wielded so successfully on many more ambitious occasions. The Concert was a complete success. On Ascension Day the usual selection from "Elijah" was given in Salisbury Cathedral to a very large congregation. Messrs. Hayden and Tyack sang the tenor and bass solos, and in the quartets were joined by Mr. Payne and one of the chorister boys. The choruses were sung by the Cathedral choir, and Mr. South (whose return to his duties after a prolonged absence, on account of ill-health, is hailed with much satisfaction) played the accompaniments on the organ with his customary skill.

A great Choral Festival, in which nearly a hundred choirs participated, took place in Salisbury Cathedral, on the 10th ult. The service aroused great public interest, and a vast congregation filled the building to overflowing. The setting of the Magnificat and Nunc dimittis, by Dr. Harford Lloyd, and the fine anthem, "Hear my words, ye people," by Dr. Hubert Parry, had both been composed for the occasion, and were admirably sung; the effect of the body of 2,000 voices, reinforced by wind instruments, being very impressive. The solo portions of the anthem were sung by members of the Cathedral choir, and the semi-chorus, for which much of Dr. Parry's splendid music is written, was composed of 400 selected singers. Gounod's chorus "Unfold, ye portals everlasting," from "The Redemption," was sung at the end of the service with marked effect. The Rev. H. W. Carpenter, Minor Canon of the Cathedral, intoned the service and conducted the greater part of the music. Dr. Parry conducted his own anthem and the Magnificat and Nunc dimittis, Dr. Lloyd, although present at the rehearsal, being compelled to return to Oxford in the morning. Mr. South's fine playing was a marked feature of the Festival, and the band of the Royal Marine Light Infantry did good service in supplementing the accompaniment of the organ. The Festival was a grand success, and the Diocesan Choral Association, under whose auspices the great gathering took place, should be congratulated upon having once more furnished encouraging evidence of the progress of its work.

Morning and evening Concerts were given by the Bitterne Choral Society on the 9th ult., when Sullivan's Oratorio "The Prodigal Son" and Anderton's cantata "The Norman Baron" were performed. The solo vocalists were Miss Newton Spicer, Mrs. J. Jenkins, Mr. S. M. Boyle, and the Rev. H. J. Freeman, all of whom acquitted themselves admirably. The chorus numbered forty voices and there was an efficient orchestra. Mr. J. W. Nash-Brown conducted.

The Southampton Musical Union gave its concluding Concert of the season in the Lamb Memorial Hall on the 11th ult., when an excellent programme was submitted. Additional interest was given to the occasion by the announcement that Mr. Alexander Rowland, the founder of the Society, would make his final appearance as Conductor. Mr. Rowland has been unfortunately compelled by increasing years and delicate health to sever his connection with the Musical Union, and will, for the rest of his professional life, devote himself entirely to teaching.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

On April 24 a Chamber Concert of much more than ordinary interest was given at Wakefield by three young English artists: Miss Edith Ferguson being the violinist, Mr. John St. O. Dykes the pianist, and Mr. Arthur F. Ferguson the vocalist of the party. Rheinberger's Pianoforte and Violin Sonata (Op. 77) and Schubert's well known "Rondo brilliant" were the concerted pieces, and Mr. Dykes showed his technical achievement and good taste in Mendelssohn's "Variations sérieuses" and pieces by Thalberg, Liszt, and Paderewski. His greatest success was, however, in a Nocturne and Ballade of Chopin, which seemed to inspire him with an unusual degree of poetical feeling. The most interesting, because the least hackneyed part of the programme was the series of seven songs sung by Mr. Ferguson, who gave examples of Schumann, Brahms, Grieg, as well as works of very decided merit by less known composers—J. F. Duggan, E. Walker, and W. G. Winfield—every one of which had the charm of either absolute or comparative novelty.

For its size Whitby would appear to be by no means devoid of musical enterprise. The Whitby Choral Society, of which Mr. Hallgate is the able honorary Conductor, gave a Concert on the 8th ult., the programme of which was of greater account than "miscellaneous" programmes are wont to be. Sterndale Bennett's "May Queen," Gade's "Spring's Message," a series of pieces from Mendelssohn's "Elijah," and Mr. N. Kilburn's Choral Psalm, "The Lord is my Shepherd," were the most important things given. Of these, Gade's "Ode" and Mr. Kilburn's Psalm were new to Whitby—the latter having the advantage of the composer's conductorship and meeting with very general approval. It was of course inevitable that the band should be incomplete in the wind department—the impossibility of securing a properly equipped orchestra is the greatest hindrance to music in provincial England—but the Rev. A. D'Hooghe, and Messrs. Hallgate and Kilburn managed among them to do all that was possible to supply deficiencies on pianoforte and harmonium, so that the performances were creditably smooth. The principal vocalists were Miss Effie Thomas, Mr. Edward Kemp, and Mr. W. Riley.

The Leeds Symphony Society, under Mr. A. J. Gutfeld's direction, gave its fifth Orchestral Concert on the 7th ult. The choice of Schubert's great Symphony in C major indicated

that the Society was not devoid of pluck; and while the performance was at least creditable, the satisfaction which the members must have experienced in studying so great a work fully accounted for the ambition shown in their selection. Mr. Max Blume played Bennett's beautiful Pianoforte Concerto in F minor very artistically, and Miss Brigg displayed a most agreeable voice and a cultivated and refined style in "Solveig's Song," from Grieg's "Peer Gynt" music, and a couple of French songs.

The newly established Bridlington Musical Society gave its first Concert on the 10th ult. Mendelssohn's "Hymn of Praise" formed the first part of the programme, the second part being miscellaneous, the performance of the "Tannhäuser" Overture by a "scratch" band showing that the Society has at least the courage that should belong to youth. The choral singing was full of spirit, but the fact that the ladies outnumbered the gentlemen by more than two to one greatly interfered with the proper balance of tone. The soloists were Miss Marie Graham, Mrs. Bosvile, and Mr. Winsloe Hall. Mr. Bosvile was the Conductor.

MUSIC IN MONTREAL.

(From our own Correspondent.)

On the evening of April 10 last, at the Windsor Hall, the Mendelssohn Choir, under its veteran leader, Mr. Joseph Gould, gave its farewell Concert. That such a fine Society, whilst in the flower of its prosperity, should decide to disband is a matter of great regret; but owing to failing health, the Society's first and only Conductor, Mr. J. Gould, finds himself compelled to lay aside his *bâton*, and the members will know no other leader, but prefer to end their labours with his. The Society has always been very select, its Concerts being given only to subscribers and to the friends of the choir members; but an exception was made at this last Concert to give many musical people of Montreal, who had never heard the choir, an opportunity of being present at the farewell performance. Having heard nearly every Concert given by the Mendelssohn Choir during the past ten years, I am able to say that the choir never sang with greater spirit and accuracy than upon this occasion. The extraneous attractions were Herr Josef Slivinski (pianist) and the Welsh tenor, Mr. Ben Davies. Your readers will be prepared to hear that Mr. Davies received an ovation. He was in splendid voice, and his dramatic style quite won the hearts of his large audience.

The Montreal Orchestral Association gave its first Concert in the Windsor Hall on April 12. This is a band of local musicians, mostly amateur, and their performance on this occasion won for them the general approval of the audience. Being their first attempt in public, the Conductor, Mr. Reyner, wisely selected music of a simple nature, and the renderings of Mendelssohn's March from "Athalie," Edward German's music to "Henry VIII." (Three Dances), and Haydn's "Surprise" Symphony were distinctly artistic. They were assisted by Miss Maud Burdette (contralto), Mr. Ernest Alexander (tenor), and Mr. Closset (violoncellist), all local artists. The audience was large and enthusiastic, and it is hoped that the management may feel encouraged to continue the work of the Association next season.

The fifth annual Festival of the Philharmonic Society, which consisted of three evening Concerts and one *Matinée*, took place on April 17, 18, and 19, at the Windsor Hall. The increasing popularity of the Society's Concerts is sufficient evidence that the public taste for high-class music is gradually being improved. The Concerts which have this season been such a pronounced success would, a few years ago, have failed to attract sufficient attention to save the Society from bankruptcy. It is unfortunately the case that this season, as in all past seasons, the committee have been called upon to make good a small deficit; but the recent expenditure was more than double that of, say, seven years ago, when the deficit was larger. The chief items of expense were for orchestra and soloists. The Society secured for the occasion the Boston Festival Orchestra of forty, and their work was well-nigh perfect. The soloists were Miss Irene Pevny and Miss Marie Hollinshead, of Montreal (sopranos), Madame Clara Poole-King and Miss M. Burdette (contraltos), Mr. W. H. Rieger (tenor), Mr. W. Ludwig (baritone), and Mr. Conrad Behrens (bass). The chorus numbered 250, and their splendid singing gave clear proof of faithful attendance at many rehearsals. The greatest triumph ever achieved by the Society was the really fine performance of Wagner's "Flying Dutchman" in concert form; the Conductor, Mr. G. Couture, is to be congratulated upon the masterly manner in which he carried this work through. The first Concert was devoted entirely to works by Grieg. The principal number was "Olav Trygvason," and other numbers of interest were "At the Cloister Gate," "Norwegian Dances," and the baritone solo with orchestral accompaniment, "Der Einsame," sung by Mr. Ludwig. The Concert-Overture "In Autumn" also formed part of the programme. The *Matinée* Concert consisted of orchestral selections and vocal and instrumental solos; of the former, the principal were "Joyeuse Marche," by Chabrier; "La Farandole," by Dubois; Adagio and Gavotte, by Bach; and Suite in A minor, by McDowell, the American composer.

The programme of the second evening Concert contained compositions by Mendelssohn and Liszt. The Mendelssohn selections were Overture "Ruy Blas," "Scotch" Symphony, and "The First Walpurgis Night." Mr. Arthur Friedheim played Liszt's Concerto (No. 1) in E flat, with orchestra, conducted by Mr. Emil Mollenhauer. Mr. Friedheim made his *début* at Montreal on this occasion, and was much applauded for the manner in which he played this difficult composition.

These Concerts were not so fully appreciated as their merits deserved, the public having reserved themselves for the *pièce de résistance*, the "Flying Dutchman." When Mr. Couture appeared to conduct Wagner's opera there was not a vacant seat in the hall, and over fifty people paid for the privilege of standing up to hear it. The difficult Overture was well rendered, and the duets between *Daland* and the *Dutchman* in the first act were splendidly sung by Messrs. Ludwig and Behrens; but it was reserved for the female portion of the choir in the Spinning Chorus at the beginning of the second act to arouse the enthusiasm of the audience by their accuracy of attack and the purity and volume of their tone. Miss Pevny, as *Senta*, sang with great feeling and with a thorough knowledge of the part, for which her brilliant and powerful voice is specially adapted. The male choruses in the third act were sung with great vigour, volume, and precision.

We are glad to record some improvement in the performances at the third Concert given by the Musical Artists' Society, in St. Martin's Town Hall, on the 21st ult. The playing in the string quartets offended less through impure intonation, but there was room for further improvement as regards refinement, quality of tone, and *ensemble*. The programme included a String Quartet in G, by Miss Oliveria Prescott. It bears the title "Be happy," and the music is accordingly of a cheerful and pleasing character. We know not whether it made the audience happy; to us it seemed to lack many of the qualities necessary to produce this desirable effect. The themes are not remarkable for nobility or originality, and only once, in the slow movement, does the composer make an attempt to become impressive. We felt much happier in listening to Mr. Algernon Ashton's exhilarating Irish Dances for pianoforte duet, which reveal a first-rate musician on every page. The final *Presto*, especially, is a capital piece, full of gaiety and *ésprit* and remarkably effective. They were excellently played by Miss Edith O. Greenhill and the composer. We regret we cannot speak favourably of Mr. W. H. Speer's String Quartet in B flat. The composer takes his art very seriously to judge from this work, but good intentions alone will not, unfortunately, produce a good string quartet. Mr. René Ortmanns and Miss Ada L. Boden gave a good performance of a sombre, but impressive Andante and a less interesting Scherzo, by Miss E. A. Chamberlayne. Miss Florence Monk and Miss Vena Galbraith sang two taking and musicianly duets, "Fair Daffodils" and "The Spring-time," by Mr. F. J. Simpson; and Miss Galbraith's carefully trained and sympathetic contralto was heard to great advantage in a song by Meyer Helmund. Miss

Bertha Sladdin's appearance as a singer on a public platform was premature, to say the least. Mr. Walter Macfarren's very Mendelssohnian second Sonata for pianoforte and violin received a careful and effective interpretation at the hands of Misses Maude Wilson and Ethel Barns. Messrs. Buziau, Kornfeld, Conti, and Belinski formed the string quartet.

THE Musical Union, under the late John Ella, was one of the most esteemed London Concert Institutions, and another enterprise with the same title was started by M. Johannes Wolff, at St. James's Hall, on Monday, the 21st ult. French art was wholly represented on this occasion, the Parisian organist and composer, Mr. Widor, being the hero of the afternoon. He was represented by a Pianoforte Quartet in A minor, four expressive songs, well interpreted by Mr. Oudin, three duet pieces for pianoforte and violoncello, and a brief Quintet for pianoforte, harmonium, flute, violin, and violoncello. His music is not particularly French in character, savouring of Teutonic influences; but very earnest, and therefore worthy of more attention than can possibly be given to it at the present busy time. A graceful and generally effective Pianoforte Trio in A minor, by Miss Chaminade, and three songs from the same pen, the latter nicely sung by Madame Julia Wyman, were included in the programme. The executants, in addition to Mr. Widor and Miss Chaminade, included Messrs. Van Waefelghem, Delsart, Aitken, and W. L. Barrett. The second Concert, in which Mr. Saint-Saëns will take part, is fixed for Thursday, the 7th inst.

MISS AGNES BARTLETT, a pianist of considerable ability, must be complimented upon the interesting selection of pieces at her Concert in the small Queen's Hall on the 16th ult. Two compositions by René Lenormand were heard for the first time in London, and one of these proved to be a work of exceptional merit. This was a Trio in G minor (Op. 30) for pianoforte, violin, and violoncello. It is in the orthodox four movements, of which the opening *Allegro* and the *Scherzo* are particularly remarkable for sustained spirit and effective use of good material. The work was excellently rendered by Miss Agnes Bartlett, Mr. Hans Wessely, and Mr. Alfred Gallrein, and was received with the warmest approval. A refined Adagio for violin from the same pen was successfully played by Mr. Wessely, accompanied by the composer. Miss Bartlett's taste and brilliancy of execution were effectively manifested in a finished performance of Tschaikowsky's Air and Variations (Op. 19, No. 6), and Miss Louise Phillips (a substitute for Mrs. Helen Trust, indisposed) agreeably sang several pieces.

AT the Examination for Degrees in Music at the University of Oxford (Easter Term, 1894), the following have satisfied the Examiners: First Examination for the Degree of Bachelor in Music—Richard O. Beachcroft, Worcester, and of Sydenham Hill; William D. Capel, Keble, and of Fulham; Walter H. G. Custard, Queen's, and of St. Leonard's; Frederick M. Darby, Queen's, and of Eastbourne; George Farrant, Queen's, and of Hurstpierpoint; Walter Harrison, New, and of Jersey; Ernest W. Holmyard, New, and of Brighton; Henry N. Horton, Queen's, and of Ashford, Kent; Frederick E. Leatham, Queen's, and of Durham; Edward G. Mercer, Magdalen, and of Gloucester; Montagu J. Osborn, B.A., Keble, and of Eltham College, Kent; Henry B. Shaw, Queen's, and of Leeds; John F. Shaw, Queen's, and of Upper Holloway; Rev. Walter H. Stables, non-collegiate, and of Derby; Caroline Moseley. Second Examination for the Degree of Bachelor in Music: R. T. White, Queen's, and of Marden, Kent. The examiners were Sir J. Stainer, Dr. C. Hubert H. Parry, and Dr. P. Armes.

THE annual Meeting of the Tonic Sol-fa College was held in the Queen's Hall on April 24. Mr. Frederic Cowen occupied the chair. The report, presented by Mr. Griffiths, stated that about 20,000 persons were now teaching music by the Tonic Sol-fa method. Of the 3,250,000 elementary school children in England and Wales who earned the grant last year for singing by note, eighty-seven per cent. earned it under this system, showing a five-fold increase in ten years. In Scotland the Sol-fa percentage was ninety-five. There were no statistics to show the progress in other than public elementary schools. Many county councils had carried on adult singing classes, in a large proportion of which the Sol-fa method had been chosen. A selection of choruses, part-songs, &c., was sung by the Bow and Bromley Choir (Mr. W. G. McNaught, Conductor); the South London Choral Association (Mr. L. C. Venables, Conductor); and the Temperance Choral Society (Mr. J. A. Birch, Conductor).

A CONCERT was given at Princes' Hall, on the 15th ult., by Miss Minny Cortese, an American contralto. She sings with much feeling, but in pursuit of expression is too often inclined to conceal the exact pitch of a note in a halo of quarter-tones. This embarrasses the ear. If Miss Cortese can modify this tendency she will be heard with pleasure. She has an engaging presence and her voice is a good one. She was assisted by Miss Alice Ivimey, who played some pianoforte pieces, and by Master Arthur Argiewicz—said to be nine years old, and who cannot, at any rate, be more than eleven or twelve—who played Wieniawski's Violin Concerto in D minor in a way that spoke of gifts of an exceptionally high order. He was also heard, but to less advantage, in pieces by Saint-Saëns and Sarasate. This boy's talent should be allowed to ripen in private—the makings of a very great artist are there. Mr. Plowitz accompanied.

AMONG London choral associations the Laistner Choir bids fair to take a foremost place, and, indeed, it has already done excellent work. At the second public Concert, which was given in St. James's Hall on the 9th ult., Max Bruch's fine and expressive cantata "Das Lied von der Glocke," produced at the Birmingham Festival in 1879, was given for the first time in London. If the work is not destined to oust Romberg's popular setting of Schiller's poem it certainly deserved a hearing, for it ranks higher, from the standpoint of pure musical art, though its vocal difficulties and the necessity for the employment of a large orchestra are against its general acceptance. The work was, on the whole, worthily rendered, under the direction of Herr Max Laistner, and with Miss Fillunger, Miss Olga de Mohl, Mr. John Probert, and Mr. David Bispham as the principal vocalists.

THE Concert given by Mr. W. H. Wing in aid of the Building Fund of the Great Northern Central Hospital, at the Princes' Hall, on the evening of the 5th ult., was rendered interesting by the production of a cantata for solo vocalists, chorus, and orchestra, by Mr. Edward Davey Rendall, bearing the singular title of "Selections from the Compleat Angler; an Idyll in two days, after Izaak Walton." The music is very clever, the composer displaying eclecticism, if not originality; but without the aid of the score detailed notice is impossible. Recitation between the numbers was effectively delivered by Mr. Kirwan, and the general performance by a competent orchestra and chorus, with Miss Gertrude Sichel, Miss Louise Phillips, and Messrs. E. Iles, J. Leyland, MacDonnell, and Marriott in solo parts was highly satisfactory.

A VERY successful Concert was given by the members of the Somerset House Orchestral Society on the 8th ult., at Westminster Town Hall. The orchestral portion of the programme, which was interpreted in a highly commendable manner under the able direction of Mr. James Connah, comprised Schubert's "Rosamunde" Overture, the *Andante* and *Allegro* (*Finale*) from Mozart's Symphony, No. 9; Gounod's "Marche Solennelle," Gluck's Overture to "Iphigenia in Aulis," German's Dances in "Henry VIII.," and short pieces by Reinecke and Eilenberg. Miss Amalie Brousson was heard in successful association with Messrs. Spencer West and H. Hancock in the Serenade from Berlioz's "L'enfance du Christ" for harp and two flutes. Songs were contributed by Miss Clorinda Thurtle, and Mr. J. H. Maunder accompanied.

THE 156th anniversary Banquet of the Royal Society of Musicians took place at the Hôtel Métropole on the 17th ult., Prince Henry of Battenberg presiding. A large number of gentlemen eminent in the world of music, and

representative of other arts, were present, among the speakers being the Lord Mayor, Dr. A. C. Mackenzie, Mr. Alfred Gilbert, R.A., and Mr. Stuart-Wortley, M.P. During the evening an excellent programme of music was rendered by Miss Ella Russell, Mrs. Helen Trust, Mr. Leo Stern (violoncello), Mr. Frederick Griffiths (flute), Mr. Edward German, Mr. Fountain Meen, Miss Bessie Waugh, and the Queen Vocal Quartet, consisting of Miss Amy Sargent, Miss Isabel Wyatt, Miss Stanley Lucas, and Miss Lucie Johnstone.

The Bermondsey Settlement Choral and Orchestral Union gave a successful performance of Mendelssohn's "St. Paul" at the local Town Hall on the 3rd ult., with Madame Clara Samuell, Miss Amy Wood, Mr. Harper Kearton, and Mr. Robert Grice as soloists. Though but two years in existence, the Association already boasts a membership of considerably over a hundred, and the performance on this occasion exhibited both earnestness and ability. Particularly commendable was the rendering of the choral passages in the scene of the Conversion and of that melodious gem "How lovely are the messengers," whilst justice was also done to the more vigorous choruses. The *bâton* was in the skilful hands of Mr. John C. Borland, who deserves great credit for the smoothness with which the Oratorio was gone through.

The members of the London Diocesan Choral Union, Branch II., gave their first Concert on the 19th ult., at the Bow and Bromley Institute. The first part of the programme was devoted to Page's cantata "The Sea King's Daughter," the solos of which were sung by Miss Emily Davies, Miss Jannings, and Mr. Francis Lloyd. In part 2, which was miscellaneous, Miss Adela Drayton was successful in her recitation of a scene from "The Hunchback," as was also Miss Walenn in her performance of a Ballade and Polonaise, by Vieuxtemps; and the members of the Choral Union sang several part-songs. The performance was conducted by Mr. Edward G. Croager, who also played pianoforte solos by E. Cutler and B. Godard.

An "Invisible Musical Performance" was given at Queen's (small) Hall, on the 22nd ult., by Mr. J. H. Bonawitz, assisted by Miss C. A. Brousil, Miss Armitage, Mrs. Schreiber, Mrs. K. Bartholomew; Messrs. H. Lait, E. Krall, and Hahn. Pieces and songs by Haydn, Beethoven, Handel, Chopin, Liszt, and the Concert-giver were given by these artists, singly and in various combinations, all being performed behind a screen. The audience saw nothing on the platform but plants and flowers against a background of black and yellow, save when, for a few moments, Mr. E. F. Jacques appeared to explain the advantages of hearing music without seeing the performers of it. How far his audience were convinced it is impossible to say.

Signor S. Scuderi, at his Concert at Steinway Hall on April 30, was prominent as composer, as vocalist, and as instrumental executant. The first two capacities were simultaneously manifested in "Elsa, sing on," and "Thine to the last," each of these songs meeting with a favourable reception. To other vocalists were also entrusted pieces from his pen. As a violin soloist Signor Scuderi was heard in short works by well-known composers, and joined Miss Annie Burgher in an efficient rendering of Beethoven's "Kreutzer" Sonata. He likewise played on the guitar. Mr. Oscar Noyes, an English baritone with a good voice and style, was encored in the serenade from "Don Giovanni" and Rossini's "La Danza." The Misses Edith Wehner and Delves Norton took part in the vocal portion.

The Misses Kate and Fanny Woolt offered high-class works at their Concert at 12, Portman Square, on the 8th ult. They were associated with Mr. E. Woolhouse in a neat performance of Mendelssohn's Trio in C minor (Op. 66, No. 2) for pianoforte, violin, and violoncello, and Miss Kate Woolf joined Mr. Woolhouse in an expressive rendering of the same composer's "Variations Concertantes" for pianoforte and violoncello. Miss Fanny Woolf's ability as a violinist was effectively exhibited in Vieuxtemps's "Air Varié" and Papini's "Saltarella," and Miss Kate Woolf had for pianoforte solos pieces by Bizet, Chopin, and Paderewski. Mr. Norman Salmond sang with success Rubinstein's "The Wish" and Gounod's "If thou art sleeping."

A Concert was given at Lordship Lane Public Hall, on the 7th ult., by Mr. Ernest E. Vinen. There was a full orchestra and chorus, numbering ninety, led by Herr Ferdinand Hartung, the chief feature in the programme being a selection from Gade's interesting cantata "The Crusaders," the solos being sung by Mr. Harry Marriott and Mr. Robert Grice. The Concert-giver played Mendelssohn's Pianoforte Concerto in G minor, Melodie (Paderewski), and Valse Chromatique (Godard), besides acting as Conductor. Songs were contributed by Miss Edith Hands and Mr. H. Marriott, and the admirable playing, by Mr. T. E. Gatehouse, of Vieuxtemps's Polonaise, and other violin solos met with due recognition.

On the 7th ult. the choir of St. Mark's, Notting Hill, gave their annual Concert in the Parish Room in aid of the choir fund, and the occasion was marked by the presentation of a testimonial, in the shape of a handsome marble clock, to the late Organist and Choirmaster, Mr. Warren Tear. The Vicar (Rev. W. E. Emmett), in presenting the testimonial, expressed on behalf of the congregation their hearty appreciation of his untiring and painstaking efforts, and also bore testimony to the high state of efficiency to which he had raised the musical services of the church. Mr. Tear (who is now fulfilling the duties of Organist and Choirmaster at St. Mark's, Kennington) suitably acknowledged the gift.

More than usual interest was attached to music at Mr. Charles Fry's Recital on the 10th ult., at the small Queen's Hall. It included Dr. A. C. Mackenzie's incidental music to "The Dream of Eugene Aram" and Schumann's music to a scene from Byron's "Manfred," which, with several appropriate selections, were artistically played by a small band, screened from the view of the audience. The excellence of these musical settings greatly enhanced the effect of Mr. Fry's elocutionary skill. In the scenes from "Manfred" and "The Hunchback," Mr. Fry received most able assistance from Miss Olive Kennett, a lady who also in several recitations showed great talent and dramatic power, combined with an excellent style.

The St. Andrew's Musical Society gave its final Concert for the season at the Church Schools, Roupell Street, Lambeth, on the 2nd ult. The programme included Mendelssohn's "Judge me, O God," "Hear my Prayer," and "How lovely are the messengers," and Haydn's "The heavens are telling." Solos selected exclusively from the Oratorios were ably sung by Miss Ida F. Price, Miss Hannah Homer, Miss Annie Northcroft, Mr. A. Condy, Mr. E. F. Humphry, Mr. Charles Constable, and Mr. F. Harold Hankins. Pianoforte solos were contributed by Mr. Rowland Briant. The accompanists were Miss Louie Ankers and Mr. F. Harold Hankins, and Mr. G. Graham Newstead conducted.

The West Hampstead Choral and Orchestral Society gave its second Concert of the season on the 2nd ult., at the West Hampstead Town Hall, when Gaul's cantata "Joan of Arc" was performed. The soloists were Miss Emily Davies, Mr. Francis Lloyd, and Mr. Musgrove Tufnail, all of whom were successful. The second part of the programme was miscellaneous; the orchestra played a first movement from a Symphony of Haydn; Miss Maude Barker (a pupil of Mr. Edward G. Croager) won much applause for her singing, Miss Adela Drayton recited, the Cynthia Quartet sang some humorous glees, and the Choral Society sang Baumer's "Bells of Oberwesel." Mr. Edward G. Croager conducted.

Miss Maud MacCarthy, ten years of age, made her *début* as violinist at the Princes' Hall on the 16th ult. She first played in Bach's Sonata in A, with Miss Carmichael at the pianoforte, and displayed intelligence and feeling quite remarkable in one so young, and a calmness of manner, evidently the result, not of a cold nature, but of absorption. In De Beriot's "Scène de Bal" she showed great vigour and command of the fingerboard. She has not in any way been forced; and, further, will now, we are glad to learn,

return to her studies, to fulfil the promise which she gives of becoming a truly great artist. Songs were contributed by Mrs. MacCarthy and pianoforte solos by Miss Hirschfeld.

THE Dedication Festival at St. Philip's, Queen's Road, Battersea, took place on Sunday, the 6th ult. The Canticles used at Matins were Calkin in G, followed by Eyre's Communion Service in E flat, "Blessed are they that dwell" (Tours) being sung as the Introit. The music at Evensong included an Organ Recital, from 6.30 till 7 p.m.; Magnificat and Nunc dimittis, by Smart, in B flat; anthems, "The trumpet shall sound" and "Lift up your heads" (Handel); selection from Mendelssohn's "Hymn of Praise," after the Blessing. Two violin solos, with organ, Allegro Brillant (Réne Ortmann) and Andante Religioso (T. Hame), were played as voluntaries.

MADAME ADELINA PATTI drew a large audience to the Royal Albert Hall on the 19th ult., when she re-appeared after her prosperous tour in America. The famous *prima donna*, who was in excellent voice, added to some of the very familiar pieces in her *répertoire* Wagner's "Träume." The reception of the piece was so enthusiastic that Madame Patti repeated it, to the delight of her hearers, instead of giving another air. Madame Amy Sherwin, Miss Dews, the Misses Eissler, Mr. Edward Lloyd, Mr. Santley, and the Royal Welsh Ladies' Choir (conducted by Madame Clara Novello Davies) also appeared. The choralists were extremely successful in national melodies.

ON April 26 an agreeable Chamber Concert was given at St. James's Hall by Signor Simonetti. The able Italian violinist was heard as a soloist in Dr. A. C. Mackenzie's picturesque "Highland Ballad," in the rendering of which he displayed refined taste and expression. The Concert opened with his elegantly-written Pianoforte and Violin Sonata in C minor, and another feature worthy of mention was Brahms's set of Gipsy Songs (Op. 112), the vocal parts in which received full justice from Miss Louise Phillips, Miss Agnes Janson, Mr. W. Shakespeare, and Mr. David Bispham. Miss Fanny Davies contributed much towards the success of the Concert.

THE young artists forming the Musical Guild displayed laudable enterprise in beginning their new season with an important novelty—viz., Mr. Eugen d'Albert's first String Quartet in A minor (Op. 7). The performance of this terribly trying work, by Messrs. Arthur Bent, W. Sutcliffe, A. Hobday, and Paul Ludwig, was excellent, and these artists were rewarded by a hearty recall. The remainder of the programme consisted of Beethoven's Sonata (Op. 109), carefully played by Miss Maggie Moore; some songs, sung with much charm of voice and style by Madame de Fonblanque; and Beethoven's String Quartet in F (Op. 59).

ON the 7th ult. the Arundel Male-Voice Choir gave a successful Smoking Concert at the Covent Garden Hotel, Southampton Street, Strand. The choir, under the direction of Mr. Robert P. Hast, performed with marked success the following music: "Integer vitæ" (Fleming), "Fisherman's Song" (Raff), "The long day closes" (Sullivan), "Thor's War Song" (Maunder), "Health to my dear" (Spofforth), "Night Song" (Mendelssohn), "The Homeward Watch" (Smart), "Tar's Song" (Hatton), and "Farewell Meeting" (Mendelssohn). Songs and recitations were also included in the programme.

MISS EDITH HIGGS gave her fourth annual Concert on April 26, at St. Martin's Town Hall, with considerable success. The Concert-giver sang Braga's Serenata (with violoncello obbligato) and "The voice I loved" (Wadham), being encored in both pieces. Miss Higgs was assisted by Miss Emily Davies, Miss Louise Weaver (who has a contralto voice of excellent quality), Mr. Gilbert Thorne, Mr. Henry Ward, and Mr. John Probert (who replaced Mr. Henry Piercy); Miss Samuels (violin), Mr. Jan Mulden (violoncello), and Madame Rossiter (pianoforte). Recitations were given by Mr. Charles Fry.

THE Dedication Festival at St. Stephen's, Haggerstone, was held on the 6th ult. The Communion Service was a setting by A. Sidney Marks in B flat, with full orchestral accompaniment. Offertory, "Blessed are they" (Tours), and Communis, "Ave Verum" (Gounod). After service the first movement from Haydn's Symphony in D (No. 7) was played by the orchestra. Mr. A. Sidney Marks, Organist of the Church, conducted, and Mr. Charles Davis, Organist of Victoria Park Congregational Church, presided at the organ. At Evensong the anthem was "I was glad" (Elvey), and the Canticles, Stainer in F.

THE London County Council Musical Society continues to make satisfactory progress. At the Concert at the Westminster Town Hall, on the 7th ult., creditable displays were made by both the orchestra and chorus under the conductorship of Mr. J. W. Ivimey. The choir earned hearty praise for its firm and precise delivery of Mendelssohn's cantata for male voices "To the Sons of Art," and of Dr. Bridge's telling part-song "The Bold Turpin," the many humorous points in the last-named being very effectively emphasized. Mrs. Helen Trust was at the head of the vocal contributors, and there were some acceptable instrumental solos.

SIR AUGUSTUS HARRIS was presented, on the 11th ult., with the testimonial suggested originally by Mr. Henry Russell. The presentation was made by Sir Edward Lawson in the saloon of Drury Lane Theatre. The testimonial, by the express wish of the recipient, took the form of three Steinway Grand pianofortes, which have been presented to the Royal College, the Royal Academy, and the Guildhall School of Music, Sir Augustus Harris receiving also a beautifully illuminated album containing the list of operas performed, the artists engaged under his management, and other details.

THE Concert given by the Tonic Sol-fa Composition Club at 186, Aldersgate Street, on the 5th ult., was very successful. Considerable advance in instrumental writing was apparent in the numbers composed for string quartet, notably a first movement by Mr. W. S. Desborough. Conspicuous for their broad, vigorous effect were Nixon's chorus "Forward" and Merritt's "Lift up your hearts." The more delicate numbers were Facer's trio, "Rest, weary warrior"; Rees's part-song, "O flow'rets sweet"; and Miss Donovan's song, "Voices."

MR. TOBIAS A. MATTHAY gave a Pianoforte Recital, interspersed with vocal music, at Trinity College, London, on the 7th ult., his programme being drawn from the works of various composers. The more delicate characteristics of Schumann and Chopin were expressively brought out in a series of pieces by these masters, and throughout Mr. Matthay's performances were received with close attention. Mrs. Tobias Matthay rendered with refinement songs by Gluck, Jensen, Lassen, and others, to the pianoforte accompaniment played by Miss Dora Matthay.

ANOTHER prodigy, Bronislaw Huberman, was heard at Queen's Hall on the 1st ult. He plays the violin quite marvellously for so young a child; he is about ten, and should therefore not go about giving Recitals, but continue studying till he becomes a great artist, which no little boy with immature feelings can possibly be, however wonderful his performances may appear. His playing of a Bach Prelude and of Mendelssohn's Violin Concerto showed an aptitude in every way remarkable. Mr. Ganz played the pianoforte accompaniments with customary tact.

WE have to chronicle the appearance of yet another amateur orchestra—viz., that of the Great Northern Railway Orchestral Society, which gave its first public Concert at St. Martin's Town Hall on April 28. It would, of course, be unreasonable to expect refinement and finish from a newly-formed amateur band; these qualities will come with experience. We may, however, give the young Society and its Conductor, Mr. Charles Evans, a word of commendation for the sonority of the *ensemble* and for their good intentions generally. The new Society is welcome!

THE Hornsey and Crouch End Orchestral Society concluded its third season with a very successful Concert on the 7th ult., at the National Hall, Hornsey. The programme was an ambitious one, the works performed being the Overtures to "Ruy Blas" and "Masaniello," Symphony in C minor (Beethoven), and the March from "Tannhäuser." Mr. Réné Payne gave a good reading of Beethoven's Violin Concerto, and also acted in the capacity of leader. The vocalist was Miss Kate Drew. Mr. Henry J. Baker conducted with his accustomed clearness and decision.

The Kyrle Choir performed Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise," on the 2nd ult., at Little Portland Street Chapel. The soloists were Miss Annie Lawrie, Miss Rina Robinson, Mr. John Probert, and Mr. Henry Baker. On the 9th ult. Mendelssohn's "St. Paul" was given by the same choir at Christ Church, Watney Street. The soloists were Mrs. H. W. Johnson, Mrs. S. N. Hubble, Mr. Herbert Clinch, and Mr. Arthur Wills. Mr. F. A. W. Docker conducted on both occasions, and Dr. Turpin presided at the organ.

The North-West Philharmonic Society gave a successful performance of "Elijah" at the Constitutional Club, Harlesden, on April 26, under the direction of Mr. J. L. Phillips. The solo vocalists were Miss Una Bruckshaw, Miss Louise Weaver, Mr. Miles Moley, and Mr. Thomas Kempton. Miss Una Bruckshaw was very successful in the air, "Hear ye, Israel," and Miss Louise Weaver was loudly applauded for her sympathetic rendering of "O rest in the Lord." The chorus and orchestra numbered one hundred.

The second Concert of the Sydenham Orchestral Society was given on April 25, at the Park Hall. Miss Jeanne Levine was the solo violinist, and Madame Joyce Maas and Mr. Charles Hall were the vocalists. Mr. G. S. Minson accompanied, and the orchestra was conducted by Mr. A. M. Hughes. The works performed were Mendelssohn's "Italian" Symphony, Prout's Suite de Ballet, Introduction and Rondo for violin and orchestra by Saint-Saëns, the Overture to "Der Freischütz," and the Coronation March from "Le Prophète."

The St. George's Glee Union gave a Concert on the 4th ult., when Coward's cantata "Fishers" was performed, with Misses Maud Bond and Mary Tunnicliffe and Messrs. Lewis Frederick and Fred Bevan as the soloists. The composer added considerably to the success of the Concert by his splendid performance on the Mustel Organ and the enthusiasm he infused into the choir. A short miscellaneous part closed the Concert. Mr. F. R. Kinkee accompanied, and Mr. Joseph Monday conducted, as usual.

An exceedingly creditable performance of "Carmen" was given, on the 25th ult., at Drury Lane Theatre, by the Students of the Guildhall School of Music, under Sir Joseph Barnby. The representatives of the chief parts showed much intelligence, and the stage management was excellent. A really adequate performance of such an opera as "Carmen" by students is, of course, an impossibility; but, short of this, the Guildhall "Carmen" must be acknowledged a remarkable effort.

The Ascension Day service at Westminster Abbey was more than usually interesting. The complete choir of eighteen men and twenty boys attended, and the music included a selection from "The Redemption" and Dr. Bridge's Motet "The Lord's Prayer." During the Collection Handel's Largo was performed, the combination of the harp, played by Mr. John Thomas, and some of the beautiful solo stops of the Abbey organ having a particularly charming effect.

Mrs. Clarinda Webster's Mendelssohn Concert, on the 10th ult., in the small Queen's Hall, was largely attended. The programme included a comprehensive selection from the master's chamber music, which was effectively rendered by Miss Margaret Hoare, Mr. Iver McKay, and the Walenn String Quartet party, and between the parts an instructive and thoughtful paper on the life and influence of the composer was read by Mrs. Webster.

At Union Chapel, Islington, an excellent performance of "Judas Maccabæus" was given on April 25, the principal vocalists being Miss Emily Davies, Miss Emily Saunders, Mr. Henry Piercy, and Mr. Arthur Barlow. The choruses were carefully sung by the members of the Psalmody Class, under the conductorship of Mr. Robert Williamson, and Mr. Fountain Meen presided at the organ, as usual.

At the church of St. Barnabas, Kentish Town, a performance was given, on the 8th ult., of the second part of "St. Paul." On the whole the choruses were effectively rendered. The solo music was sung by Master Stanley Smith, Mr. J. H. Haysman, and Mr. Shakespeare Stewart, to each of whom great credit is due. The Vicar of St. Barnabas conducted, and Mr. George S. Pinches ably presided at the organ.

The nineteenth annual Concert of the Merchant Taylors' School Choral Society was given, on the 1st ult., in the Company's Hall, Threadneedle Street. In addition to various part-songs, Pattison's "May Day" was admirably performed and met with a hearty reception from a crowded audience. The second part of the programme consisted of solos, both instrumental and vocal, contributed by "old boys." Mr. Edmund Rogers conducted.

Miss Lane gave a very successful Concert, on the 5th ult., in the Vestry Hall, Anerley. She was heard in Schumann's Phantasiestücke (Op. 88) for violin, violoncello, and pianoforte; Grieg's Sonata in C minor for violin and pianoforte, and in several pianoforte solos. The string parts were well played by Herr Friedel and Mr. R. Bucknall, and songs were contributed by Mrs. Helmer and Mr. W. R. Moreton.

On the 30th ult. the Teddington Choral Union performed Bennett's "May Queen" in a very satisfactory manner under the conductorship of Mr. Frank Figg. The principals were Miss Boniwell, Miss Louise Weaver, Mr. Masters, and Mr. Ruffel, who were all equal to the task set before them. The second part of the programme, in which the above-named artists also took part, was miscellaneous.

The new organ in Peterborough Cathedral, together with the reredos erected to the memory of the late Dean Argles, the sanctuary screens, choir gates, &c., were dedicated on the 10th ult. by the Bishop of Peterborough, assisted by the Bishop of Norwich. The organ, which is one of the largest in England, and which cost £4,400, is the gift of an anonymous donor.

The second annual Dinner and Conference of the Northern Members of the Royal College of Organists took place at the Albion Hotel, Manchester, on April 28. Mr. J. F. Slater presided at the Conference and Dr. E. H. Turpin at the Dinner, when nearly forty members were present.

During the past month an interesting series of weekly Organ Recitals has been given on the fine organ in St. Paul's Church, Onslow Square, by Mr. C. E. Jolley, Mr. H. W. Richards, Mr. G. B. Gilbert, and Mr. J. W. Ivimey.

The annual Dinner of the Royal College of Organists took place at the Holborn Restaurant on the 10th ult. Sir John Stainer presided, and, in proposing the toast of the evening, stated that the members now numbered 1,150.

Mr. John Horan has been appointed Organist of Christ Church Cathedral, Dublin, in the room of the late Sir Robert P. Stewart.

Mr. Francis Korbay has arrived in London to take up his appointment at the Royal Academy of Music.

OBITUARY.

Another link between past and present has been severed by the death, on the 4th ult., at Birkenhead, of Mr. Edward Gunton, at the age of seventy-six. The deceased was originally destined for a commercial or manufacturing career at Norwich; but early in life he devoted the emoluments accruing from his supererogatory work as an organist in "the city of singers and ringers" to the cost of a thorough musical training, under the guidance of the late Cipriani Potter, at the Royal Academy of Music. In the sixties and seventies he had a large teaching connection at Birkenhead, where he was highly respected. His late brother preceded Dr. J. C. Bridge as Organist of Chester Cathedral.

We regret to have to announce the following deaths:—

Hugh Brooksbank, Mus. Bac., Oxon., on April 28, at Sunnyside, Canton, Cardiff, for twelve years Organist and Choirmaster to Llandaff Cathedral. As a boy he was a chorister at St. George's Chapel, Windsor, under Sir George Elvey, and afterwards studied under Dr. Haydn Keeton, of Peterborough Cathedral.

John Edwards, aged eighty-five, at Barnstaple, where he had lived for sixty years. He had taken a prominent

part in musical movements in the district, and was one of the founders of a local Philharmonic Society. He was the father of Mr. Henry J. Edwards, Mus. Doc.

Madame Julia Gaylord, for many years one of the *prime donne* in the Royal Carl Rosa Opera Company. She was an American by birth, and made her *début* in London in 1875. *Mignon*, *Marguerite*, *Elsa*, and *Senta* were some of her best parts, the first-named being perhaps her greatest success. She created the chief parts in many of the operas produced by Carl Rosa, and as her fine soprano voice and sympathetic style had won her many friends in England, her premature disappearance from the lyric stage is much regretted. She was married to Mr. F. C. Packard, the American tenor, and was only about forty-two at the time of her death, which took place at Brooklyn.

N. W. Benjamin de Solla, professor of music, on April 28, at 10, St. John the Evangelist Road, Highgate Road, aged seventy-seven.

Joseph Bourne Haydon Dando, in former years a well-known violinist. He was a pupil of Brandi and Mori, and joined the Philharmonic orchestra in 1831. Up to 1875 he occupied a prominent position in all the best London orchestras. He claimed to have been the first to introduce public performances of string quartets in London in 1835. He was eighty-eight.

Leopold Landau, operatic tenor, at Hamburg, on the 9th ult., during a rehearsal of "Rienzi." He was well known in London, as he appeared at the German opera in 1882 and 1892, his *Mime* in "Siegfried" and *David* in "Die Meistersinger" being much admired. For seventeen years he had been a member of the Hamburg opera. He was born at Prague in 1841.

Alois Walter, Concertmeister at the Mozarteum, Salzburg, on April 27, aged sixty-two.

Carlo Fassi, conductor, teacher, and composer, at Turin, on April 9, aged fifty-three.

Joseph Dumestre, baritone, for a number of years a valued member of the Paris Grand Opéra. He died at Paris on the 19th ult., aged fifty-eight.

Pietro Abbà-Cornaglia, composer of three fairly successful operas and other works, at Alexandria (Egypt), aged forty-three.

Giuseppe Lamberti, at Turin, aged seventy-four. He wrote several operas, a mass, a cantata, and other works, some of which were very successful in Italy.

Gemma Luziani de Nervi, first-rate pianist and a teacher of her instrument at the National Institute of Music at Rio de Janeiro, in which town she died of yellow fever, on April 19.

M. Berthemes, *chef de chant* at the Paris Opera Comique, on the 10th ult., at Paris.

T. H. Wright, harpist, on the 21st ult., aged eighty-eight. He was the son-in-law of J. B. Cramer.

The interest in Dr. Bridge's "Musical Gestures" continues to increase. The Gresham Professor has lectured on the subject during the past month at the High School, Wimbledon; the Town Hall, Luton; and the College, Leamington. At the two last-named places the illustrations were given by the boys of the local church choirs, thus showing the practicability of the scheme without the aid of Dr. Bridge's own highly trained choir.

Mr. Willem Coenen gave a Pianoforte Recital in Paris, at the Salons Pleyel Wolff, on April 27, when he was assisted by Mr. Hollman, the eminent violoncellist, and a very interesting programme was presented. The French Press speaks in complimentary terms of Mr. Coenen's performance, stating that "he interprets classical and modern music with rare artistic feeling and that his performance of Beethoven's Sonata (Op. 57) and Liszt's Rhapsody (No. 11) especially merit unstinted praise."

Miss Janie Crompton, of Manchester, has gained the diploma, with honourable mention, of the Royal Music Conservatorium, Dresden. She was pupil of Frau Rappoldi-Kahrer, Court pianist to the King of Saxony. Miss Crompton is only seventeen years of age.

An autograph MS. of one of Bach's Church Cantatas has been presented by Mr. Sedley Taylor to the Fitzwilliam Museum at Cambridge.

CORRESPONDENCE.

THE JUBILEE OF "THE MUSICAL TIMES."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your January number has reminded the readers of your paper that The Musical Times will soon attain its jubilee. What a memorable period in the history of music in England those fifty years comprise! Looking back, as I can do, over the half-century, and remembering, as I do, the costliness of good music at its commencement, it is delightful to call to mind the great work which Messrs. Novello's house has accomplished in placing the noblest monuments of the great masters in the hands of all orders and degrees of men. To them we owe the greatly enhanced enjoyment of an oratorio which springs from the possession of a portable copy which can be carried easily in the hand and used during the performance. I well remember the publication of the first octavo edition of "The Messiah." It came out in numbers, which were eagerly looked for by the subscribers. The same original copy still stands on my music shelves, somewhat soiled with frequent use.

To them singers in choirs are indebted for the great enjoyment of having not a mere part from which to sing, but a complete vocal score, so that they can understand the work itself and the relation which their part bears to the whole composition—a most important aid to musical education.

As one looks through the volumes of The Musical Times, one is impressed by the conviction that the vast mass of good music which it contains must have had a very appreciable effect upon the popular taste. It has supplanted a large quantity of utter rubbish, and it has led its readers by gradual steps to refuse the poor and unworthy and to choose the good.

I remember five-and-thirty years ago, when I was training a village choral society, how quickly the people began to appreciate the great masters. I was afraid that I was leading them on too fast, and gave them some very light music as a relief; but one of my basses came to me and begged hard to have some more Handel: "It was so fine," he said; and he spoke for the choir as well as for himself. The octavo publications of Messrs. Novello made it possible to comply with their request, and at the same time not to exceed the modest means which were at our disposal.

Messrs. Novello have done a noble work for music in this country, and The Musical Times has played its part in the dissemination of a pure taste. May your success in the future equal, it can hardly exceed, the triumphs of the past.—I am, Sir, &c.,

W. Sparrow Simpson,
Sub.-Dean of St. Paul's Cathedral.

Library, St. Paul's Cathedral,
May 17, 1894.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The Musical Society of Victoria desires to offer to you their hearty congratulations on the occasion of the Jubilee of The Musical Times. The record of events occurring in the art centres of Europe and America, and your excellent criticisms—so free from all ill-nature—are of the greatest interest to all lovers of music, while the more purely literary matter, "From my Study," &c., is always delightful reading. We wish The Times every success, and trust that it may retain for very many years to come the high position which it has so long occupied. Hoping that in the near future you may be able to see your way to appoint a representative for the Australian Colonies,—We remain, Gentlemen, on behalf of the Society, yours faithfully,

George Peake, President.
Thomas J. Hammond, Hon. Sec.

Melbourne, April 4, 1894.

In addition to the above we have received many other letters of congratulation too lengthy to be printed *in extenso*,

but from some of which we have thought it right to print the following quotations :—

Rev. H. A. Walker, formerly of St. Alban's, Holborn.

I remember the old time when there was the barrel organ in the West gallery of the church, and the service was commenced with the singing of "I will arise"; the clerk sat in his box below the clergyman and led the anthem. We did not indulge in many hymn-tunes, as the organ only professed to play a limited number. Then we had Jackson's Te Deum and Jubilate, and with that bill of fare we were made content for many years. I knew no more of church music than that till I went to Harrow, and I am afraid I had not much chance of improvement there. The music of our school chapel was indifferent, nothing being done to improve the music or teach the boys. The music consisted of the chanting of the canticles and two hymns. From Harrow I went to Oxford, and though music was at a low ebb even there, I found great delight in the services at Magdalen and New College. New College, under Dr. Stephen Elvey, was the school for the old English writers of church music; he had a great reverence for Dr. Crotch, and worshipped Handel. Crotch was a link between Handel and Elvey, and Elvey having obtained his inspiration from Crotch had a grand way of interpreting Handel's music, on account of the *tempi* in which he took the great master's music. But then, what has all this to do with the untold good effected by Novello's, The Musical Times, and cheap editions generally? Much, every way. In those times the music in use by choirs was in MS., and it was, no doubt, on account of the expense of purchasing printed music that so little progress in the art was made. There was an immense collection of services and anthems belonging to the College of the old English school, and to that the choirs confined their attention. If it had not been for Novello enabling choirs to obtain music on such easy terms, music would have been behind in the general advance of modern education. We may have master and organist, but what are they if music of the highest class cannot be placed before learners and at a cost within the reach of all? There is no man who has done a greater practical work for the advance of music in this country than he who makes people to profit by such a divine education. What influence for the good and progress of music must those services, which are now possible in every chapel at Oxford, have upon men who go out thence into all parts, not only of England, but of the world! The cathedrals of England are all vastly improved in their services, from the great fact of having music published at such a price that all can procure it. If the colleges and cathedrals are so improved in their services, we must equally expect to find some change for good in parish church services; and so we thankfully find. Mr. Alfred Novello and his successors have made the music of the Church their work, and to them the Church, as a body, is indebted; and what greater praise can be said than that the whole Church is benefited by this work?

Dr. C. Hubert Parry.

I hear this is the Jubilee year of the foundation of The Musical Times, and that it is to be signalized in some sort next month by a very justifiable *pæan* over the great work the firm of Novello has achieved during the period since its foundation, in the direction of popularising first-rate music and diffusing it in a cheap form. You have most substantial reason to be proud of the retrospect. When we think of the costly and cumbrous volumes in which alone the great oratorios and operas were attainable half-a-century ago, and how difficult it was for people of moderate income and house room other than spacious to possess many great treasures of our art, we ought to bless the firm which enables even comparatively poor people to enjoy familiarity with the things that are better loved the better they are known; and to have, as it were, always at hand in their own possession, the works which are capable of affording the highest pleasure a man can receive from his art. It is difficult to realise, without looking at a Novello catalogue, how great are the advantages of the musician of the present day, and it must be said that it is no small consideration that, though the works are so cheap, the excellence of printing and paper and editing makes them so eminently presentable and trustworthy. Long may these honourable traditions continue and thrive!

Rev. G. T. Rider, Art and Literary Editor of the "Living Church," Chicago.

Among the many excellent and admirable services The Musical Times has rendered to the cause of ecclesiastical and other high forms of classic art, those which my own country and countrymen have enjoyed are by no means the least considerable. Half-a-century ago the Church was a feeble, halting body, barely holding its own under the concentric animosities of the leading sectarians. Here and there scraps of services with a few chants and tunes would be brought back from England by an occasional voyager who cared for these things. As for anthems and services, there were literally none of native growth; and until Novello's brave and happily successful experiment of providing, at stated intervals, and at a nominal cost, the very best of those Anglican compositions, the liturgic worship of the American church continued in the most deplorable condition. Subsequent developments represent, therefore, the transplanting of Anglican compositions, and for all this we are chiefly, if not altogether, indebted to your own far-seeing and generous enterprise.

Sir John Stainer.

When I was made a small chorister of St. Paul's, The Musical Times was three years old. I well remember the interest which we boys took in each successive number, how we discussed the news, and especially, how we criticised the music issued with it. At that time I thought that a man must indeed be a "great man" if his compositions appeared in The Musical Times, and I recall a passing thought that could I only some day appear as a composer of an anthem in The Musical Times, no higher pinnacle of fame could be attainable. At that time *parish* churches were only just beginning to awake to the fact that a simple choral service was within the range of possibility. Simultaneously with this ecclesiastical growth, choral societies began to spring up, all of which set to work modestly on part-songs and glees. The influence of The Musical Times in giving cheap music, in spreading information, in encouraging efforts, must be accepted as a historical fact, of which Novello and Co. are indeed justified in being proud, and for which all musicians ought to express deep gratitude.

Mr. Alfred R. Gaul.

Having heard that The Musical Times attains its jubilee during the month of June, I desire to offer my warmest congratulations. As you, Mr. Editor, will most likely be putting before your readers a sketch of the results of fifty years work in the cause of music, I will not trouble you with more than the following little fact:—Some forty or more years ago, when I was a Cathedral boy of about twelve years of age, I remember the delight it was to me to be able to purchase the oratorios in 6d. divisions; and anthems which I had only known in such ponderous volumes as Boyce's Collection, for 1½d. each, thanks to Messrs. Novello and Co. having originated cheap octavo editions. It is not speaking at all too strongly to say that the liberal enterprise of Messrs. Novello and Co., as publishers, has done more for the advancement of high-class choral and church music than that of any other, or indeed all other, firms in the world. Trusting the firm may in the future help on the cause of music with as much success as in the past.

Professor J. F. Bridge.

May I add my voice to those who wish continued success to The Musical Times and its publishers? Well do I remember the pride with which I saw my first published part-song in its pages a good many years ago, a fact full of encouragement to a young and unknown musician. I know that this same encouragement has been often extended to many who might otherwise have remained unknown and unsung. The influence of the work of Novello and Co. on the progress of music, by the issue of their most complete

list of works, new and old, at cheap prices, cannot, I am sure, be over-estimated. The best wishes of all who are interested in the art are surely due to the firm, which is really one of the musical institutions of the country.

Sir Walter Parratt.

You have my hearty congratulations on the Jubilee you celebrate next month. If the English are a more musical nation than they were fifty years ago, and I believe this to be the case, there can be no doubt that the enterprise, foresight, and public spirit of the house of Novello have largely contributed to this result. The Musical Times, by its ready appreciation of everything that was good, and its careful avoidance of the small squabbles to which the emotional musician is somewhat prone, has well deserved its long and vigorous life, and I can only wish for it another half-century of beneficial influence.

Dr. A. C. Mackenzie.

Let me haste to make merry with you on this festive occasion. The many pages of your volumes not only chronicle the progress of music in England, but show clearly how great has been the influence you have exercised, as well as the most active share which you have persistently taken in a cause which continually calls for further assistance not only from you, but also from those men (yclept composers) who have had the privilege of joining you loyally in the noble work.

Sir Joseph Barnby.

It would be impossible for me—who have known so much of the influence which the firm of Novello & Co. has had upon the progress of music during the past half-century—to let so interesting an occasion pass without wishing God-speed to The Musical Times, and to the house which has had more effect upon the progress of music in this country than any—I might almost say—Institution in the land.

Dr. Hiles, Manchester.

Of the influence of The Musical Times and of the work the house of Novello has done by bringing vast quantities of choral music within easy reach, I think it would be difficult to over-estimate the gain, especially to those small societies of real lovers (amateurs) desiring to increase their knowledge of the art and its treasures.

Sir George Grove, C.B.

I congratulate you on The Musical Times having reached its fiftieth year. It is an excellent magazine, not only in respect of its general scheme, but for the welcome it gives the early works of many a young composer, which otherwise would probably never see the light.

THE BRISTOL ORPHEUS SOCIETY.

To the Editor of "The Musical Times."

Sir,—I am glad that in your notice of the excellent Concert given by the Bristol Orpheus Society last April you call attention to the apathy of Londoners in respect to unaccompanied part-singing.

That many and various difficulties do exist in the production and performance of this class of music no one can deny, but notwithstanding these difficulties I ask your readers if nothing can be done to alter this state of things. Is it impossible to establish and support a Society in London having for its primary object the study and performance of unaccompanied motets, madrigals, part-songs, glees, &c.? I think I am right in saying that no public society now exists in the Metropolis which performs that class of music. Several private and semi-private associations meet for practice and give private and semi-private performances. These societies no doubt do good work, but their Concerts are not for the general public. That meritorious Society, the Bach Choir, devotes one of its Concerts to unaccompanied music; and I am glad to note that each year that Concert is being better attended. These rare opportunities of enjoyment and instruction in that particular branch of music, however, cannot go far to foster, develop, and educate the latent taste for it, which possibly is dormant in many musical minds. Much of the indifference shown, I believe, proceeds from a pardonable want of knowledge of the unsurpassed beauty of melody, and skilfulness of workmanship of many of these compositions, both ancient and modern. I venture to think that in this case the supply would, after a time of education, create the demand. At another time I may make a few suggestions for the establishment and support of such a society; and if these remarks should provoke further correspondence, or appear to awaken any interest in the subject, I may continue them, if acceptable, in a future letter. I shall only add that I think a choir, it started, should comprise sopranos, altos, counter-tenors, tenors, and basses, with enough of counter-tenors to make it possible to vary the programmes of the Concerts with compositions for male voices alone.—I am, Sir, &c.

A Lover of the Neglected Madrigal.

May 14, 1894.

THE OLDER MUSICAL SOCIETIES.

To the Editor of "The Musical Times."

Sir,—In your number for this month, under the heading of "Correspondence," I find a letter signed "John Galt, Exeter, April 23, 1894," asking if any of the readers of your valuable Magazine would kindly inform him of the date of establishment of the *older* and yet existing "musical societies"; so I beg as an *old member* of the "Bradford Old Choral Society," and of which I have had now the honour and pleasure of being the "President" for some years, to inform your correspondent that our "Society" was established in the year 1821, and has *never ceased* to exist and carry on its rehearsals and concerts since. Of course, like other similar bodies, it has had a varied kind of experience, and especially at the period of 1856, when many of its members left it to join our Bradford Choral Society, which was formed mainly from its members; but it has now a chorus of about 300 good Yorkshire voices, mostly very young and enthusiastic members, and a band of sixty, and holds its rehearsals every week. It has a very brilliant future before it, and is prepared to submit to any amount of hard work and study to achieve success. Hoping this will interest your correspondent and readers in general,—I beg to remain, Sir, yours respectfully,

R. Leach,
President of B.O.C.S.

27, St. Andrew's Place, Bradford,
May 19, 1894.

TO CORRESPONDENTS.

*** *Notices of concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. E. Earle.—*Mr. Francesco Berger, the well-known composer and teacher, is not the author of the novel "Charles Auchester." The English translation of Weber's "Abu Hassan" was made specially for the Royal College of Music; for further information on this subject you had better apply to Sir George Grove. Dr. Boyce's Serenata "Solomon" is quite out of print, but a second-hand copy has recently been advertised in a bookseller's catalogue, price 18s.; the Air and Chorus, "Softly rise, O, southern breeze," from this cantata, is still to be had, price 3d.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Armagh, Ireland.—Mr. E. L. Fischer's incidental music to the first two scenes of Goethe's "Faust" was performed, for the first time, on the 14th ult., and was

very well received by a large audience. The music consists of four choruses, a duet for two sopranos with harp accompaniment, and a tenor solo. A characteristic *Leitmotiv* opens and concludes the work.

ASHBURNE, DERBYSHIRE.—The Manfield Church Choir gave, on the 9th ult., an admirable miscellaneous Concert, under the conductorship of Mr. W. H. Tutt. The programme included Mendelssohn's 42nd Psalm, and several well chosen choruses and part-songs. The vocalists were Miss Watkin, Miss Bond, Miss Fairbrother, Miss Alcock, the Misses Ethel and Cecilia Tutt, and Messrs. Allen, Bridge, Tutt, Grimshaw, and H. Simpson. Miss M. Tutt played the pianoforte part of Mendelssohn's "Rondo Brillant," in which she was ably assisted by the orchestra, and Mr. J. G. Grimshaw contributed a violin solo.——On the 17th ult. the Choral Society gave a performance of Handel's "Samson," in which the vocal solo parts were entrusted to Miss R. Long, Miss F. Bourne, Mr. R. L. James, and Mr. H. J. England. Mr. J. G. Grimshaw led an efficient orchestra, Mr. R. A. Darwall was the Organist, and Mr. W. H. Tutt conducted.

BASINGSTOKE.—The second Concert of the Choral Society took place on April 24 in the Drill Hall, when "Elijah" was performed by a chorus and orchestra of 140 performers. Miss Blanche Powell, Miss Edith Hands, Mr. Harry Stubbs, and Mr. Bantock Pierpoint were the solo vocalists; Mr. Charles Griffiths led the orchestra, Mr. Frank Idle rendered valuable assistance at the harmonium, and Mr. H. E. Powell conducted.

BASSALEG.—The new organ, the gift of Lord Tredegar, recently erected in the church by Messrs. Vowles of Bristol, was opened on April 26 by a dedicatory service, which was largely attended. The capabilities of the organ were, during the ceremonial, advantageously displayed by Mr. E. W. Perren, the Organist, and by his able pupil, Mr. C. A. Mills. The anthem was Dr. C. D. Bell's festive Ode, set to music by Berthold Tours, the effective solo in which was well sung by Miss Morgan. Assistance was also given by about twenty members of the Newport Orchestral Society, under the conductorship of Mr. E. G. R. Richards. After the service, Lord Tredegar presented Mr. Perren with a silver tea service and an illuminated testimonial, signed by sixty members of the choir and congregation, in token of their appreciation of his services during the past twenty-five years.

BEDFORD.—The Musical Society gave its 112th subscription Concert on the 8th ult., in the Corn Exchange. The programme included Hamish MacCunn's ballad "Lord Ullin's Daughter" and the first performance of a graceful choral work, entitled "Early Spring," by the Rev. V. W. Popham. Madame Clara Samuell's singing was greatly appreciated, and songs were also contributed by Mr. J. Layland. Mr. H. R. Rose's and Mr. E. Woolhouse's pianoforte and violoncello playing were much admired, and the orchestral playing reflected credit on Mr. Diemer, the Conductor of the Society, who, however, would do well to avoid such unjustifiable orchestral arrangements as Chopin's Pianoforte Polonaise in A flat.

CAPE TOWN.—A very fine rendering of Bach's "Passion" music was given in the Cathedral on March 20. The choir, numbering sixty voices (men and boys), gave evidence of careful and painstaking rehearsal. The soloists were Mrs. Edward Mills, Mrs. Griffith Vincent, Messrs. E. Lane, C. H. Cawse, and F. C. Löwinger. The Oratorio was produced under the direction of Mr. T. Barrow Dowling. This was the first performance of the "Passion" music in South Africa.

CHESTER.—Mr. A. F. Thornborough provided an excellent Concert for his numerous patrons on April 24, in the Music Hall. The Meister Glee Singers made their first appearance here, and with their usual success. Mr. Thornborough's own finished singing was greatly appreciated, and Herr Ter Poorten's violoncello solos much enjoyed. Songs were also contributed by Miss Fanny de Boufflers, and Miss Marie Raynor recited.

CHICHESTER.—The Musical Society gave its thirty-second Concert to subscribers and friends on April 26. The programme consisted of selections from Weber's works, including "Oberon," "Der Freischütz," and "Preciosa." Miss Jessie Scott (soprano) and Mr. Clifford Hunnybun (tenor) were the vocalists; Mr. P. A. Whitehead presided at the pianoforte, Mr. W. A. Taylor at the harmonium, and Dr. F. J. Read conducted.

CHIGWELL.—A lengthy selection from "Elijah" was given in the Parish Church on the 17th ult., by an augmented choir. The soloists were Miss Adele Külm, Miss Shakspeare Smith, Mr. Herbert Clinch, Mr. H. F. Chamen, and Master Herbert Clinch. A well balanced orchestra, numbering twenty players, and led by Mr. W. B. Carter, accompanied with skill. Mr. Henry Riding conducted; and, during the Offertory, played Handel's Second Organ Concerto, Mr. E. C. Nunn acting as Conductor.

COLWYN BAY.—On the 15th ult. Mr. T. J. Linekar played an attractive selection of arrangements for the organ in St. John's Wesleyan Church.

ENNISCORTHY, IRELAND.—The Choral Union gave its second Concert, under the Conductorship of Mr. F. Hatson Wright, on April 26, in the Church Institute. The choir rendered an effective selection of part-songs, and violin and zither solos were respectively played by Mr. G. A. Thornton and Mr. W. Mills; the last-named gentleman also contributing several recitations.

FENNY STRATFORD.—The Musical Society gave two excellent performances of Mendelssohn's "Elijah" on the 8th and 9th ult. The solos were taken by Miss Downes, Miss Florence Bourne, Mr. F. Hamlyn-Crimp, and the Rev. C. T. Blundell. Mr. T. J. Henley led the orchestra, Mr. W. E. Kirby presided at the organ, and Captain W. J. Levi ably conducted.

GRAVESEND.—The choir of Princes' Street Congregational Church celebrated its annual Festival on the 9th ult., when the cantata "Christian Pilgrim," by J. E. Newell, was successfully performed by a choir of seventy voices, aided by an orchestra and organ. The Misses Smith and Hendry and Messrs. Maplesden and Walker were the soloists. Mr. T. L. Winnett was the Organist, and Mr. W. Phillips conducted.

GUILDFORD.—The first public performance of the newly formed Ladies' Amateur Orchestra took place on the 17th ult. in the St. Nicolas Parish Hall. The programme included Handel's "Occasional" Overture, Purcell's "Dreistücke" for strings, and a Minuet and Trio by Schubert also for strings, all of which were rendered with admirable steadiness and precision. Mrs. Clayton and Mr. Bantock Pierpoint were the vocalists, Miss Amy Crommelin played two violin pieces, and Mr. P. Daws, the Conductor of the Society, contributed a violoncello solo.

KINGSTON.—Miss Norah Boyle, a young local violinist, gave her fourth evening Concert of the season at the Albany Hall, on the 2nd ult., when she played during the evening the following pieces: "Preghiera" (Bazzini), "The Bird on the tree" (Hauser); and was joined by her sister in two duets for pianoforte and violin, "Masaniello" (Auber) and "The Poet and Peasant" (Suppé). Miss Boyle was assisted by Miss Gladwin, Miss Louise Weaver (who sang Behrend's new song "The mission of the wind" very successfully), Mr. Gilbert Thorne, and Mr. Arthur Kestin, who contributed two recitations.

LANCASTER.—A Concert of high class character was given on April 24 in the Storey Institute. The programme contained a most artistic selection of part-songs for ladies' voices, by Cherubini, Brahms, and Rubinstein, which were admirably rendered by Fräulein Wichern's choir, and an excellent series of vocal solos sung by Miss Agatha Birch, Madame Maud Yates, the Rev. R. L. Atkinson, and Mr. C. B. C. Storey. Mrs. Clarke, Miss Whelon, and Miss Willis lent able assistance in several vocal trios, and instrumental support was efficiently rendered by Messrs. Paersch, Preatoni, Cockerill, and J. Slater; the last-named gentleman sharing the duties of accompanist with Fräulein Wichern.

LOWESTOFT.—The Choral Society gave the second Concert of its present season in the Rink Theatre, on the 8th ult., when the chief work performed was Gade's ballad "The Erl-King's Daughter." The vocalists engaged were

Miss Laura Hocking, Miss Evelyn Ray, Mr. Sadleur Brown, and Mr. J. B. Smith. Miss Emuss and Mr. R. J. Pitcher played pianoforte solos with great brilliancy. Mr. Matt Clarke led a small orchestra, and valuable assistance was rendered at the pianoforte and harmonium by Mr. R. J. Pitcher and Mr. P. H. Chignell.

Maidstone.—The first of a proposed series of annual Musical Competitions, arranged by Dr. Henniker and Mr. S. Grant, took place on the 8th ult. in the Town Hall. In the competition for choral societies the first prize was won by the Folkestone Choir, conducted by Mr. F. E. Fletcher; the second by the Tonbridge Wesleyan Choir, conducted by Mr. G. J. Kimmins; and the third was divided between the Cranbrook and Sutton Valence Schools. The prize for village choirs was awarded to the Teston Church Choir. The successful quartet singers were the Misses W. and H. and Messrs. V. and E. Dungey; Miss Hubble gained the prize for solo singing, and that for pianoforte playing was divided between Miss Hopkins and Miss M. Day; the prize for the best violin performance being similarly divided between Miss Tomkin and Miss H. B. Payne. Dr. Longhurst was the adjudicator in place of Sir Herbert Oakeley, from whom a long and interesting letter was read. The prizes were presented by Mrs. Wykeham-Martin, and addresses were given by the Mayor and Dr. Henniker, who said the scheme so successfully carried out had been originated by *The Key Note*.

Morecambe.—The fourth annual musical Competition took place on April 28, when the adjudicator was Dr. J. C. Bridge. The proceedings were carried out in a most satisfactory manner under the able direction of Mr. J. W. Aldous, and prizes for church choir, sight, and part-singing were awarded to Tunstal public elementary school; Over-Kellet church choir, conducted by Mr. R. T. Grossè; Morecambe female voice choir, conducted by Mr. R. G. W. Hawson; Hornby choir; Mr. Whittaker's sight-reading class from Blackpool; Kirkby Lonsdale class; Morecambe Madrigal Society, conducted by Mr. R. G. W. Howson; the Reedyford Wesleyan choir; and the Leeds Blenheim choir. The first prize for sight reading for competitors under sixteen was won by Master Marcus Webster, a little fellow of seven years; his elder brother, Harold, and Miss Ethel Taylor sharing the second prize; and the winners of the prizes in a similar competition for candidates over sixteen were Mr. H. Whittaker and Mr. E. Illidge. Miss Wakefield presented the prizes, and in the evening an interesting Concert was given by the successful competitors, at which Madame Clara Samuell sang.

Newcastle.—The annual Concert of the Clayton Orchestral Society took place in the Central Hall on April 26, when the programme included Haydn's Symphony in B flat, and the vocalists were Miss M. Surtees, Miss A. Moffitt, and Mr. W. C. Kirton. Violin and violoncello solos were contributed by Miss F. Davis and Mr. C. Jeavens, and Haydn's "Gipsy" Rondo was played in an effective manner by the Misses Ethel and Lena Henderson and Mr. G. Dodds, jun. Mr. George Dodds conducted.

New Wortley.—An Organ Recital was given by Miss Ashley in the Parish Church on the 19th ult., when an interesting programme, comprising works by Bach, Mozart, Marchetti, Gounod, and others was effectively played. The vocalist was Mr. Gordon Heller.

Ore, Sussex.—The Choral Society, conducted by Mr. J. F. Hindell, gave, on the 16th ult., an effective performance, with orchestral accompaniment, of Cowen's melodious cantata "The Rose Maiden," the solos being taken by Miss F. Lenton, Miss L. Verrall, Mr. H. F. Lott, and Mr. C. N. Newman. In the miscellaneous second part Mr. M. Clarke played De Beriot's violin solo "Scène de Ballet."

Packington.—Mr. Taylor played an effective selection of organ pieces, including Mendelssohn's Sonata in D, at the dedication of the new organ recently erected in the Parish Church.

Radcliffe-on-Trent.—Mr. G. H. Fox gave, on the 13th ult., an attractive Recital on the new organ recently erected in the Parish Church. Several solos were effectively sung by members of the church choir and other vocalists.

Reading.—The Orpheus Society produced, on the 8th ult., in the Town Hall, a new ballad for men's voices entitled "Delphi," a legend of Hellas, by the Rev. John H. Mee, who has most effectively illustrated his text, which consists of selections from a poem by the late Professor Freeman. The tenor solo was admirably sung by Mr. J. C. Allen, and the rendering of the dramatic choruses reflected great credit on the Society. The programme also contained several songs sung by Madame Ada Patterson, violin solos by Mr. R. Gompertz, and an excellent selection of glees and part-songs. Mr. H. P. Allen presided at the pianoforte, Mr. A. W. Moss was the Organist, and Mr. F. J. Read conducted the glees and part-songs.

Rugby.—The Philharmonic Society gave a very successful performance of the "Golden Legend" in the New Big School on the 10th ult., under the direction of Mr. Basil Johnson. The orchestra was augmented by about a dozen members of Mr. Stockley's band, and Mr. G. H. Hidden presided at the organ. The soloists were Miss Jessie Scott, Mrs. Lee, Mr. Harper Kearton, and Mr. John Sandbrook. The chorus consisted of about a hundred members.

Sheffield.—The Amateur Musical Society performed Randegger's cantata "Fridolin" in the Albert Hall on the 4th ult., under the direction of Mr. Schollhammer. The Spring Concert of the above Society usually marks the close of the musical season in Sheffield, and this year the Concert under notice has terminated an unusually lengthy list of musical fixtures. The high reputation of the Society's chorus-singing was fully maintained, and the principals rendered the somewhat exacting music in admirable style. Eaton Faning's dramatic scene "Liberty," a part-song, "The Bells of St. Michael's Tower," and miscellaneous pieces completed the programme. The Pitsmoor Musical Society performed Barnett's "Ancient Mariner" on April 30, with conspicuous success. Mr. J. W. Renshaw, the Conductor of the Society, has considerably improved the chorus-singing, and a prosperous future should follow his efforts. An excellent orchestra, led by Mr. J. H. Parkes, contributed largely to the success of the Concert.——The last of a series of successful Concerts was given in the Sheffield Press Club on the 26th ult., when Mr. Frederic Dawson gave a Pianoforte Recital. The programme included pieces by Chopin, Schumann, Moszkowski, and Liszt.

Stratford.—Bennett's cantata "The May Queen" and a miscellaneous selection were performed, on the 10th ult., in the Town Hall, by the Forest Gate Vocal Union and Orchestral Society, under the conductorship of Mr. W. H. Bonner. The artists engaged were Madame C. Fuller, Miss Shakespeare Smith, Mr. J. H. Mullerhausen, and Mr. L. Glasspoole. Miss Lena Fuller played violin solos by Schumann and Papini. Mr. J. F. Proudman was the Organist, and valuable assistance was given in the accompaniments by the Misses L. Gould, R. Moxley, L. Smith, and Fuller.

Sydney, Australia.—Prior to her departure for London, Miss Ada Crossley gave, on March 14, a farewell Concert in the Town Hall. The favourite contralto was in her best voice, and gave abundant justification for the admiration and esteem which her singing has called forth. She was ably assisted by Miss Lilian Tree, Mr. Frank Adams, Mr. Hallewell, Mr. H. T. Gordon, Mr. H. Staell, Mr. M. H. Kawalski, and the members of the Liedertafel, conducted by Mr. J. A. Delany. During the performance Miss Crossley was presented by the Mayor with an illuminated address, wishing her a successful *début* in England.——The Philharmonic Society opened its new season in the Town Hall on March 21, with an excellent performance of Handel's "Judas Maccabæus." The *ensemble* reflected great credit on the Conductor, Mr. Hazon; and the soloists engaged were Madame K. Haines, Miss N. Young, Mr. C. Saunders, Mr. P. Bates, and Mr. Hallewell. Mr. Allpress led the orchestra, and M. Wiegand presided with his usual skill at the monster organ.

Wem.—Mr. Prendergast, Organist of the Parish Church, gave his annual Concert on April 25, when he was assisted by the Choral Society. The chief feature of the evening

was the performance of Schubert's "Song of Miriam," but in addition to this several glees, songs, and instrumental pieces were admirably rendered. Miss L. Cestria sang the solos throughout in a most efficient manner, and the whole performance reflected the greatest credit on the Conductor and the members of the Society.

WIMBLEDON.—Mr. Albon Nash's miscellaneous Concert, on April 25, in the St. George's Hall, attracted a large audience, who gave frequent testimony of their appreciation of Mr. Nash's singing, and also that of Madame Edwardes, Miss Annie Layton, Mr. F. Millward, and Mr. A. J. Layton. Harp and cornet solos, respectively played by Miss A. Brousson and Miss B. Pettit, and recitations by Mr. W. Churcher completed the programme. Mr. W. Tear was an efficient accompanist.

ORGAN APPOINTMENTS.—Mr. J. Walter Fry, Organist and Choirmaster to the Parish Church, Yardley.—Mr. C. Hugh Rowcliffe, Organist and Choirmaster to St. Michael's, London Fields.—Mr. G. Herbert Johnson, Organist and Choirmaster to Wesleyan Chapel, Prestwich, Manchester.—Mr. Mervyn Dene, Organist and Choirmaster to St. Mary Magdalene's, Paddington.—Mr. Herbert Gresham, to the Parish Church, Limehouse.—Mr. W. Berridge Hicks, Organist and Choirmaster to St. Oswald's Church, Small Heath, Birmingham.

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MUSICAL TIMES (June 1, 1892).

Mr. John More Smieton's dramatic Cantata "King Arthur" was the *pièce de resistance* at the annual concert by the Glasgow Academy Choir on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smieton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power, the work, in short, of a craftsman who is steadily making progress amongst contemporary composers.

DUNDEE EVENING TELEGRAPH (March 30, 1892).

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smieton's recitatives. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work.

GLASGOW HERALD (November 30, 1892).

The Eastern Choral Sociey gave a concert last night in the City Hall. The work chosen for performance was Mr. John More Smieton's "King Arthur." Mr. Smieton has set music to his brother's libretto with very happy results, and the work contains many delightful choruses and solos. Miss Annie Lea was the soprano soloist, impersonating *Guinevere*; Mr. Probert, the tenor (*Arthur*); Mr. J. W. Render took the music allotted to *Merlin* and *Sir Bedevere*. Mr. Cole's orchestra furnished an excellent accompaniment. . . . The choir consisted of about 150 voices, and Mr. George Taggart, the conductor, may be congratulated on having trained them to a high state of efficiency.

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The A.R.C.O. Examination will be held on July 24 (Paper work), 25 and 26 (Organ-playing); Distribution of Diplomas, July 27.
Names of Candidates for the Midsummer Examinations are to be sent in on or before July 7.
July 24, at 8.—Prof. J. F. Bridge, Mus. Doc., will give his Lecture on "Musical Gestures," with Illustrations by the Westminster Abbey Choristers. Members and Friends are invited to attend, and will be supplied with tickets on application.
An Election for the Sir John Goss Scholarship, tenable for three years at the Royal Academy of Music from Michaelmas Term, 1894, will take place at the Royal College of Organists on July 28, at 11. Candidates must be Choir Boys under the age of 18. Applications must be sent in on or before July 21.
The Annual General Meeting will take place on July 31, at 8.
The College Library is open daily from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1894.

EXPLOSIVE OPERA.

THERE are few aspects of musical performances in which the development of the resources of the modern orchestra has brought about a greater change than that of dynamics. Nothing is of more frequent occurrence in musical criticism than allusions to sonority, volume of sound, or a conductor's control of dynamic gradations of tone. No doubt the effectiveness of music's appeal to the emotions is enhanced by this greater range of dynamic variety which is at the command of the modern composer, though there is considerable danger of its abuse even though a writer confines himself to the employment of none but strictly musical means. As Dr. Parry points out in his "Art of Music," climaxes of sound are often piled up in modern opera one after another without doing more than merely exciting the animal side of man's nature. And it was doubtless this truculent aspect of modern music that induced a famous professor of the *bel canto* to exclaim on hearing one of these works, "Chè bruta musica!" It is to be feared, however, to judge from the new departure which has been recently taken, that we are a long way from hearing the last word that modern music has to say in regard to dynamics. A new opera has just been produced at Covent Garden in which the composer has, to an extent never before attempted on the stage, adopted the device of reinforcing the sonority of the orchestra by non-musical sounds. In "La Navarraise" we have a story that is at once sombre, sensational, and realistic. The scenic effects are contrived with remarkable skill so as to bring home with the most vivid contrast the horrors of war and the beauties of nature. Of the music proper an account will be found in another column. But to the appeals to the senses which rest on beautiful scenery, impressive singing, and sonorous orchestration there yet remains to be added a most potent element in the sum total. We refer to the tremendous fusillade in the opening scene, and the even more tremendous cannonade at the beginning of the second act. Visitors to the Naval Exhibition at Chelsea, a few years back, will remember those exceedingly ingenious, but very noisy night attacks so realistically carried out in the arena. The shooting in "La Navarraise" is not so prolonged, but it is even more startling, as the gunners are out of sight and the audience are therefore deprived of any ocular warning as to what is in store for them. As a writer in the *Sunday Times* most justly remarks: "For an equivalent amount of sensation in the time [the whole opera only lasts fifty minutes] it would be impossible to find a parallel in anything but a Drury Lane or Adelphi melodrama. The roar of cannon and rattle of musketry that went on for some minutes after the curtain rose on Wednesday irresistibly called to mind the memorable fight wherein the Maxim guns figured in 'A Life of Pleasure'; nor was it the less terrific because it was not seen as well as heard." The critic omits to mention another most pungent factor in the aggregate of sensations which the spectator has to face in "La Navarraise": we refer to the smoke and the smell of gunpowder. In short, it is a piece which appeals not only to the eyes and ears, but to the nose as well. Spontini, after hearing a performance of Berlioz's "Symphonie Funèbre et Triomphale," congratulated the composer on his *musique ébranlante*. The epithet was certainly well deserved, but it is even more appropriate and applicable to the operatic ordnance of M. Massenet.

For our own part, at the risk of being called pedantic and out of touch with modern tendencies, we find it impossible to welcome with enthusiasm this latest development of operatic realism in which the "massing of sonorities" is reinforced, not by stage thunder, as in the last act of "Rigoletto," but by the roar of artillery. Of course we shall be told that there is nothing intrinsically new in the device, and to a certain extent the objection may be maintained. The employment of firearms in opera is as old as the century, while in non-operatic works, especially of a festal nature, exuberant composers, particularly of the Transatlantic school, have often had recourse to explosive means by way of accentuating climax. A story is told of a historic performance of the British Army Quadrilles in Manchester, at which a small cannon was discharged at the back of the hall, with the untoward result that the entire audience evacuated the building to avoid being suffocated by the villainous saltpetre. Many similar instances might be multiplied. But a difference in degree may often amount to a difference in kind. Between the single shot in "Carmen," for instance, and the cannonading in "La Navarraise," there is difference so wide that the two cases cannot be fairly referred to in the same category. At any rate, M. Massenet holds the record for the moment. The question is how long will he be permitted to enjoy the privilege of being the composer who has made the acutest impression on the tympanum of the musical world?

In this connection it may not be amiss to quote a saying of Moritz Hauptmann's: "The worst of over-seasoning," he remarks, "is that

it vitiates the taste; purity seems vapid by comparison. We get accustomed to anything, and it may become second nature to walk on stilts." The "record-breaking" mania would seem to have infected the world of Art as well as that of athletics. Composers, like painters and novelists, are consumed with the desire not so much to captivate their public as, in the expressive cant phrase of the day, to make it "sit up." And in the endeavour to attain this end such means as those which we have discussed in the foregoing remarks are employed with results which, though undoubtedly startling, can hardly be pronounced altogether satisfactory. What Dr. Parry, in the book from which we have quoted above, remarks of the orchestra of Berlioz, is singularly appropriate to the sensationalism of his successors: "Though it makes a great noise, and works on the raw impressionable side of human creatures, and excites them to an abnormal degree, the effect it produces is not really so imposing as that of things which make much less show—for instance, the opening of Beethoven's B flat Symphony, which requires only seven different instruments to play it, and is all *pianissimo*."

Cannon are all very well on the field of battle, or at manœuvres or a review; but on the operatic stage they add a new terror to life and bid fair to supplant the sovereignty of harmony by the dominion of din.

FROM MY STUDY.

The reader now has before him a charming portrait of the late Mrs. Anderson, regarding whose personality and powers the present generation knows nothing save by repute. A hundred and five years have passed since this pianist and professor was born, yet it seems only a little while ago that those who knew her sometimes recognised at entertainments and in society the venerable figure of the Queen's music mistress, and were conscious of looking upon a survival, not only of a past age, but of decaying, or already vanished artistic tastes and methods. Mrs. Anderson, it should be remembered, was a product of the last century.

To Bath belongs the credit of having given birth to the subject of these remarks. The city of Loder and Field has other such distinctions, and no wonder, for if a musical spirit could not be engendered there, in that some time resort of cultured society, and happy hunting-ground of accomplished professionals, where could one expect to find it?

> Fair city of the sun! who sit'st secure
> In smiling beauty o'er the glittering vale,
> Where willowy Avon winds its waters pure,
> Fraught with the fragrance of the Western gale—
> Compelled by thee, Disease forsakes its pale
> And sickly victim, while Despair, that clings
> In viperous foldings, can no more assail,—
> Scared by the presence of thy healthful springs;
> But round thee Joy and Peace spread their empurpled wings.

Visitors to Bath a century ago were not all, nor even in large proportion, "pale and sickly victims." Read what Mr. Simkin Barnard wrote to his lady mother:

> Of all the gay places the world can afford,
> By gentle and simple for pastime adored,
> Fine balls and fine concerts, fine buildings and springs,
> Fine walks and fine views, and a thousand fine things
> (Not to mention the sweet situation and air),
> What place, my dear mother, with Bath can compare?

The city was in its ripened glory when a girl-child was born to John Philpot, a professor and seller of music. John, it may be supposed, was a good deal mixed up with the abounding concerts that helped to cheer visitors during the season, and it is no less easy to imagine that his daughter, Lucy, enjoyed ample opportunities of deriving benefit from them. At any rate, her musical tastes flourished amain; impelling her towards the pianoforte as a means of expression. But John Philpot does not appear to have discerned the capacity of his child, or, if he did, was too careless to see about its cultivation. Thus it happened that Lucy had no regular tuition; some occasional lessons from a relative being all the help afforded her. The girl, however, was fortunate in the guidance of her own native taste and quickness of perception. Without their knowing it, she sat at the feet of all the distinguished pianists who visited Bath, picking up hints from one and another till, in the end, she herself became a performer and was encouraged to adopt music as a profession. After some years, Miss Philpot's state of health made necessary a change from the enervating atmosphere of her native city. She then settled in London: rapidly coming to the front even against the keen competition of metropolitan life. At the age of thirty-one—that is to say, in 1820—she married George Frederic Anderson, then an orchestral violinist of repute, afterwards "Master of the Queen's Musick." Mrs. Anderson, like her husband, had a long and close connection with the Court, being first appointed professor of the pianoforte to the Princess Victoria, and afterwards to Queen Victoria's daughters. This, of course, implied the highest rank in her profession. In July, 1822, Mrs. Anderson played at a Concert of the Philharmonic Society, on that occasion being the pioneer of her sex. The work she took in hand was a new Concerto by Hummel. "Mrs. A.," said the *Musical Magazine* (and this is all it did say), "is to be esteemed a very fine performer, but, from some of those unaccountable chances which attend public exhibitions, her merits were not appreciated." Probably the engagement of a female pianist was resented, and almost certainly the artist suffered for having the misfortune to be an Englishwoman. It is worthy of note that another Bath pianist, John Field, appeared at the Philharmonic Concerts in the same season.

For a sympathetic sketch of Johann Ludwig Dussek's career, readers should turn to Grove's

"Dictionary of Music and Musicians," where they will find one from the pen of the late J. W. Davison, an ardent admirer of the composer-pianist. No one plays Dussek in public since Madame Arabella Goddard ceased to do platform work, but his music remains in the hands of all who admire elegance, grace, and beauty, even when they do not wear the garb of to-day. He was once accounted a great man by persons well able to judge. Joseph Haydn, writing to Dussek's father, remarked: "You have one of the most upright, moral, and, in music, most eminent of men for a son." Spohr describes his playing as "real artistic perfection." Rellstab credits him with having accomplished "a vast deal more for the elevation of the pianoforte than most of his contemporaries." Fétis, noticing some performances by Dussek in Paris, said: "The broad and noble style of this artist, his method of singing on an instrument which possessed no sustained sounds, the neatness, delicacy and brilliancy of his play, in short, procured him a triumph of which there had been no previous example." Thayer quotes: "Dussek, the man of genius, the richly endowed and solidly trained artist, was known, honoured, and loved by the entire musical world. . . . He has done nearly as much as Haydn, and probably not less than Mozart, to make German music known and respected in other lands" (this remark refers to the state of things eighty years ago). "As a virtuoso, he is unanimously placed in the very foremost rank. In rapidity and sureness of execution, in mastery of the greatest difficulties, it would be hard to find a pianist who surpassed him." Finally, there is the evidence of Thomaschek: "His fingers were like a company of ten singers, endowed with equal executive powers, and able to produce with the utmost perfection whatever their director could require." It is added: "Dussek was the first who placed his instrument sideways upon the platform, in which our pianoforte heroes now all follow him, though they may have no very interesting profile to exhibit." No one claims for Dussek as a composer the rank of a great master. Said Mendelssohn to Davison on one occasion: "He was a prodigal." This Davison explains as follows: "Dussek, who failed for want of striving to make the most of the endowments of nature, might have become a musician of the highest acquirements had the case been otherwise. He squandered away melody as a spendthrift would squander away money, not pausing for an instant to consider its value if put out to interest. It is sad to reflect upon the number of genuine melodies that, coming so readily from his pen, were left, as Sancho Panza would say, as 'bare as they were born,' though almost every one of them might have been developed into something lasting and beautiful." It is this wild abundance of melody which makes Dussek's music, his pianoforte sonatas especially, engaging. The natural eloquence is so great, the art so naïve that one feels in presence of a delightful child. In this Dussek had some affinity with Schubert, who, however, was vastly superior in imagination and musical feeling. Dussek was born at Czaslau, Bohemia, February 9, 1761, and died at St. Germain-en-

Laye, France, March 20, 1812. The highest opus figure of his works is seventy-seven, but there are many others not in the numbered list.

With the portraits of Mrs. Anderson and Dussek is now given a reproduction of a lithograph, itself a reproduction of a painting by Friehuber, who represents himself, on the left of the group, in a sentimental and meditative attitude. I find no mention of Friehuber in Champlin and Perkins' "Cyclopædia of Painters and Paintings," but the evidence of this work goes to show that at least he could turn out good portraits. Liszt, the central figure with

the long hair, velvet coat, and upturned face, is an admirable likeness, judging by other portraits of the master at about the same age. The attitude, however, may be too affected; too much in the nature of a studied posture. There is no evidence to show that the great pianist indulged in such a very elementary method of being interesting. He did not need it, and was too much of an artist to stoop to trickery. Otherwise, there can be no doubt that this is an excellent presentment of Liszt as he appeared amongst his friends when in the flower of his age. Ernst, who has a place on the right of the picture, passed away thirty years ago, but many surviving amateurs recollect his appearances in London and can vividly recall the aspect of the man, and the tricks *à la* Paganini, with which he excited general wonder. Paganini, it should be said, was this great violinist's hero. When young, he followed the Italian master from town to town like his shadow, ever studying his manner and execution, till at last he grew, as far as that was possible, into the same image. Ernst appeared in London in 1844—the Joachim year—and played at the Philharmonic Concerts with such success that he became an annual visitor to our shores, at last taking up his residence here. Unhappily, like Paganini, he had but poor health. For some time before his retirement he discharged public duties with difficulty, and appealed by his physical aspect as much to the sympathy of his audience as by his performances to their admiration. Ernst, while a great artist, was very much a virtuoso, and sometimes abused his gifts by executing farmyard imitations, and such like, in order to catch the voices of the vulgar. "Ernst's playing," says one of his biographers, "was distinguished by great boldness in the execution of technical difficulties of the most hazardous character. . . . But it must not be supposed that he was a mere virtuoso. Ernst was a thorough musician, and although critics have found fault with his reading of classical music, on the other hand very competent judges have pronounced him to have been an excellent quartet-player." Born at Brünn in 1814, this violinist died at Nice in 1865.

The two men in the background of the picture are Berlioz and Czerny. Taking the Berlioz portrait as correct, the eccentric French master was not then the striking figure he afterwards became. There was less suggestion of the eagle about him. His appearance in a group with Liszt is quite appropriate. They were on the best of terms, being mutually attracted, each by a brilliancy equal to, yet differing from his own. Biographical details of Berlioz would here be quite superfluous.

Carl Czerny stands among the younger men as in some sort a link between them and the giants of the classical age. He was born in 1791, twenty years before his pupil, Liszt, twenty-three years earlier than Ernst, and twelve years in advance of Berlioz. In his way he was as great as any of them. That

way did not include figuring before the public. Czerny's sensitiveness and love of retirement led him, at an early age, to abandon Concert performances, and devote himself to composition and teaching. How laboriously he worked in both departments of his art! His printed productions are nearly 1,000 in number, and include 24 masses, with 300 graduales and offertoires, and his catalogue runs up to Op. 798! Yet all, save certain teaching pieces and a few arrangements, are as dead as last year's oak-leaves, and the gigantic efforts expended upon them led, comparatively speaking, to nothing. "He weakened his creative powers," says a writer, "by over-production, and the effect has been that the host of lesser works have involved the really good ones in undeserved forgetfulness." Personally, Czerny seems to have been a loveable man. It is said of him that he was "modest and simple in his manner of life, courteous and friendly in his behaviour, just and kindly in his judgment on matters of art, and helpful to all young artists who came in his way. His disposition was so gentle that he shrank from a harsh or coarse word, even spoken in jest, which was partly the cause of his living so much in retirement."

Reference was made in last month's Musical Times to the some-while practice of mounting sentries on the stage when Majesty visited the Opera in state. *Apropos* I read in a pamphlet, entitled "Odds and Ends about Covent Garden," published in the interest of Evans's Supper and Music Rooms: "About 1750, soldiers stood on the stage in silver-laced hats, long skirts and swords, with their arms placed horizontally, not down as now. When the King came the Beefeaters took their stations. The soldiers who stood upon the stage withdrew when a pantomime was performed." From this it would seem that stage sentries were regularly posted.

In the *Guardian* of April 2, 1713, the following paragraph may be read: "It was a cause of great sorrow and melancholy to me some nights ago to see a crowd in the habits of the gentry of England stupid to the noblest sentiments we have. The circumstance happened in the scene of distress between Piercy and Ann Bullin. One of the sentinels who stood on the stage to prevent the disorders which the most unmanly race of young men that were ever seen in any age frequently raise in public assemblies, upon *Piercy's* beseeching to be heard, burst into tears, upon which the greater part of the audience fell into a loud and ignorant laughter, which others, who were touched with the liberal compassion in the poor fellow, could hardly suppress by their clapping. But the man, without the least confusion or shame in his countenance for what had happened, wiped away the tears and was still intent upon the play. The distress still rising, the soldier was so much moved that he was obliged to turn his face from the audience, to their no small merriment. Piercy had the gallantry to take notice of his honest heart, and, I am told, gave him a crown to help him in his affliction. It is certain this poor fellow, in his humble condition, had such a lively compassion as a soul unwedded to the world; were it otherwise, gay lights and dresses, with the appearance of people of fashion and wealth, to which his fortune could not be familiar, would have taken up all his attention and admiration." Truly a pretty glimpse of Thomas Atkins 180 years ago.

The practice of admitting spectators to the stage was of old-standing even in 1713. Thus Lenton in his "Young Gallant's Whirligig" (1629):

> This golden ass, in this hard iron age,
> Aspireth now to sit upon the stage;
> Looks round about, then views his glorious self,
> Throws money here and there, swearing hang pelf,
> As if the splendour of his mightiness
> Should never see worse days, nor feel distress.

A three-legged stool was all the accommodation provided for the stage dandies, and was charged sixpence (subsequently a shilling) extra. This stool each man carried in his hand on to the stage. When the supply was exhausted, the gallants stood about or lay down upon the rushes with which the boards were then strewed. The roystering blades were often disorderly. In the time of Charles II., matters reached such a pitch that the King intervened, and issued an order in the following terms: "Whereas complaint hath been made unto us of great disorders in the Attiring-house (through which admittance was gained to the stage) of the Theatre of our dearest brother the Duke of York, under the government of our trusty and well-beloved Sir Wm. Davenant, by the resort of persons thither to the hindrance of the actors and interruption of the scenes. Our will and pleasure is that no person of what quality soever do presume to enter at the door of the Attiring-house, but such only as do belong to the Company and are employed by them. Requiring the guards attending there, and all whom it may concern, to see that obedience be given hereunto," &c. This order, as we have seen, was not enforced in 1713. At the time of the "Beggars' Opera" seats were provided at the wings for "quality." According to the evidence of Hogarth's picture, these were something like church choir-stalls, rising in tiers one above another. X.

S. S. WESLEY'S ORGAN COMPOSITIONS.

Considerable interest having been aroused by the publication by Messrs. Novello, Ewer and Co. of a new edition of certain important compositions for the organ by S. S. Wesley, the following remarks by the Editor of the series, Dr. G. M. Garrett, will,

we are sure, be welcome to our readers. To organists they will certainly need no recommendation.

In any consideration of the value and importance of Samuel Sebastian Wesley's compositions for the instrument on which he was admitted to be one of the greatest performers of his time, regard must be had to the condition of organ music, and the capabilities of the organs of the period. As to the latter, it must be remembered that the days of "short octaves," "sticker couplers," and "pull down" pedals had by no means passed away. Even in comparatively new organs of the time, not less diversity of touch than of compass was to be found. In my own days of pupilage I had to play on three organs, respectively of "G," "F," and "C" manuals, and each having different pedal compass, *pro rata!* Even where a pedal stop was to be found, it was commonly a single one, and probably a great "booming" double diapason, slow of speech! Both manual and pedal "action" was woefully heavy and irregular; and it would have been difficult to say whether any prolonged performance on the "Gt. organ Full, with Trumpet and Sw. Coup." was more distressing to the organist than to the bellows-blower! Pedal playing was, literally, in its infancy. The "voluntaries" of Stanley and Dupuis, with their right-hand excursions in the upper half of the manuals, and their "Solo Cornet Stop" effects, were still popular. The compositions of Thomas Adams, doubtless greatly superior, were highly esteemed by the more advanced school of organists, and are still of interest, as foreshadowing so clearly some of the characteristics of the style and manner of the later "French" writers—Lefèbure-Wély, for example. The Chevalier Neukomm, who appeared as a public performer in London in 1829, had written much for the organ, and played his own compositions chiefly. Some isolated movements here and there are sober and musicianly; but most of his works are disfigured by ridiculous attempts at realistic effect. Pedal stops "half-drawn," with a "clump" of notes in the Bass Manual, to imitate thunder; fearful and wonderful combinations of Mixtures and eight feet stops, to imitate lightning; other strange devices to imitate rain and hail; in short, a "whole bag of tricks"! Wesley, at this time nineteen years of age, resident in London (I *believe* he was then Organist of St. John's, Waterloo Road), in all probability may have listened to some of these notable achievements; but he did not imitate them! In fact, with the single exception of some of the more elaborate compositions of his father, the organ works of S. S. Wesley exhibit an advance in almost every really important musical respect which is simply marvellous. Doubtless the devotion of his distinguished father to the works of Sebastian Bach had its effect on the musical temperament of the son. It may be, and probably is true, that we owe the Prelude and Fugue in C sharp minor to the "Bach" influence. But the same can hardly be said of the Andante in G, or the Larghetto in F sharp minor (Nos. 1 and 2 of the new series), these and others which might be named were absolutely *new* works. In charm of melody, in richness and novelty of harmony, and in legitimate "organ" character they still remain unsurpassed. In the last twenty years a very large quantity of most admirable organ music has been produced by English writers; but it may be doubted whether any of them have gone really *farther*, in the points above-named, than Wesley.

That works so intrinsically good should so long have remained little known seems, at first, surprising. But it must be remembered that with the single exception of the C sharp minor Prelude and Fugue, all Wesley's earlier organ works were written for a "G" or "F" organ, and that for some inscrutable reason Wesley never would alter them when the "C" manual and pedal board became general, and the "Pedal Organ" began to assume something like its proper proportion in the schemes of English Instruments. In later editions of the "Six Pieces" Wesley contented himself with the addition of a note: "N.B.—In organs of the German compass, use a 16-ft. stop and play an Octave higher"; but this direction was manifestly insufficient. The first half of it was easily followed; but the second involved a disturbance of the relative positions of the L.H. and Pedal notes, which would frequently have destroyed the effect which the composer evidently intended.

To the important matter of "registering" Wesley frequently paid little, if any, attention. In the original edition of the "First set of Three pieces for a Chamber Organ," the first movement, seven pages, has no suggestion of stops, or effects (excepting the "M.M. 112 = ♪") until the last page, when there are marks of "cres.," "dim.," "legato," and "p." The second movement is marked 120 = ♪ but has no mark of any sort or kind which refers to "registering." The Fugue is similarly treated, and many other like examples might be quoted. Again, it is impossible to avoid admitting the fact that Wesley was not a careful editor! He frequently added very materially to the difficulty of reading and playing complicated passages by the way in which the notes were placed on the staves. In his volume of "Psalm Tunes" (mentioned below) it is odd to find in a second edition a tune which has three minims in a bar bearing the time-signature ¢, and the metres of some of the tunes incorrectly stated! "Accidentals" also were treated in a very eccentric fashion. It is evident that such conditions could hardly add to the probabilities of the general acceptance of the works. Players could not fairly be blamed if they did not perform music of which the composer had given them

no other means of knowing his intentions than the bare notes, and which they would have to re-arrange for an organ of different pedal compass to that for which they were printed. And the existence of these conditions has not made the task of re-editing less difficult or less anxious. I have endeavoured (1) to alter the text as little as possible; (2) to adhere closely, in suggesting "registering" and other effects, to my remembrance of Wesley's own treatment of these works, and to the advice of some of those who, as Wesley's pupils, enjoyed a like advantage; and here I have gratefully to acknowledge the valuable assistance I have received from Dr. G. B. Arnold, Dr. F. E. Gladstone, Mr. T. Aylward, and Mr. Kendrick Pyne.

In one instance I have felt it desirable to "re-cast" an entire movement. The "Choral Song" was, practically, written for the pianoforte. The right hand contained the harmonies in the principal subject, and the left hand, for the most part, only an octave bass. I have re-written the movement, but retained all the original harmonies.

Some account of the principal works included in the new edition may not be without interest. Of the C sharp minor Prelude and Fugue there are in existence two distinct versions. The first, which was probably one of Wesley's earliest organ works (as "The Wilderness" was one of his first anthems), was published, in upright form, with the following title:—"A Studio for the Organ, exemplified in a series of Exercises in the Strict and Free Styles, intended as Voluntaries for the use of Organists. Composed and Inscribed to Vincent Novello, Esq., by Samuel Sebastian Wesley. No. 1." The publisher was J. Dean, 148, New Bond Street, London. It may be noted as a singular coincidence that both Wesley and his publisher found their way to Winchester in later years; Wesley as Organist of the Cathedral and College, and Dean (who gave up his publishing business) as Station Master on the London and South-Western Railway. "No. 1" had no successor. It was not unnoticed, however, for a German organist, "C. F. Becker," included it in a collection of high-class compositions of which he was the editor. Becker appended to his version the note "Nach einer gestochenen Ausgabe, London, 1800"; which, as Wesley was born in 1810, is sufficiently startling. But this was not the *most* startling circumstance. Becker was good enough to re-write the Fugue! He disregarded altogether Wesley's treatment of the Pedal part, and, after the first thirteen bars, kept the Pedals "going" (with two rests of only twelve bars) throughout.

Some years after this Wesley printed a second version of the work. He lengthened the Prelude from twenty-six bars to forty-four, and altered the Fugue considerably, omitting altogether the episode in C sharp major. Opinions vary, amongst capable judges, as to the respective merits of the two versions. It must, however, be remembered that the second version was, in the composer's opinion, necessary; and it is reasonable to suppose that it was the result of mature consideration. Both versions are now published. The Fugue, in both editions, is directed to be played "Full, without Reeds." I have ventured to append to the copies a suggestion of different treatment, as the character of the subject seems to me to justify rather soft than loud effect, until the majestic and masterly quadruple entrance of the subject near the close of the Fugue.

The two sets of "Three Pieces for a Chamber Organ," dedicated to Lady Acland, were probably written during Dr. Wesley's residence in Exeter, 1835-42. He was then frequently at Killerton, Sir Thomas Dyke Acland's residence, and played on an organ in the house, of which Sir T. D. Acland's kindness enables me to give the following particulars. It was an "F" organ, at first having only one manual; but a second manual and some Pedal pipes were added about Wesley's time. It contained Open and Stopped Diapasons, Dulciana, Flute, Principal 12th, 15th, Sesquialtra, Cornet, Hautboy, Trumpet, and Double Diapason. The compass of this instrument accounts for the Pedal range of the *second* number of the First Set of Pieces; and possibly the fact of there having been at the time only one manual may account for the lack of "registering" before named. Supposing the additional manual to have been added between the production of the first and second sets, the full directions for "registering" which are given in No. 2 of the *second* set, the Larghetto in F sharp minor (perhaps the most generally known of all Wesley's organ works) would be accounted for. It may be noticed that in the original edition the melody is assigned to "Swell-Reed Solo," and the accompaniment to "Dulciana G.O."; while the variation is given (R.H.) to "Claribella or Stopd. Diap., G.O.," and L.H. to "Swell Diap. and Prin." These combinations were obtainable in the organ above described. (I have called the movement Larghetto; but, as a matter of fact, it has, in the first edition, neither name nor metronomic sign.) I have always considered that the Andante in F (No. 5 of the new edition) is a complete illustration of Wesley's extraordinary technical power as a player. It demands clear, crisp, part-playing; the power of changing the position of the hand instantaneously and with certainty; and a touch of the closest and smoothest character. These were among Wesley's most notable qualities as a performer. They are illustrated also in No. 10 of the new edition—the Variations and Fugue on the National Anthem. This work, interesting as a specimen of the "bravura" solo organ piece of its time, can hardly rank as one of its composer's representative works. It is not, however, devoid of certain peculiarly "Wesley-" an

touches—notably the Pedal passages in Var. 3, Var. 6, and the bold and rapid changes of harmony on page 11.

Of the remaining numbers only one need be specially mentioned. The "Andante Cantabile" in G was written for performance at the Agricultural Hall. It shows that Wesley, though at that time no longer young, was quite "in touch" with the best effects which could be produced on a modern organ. It is, veritably, a gem. The original edition was printed in a four-stave score. This, however, was quite unnecessary, and I hope its reduction to the customary three-stave score will be the means of introducing a most lovely movement into general use.

Lastly, it remains to say a word or two regarding another of Wesley's early organ works—the "Selection of Psalm Tunes, adapted expressly to the English Organ with Pedals." (This was called "No. 1," and a No. 2 was announced, but never published.) These were published about the year 1838 in a single volume, and reached a second edition. They are now issued in separate parts, and I have altered the original sequence of the tunes with a view to making each part contain a specimen of their varied treatment, from the simplest four-part harmony on the manuals only to elaborate free treatment, with independent pedal. In the original edition, all the tunes selected had "interludes" between each verse. I have retained only those which appeared to me to be of the greatest interest, and I have omitted one or two tunes which were treated in an exactly similar way to others already there. I have ventured to add to the "Old 100th" (No. 12, new edition) a setting with the melody in the bass, from my own remembrance of hearing Wesley thus play it at Winchester; and to "Westminster" (No. 13) a somewhat similar arrangement. I believe that organ students will find in these tunes a most valuable and interesting set of studies.

BEETHOVEN'S SKETCH BOOKS.

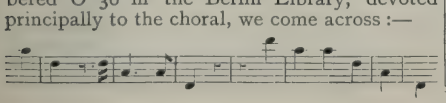
By J. S. Shedlock, B.A.

SECOND SERIES (*continued*).

No. III.—THE CHORAL SYMPHONY.

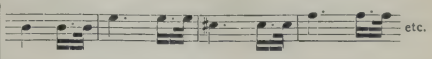
Beethoven made many Sketches for his Op. 125, and Nottebohm in his "Zweite Beethoveniana" devotes a long chapter to them. He was far from exhausting the mine, however, as seems evident from those we now present to our readers, which, with the exception of one or two—quoted from Nottebohm for the sake of the context—are here printed for the first time.

In a Sketch Book of fifty-five sheets, numbered O 36 in the Berlin Library, devoted principally to the choral, we come across:—



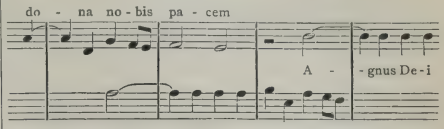
and—

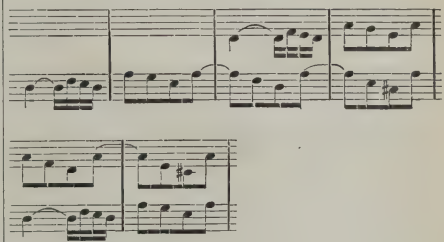
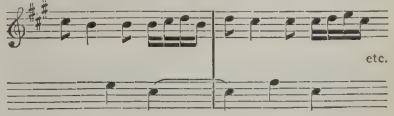
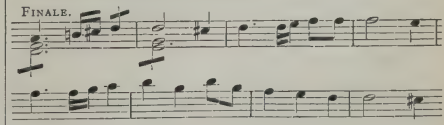
As usual, Beethoven seems to see a long way ahead, for we have—



the approach to the *Coda* of the first movement, but not, as yet, possessing the intensity of rhythm of the printed passage.

Suddenly we meet with the following, standing alone on the first two staves of a page—



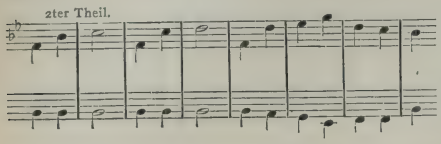
(which certainly bears relationship to the Agnus Dei of the Second Mass), followed by a canonic working of the figure mentioned above—

All of a sudden we find the master at work on the slow movement—

Soon afterwards comes—

underneath which is written in pencil, "Vor der Freude." But of his plans with regard to a *Finale* we shall soon again have an opportunity of speaking. Beethoven now returns to the first movement. Above a sketch of the opening bars we find, with the notes in pencil and the three strokes in ink—

This opening much occupied his thoughts. In another place he wrote over the same notes with two strokes:

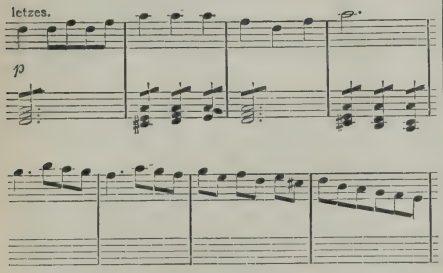
"Anfangs vielleicht auch Triolen."

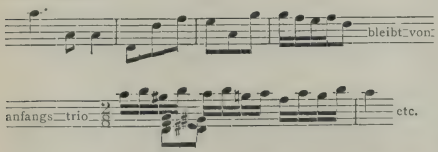
Such small details are the sign of a great master.

But soon he seems to be looking ahead, and forming plans for the other movements. We have—



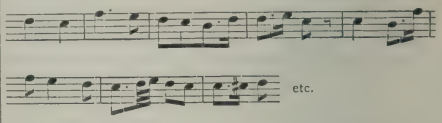
What this was meant for it is difficult to say—perhaps for the slow movement. The following, if compared with the opening bars of the *Adagio*, is interesting—

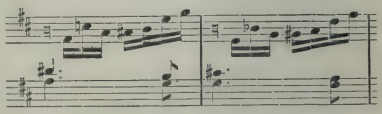
Next we have—

and then—



All these are on the same page, and from them we learn how Beethoven seemed to have visions more or less distinct of the various movements. Later on, after many sketches for the first movement, we get another glimpse of the *Adagio*—

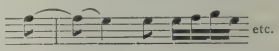
The opening of the above recalls the theme of the slow movement of the Sonate Pathétique (Op. 13), but the reminiscence was probably an unconscious one. The melodic progression of the second bar and three-quarters of the third is, anyhow, common to both themes.

Nottebohm, in his "Zweite Beethoveniana" (p. 177), quotes a sketch, from some loose leaves, of the *Adagio* of the Ninth Symphony, commencing thus—

This begins in the same way as our example, but the bars which follow conclusively show that Beethoven was occupied with the slow movement of the Choral.

The above sketch is in pencil; underneath it we have the following interesting bars in ink—

Then the master seems to be uncertain. There is a sketch for an *Introductio* in G minor, but, underneath, the above theme with the following remark:

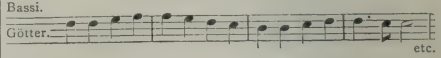
"Variationen oder erster Theil in d moll."

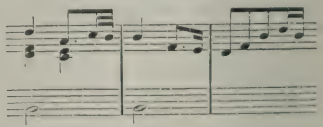
Further, on the same page, a scheme for an *Alla marcia;* also the familiar phrase—

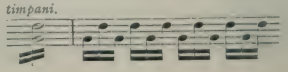


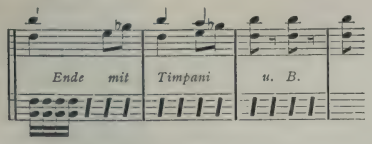
marked *alla Menuetto*. Here the opening quaver and tie are in pencil, but the rest of the sketch is in ink. We soon come to a sketch of the *Scherzo*, approaching closely to the printed version, and then to—

But suddenly there comes a change over the spirit of the composer's dream. We have—

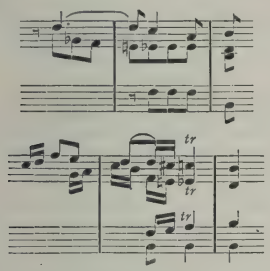
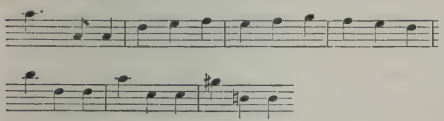
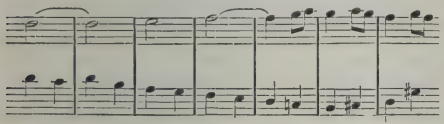


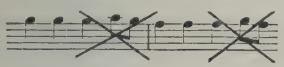
with further sketches and words. But he returns to the slow movement—

and we see foreshadowings of the *Coda*—

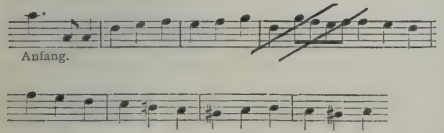


The end, indeed, was much in his thoughts; in another place we find—

and on the previous page, before some notes, he writes:

"Zum Ende des Adagios."

The following sketches are well worth quoting—

Then Beethoven returns to the *Scherzo*. It seems as if he would never get the theme into proper shape. Here is another attempt—

and we catch a glimpse of the Trio—

But in another book (W. 30) the same is written out, with the last two bars thus—

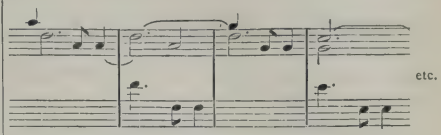


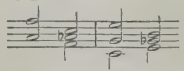
At last we have—

with a wildly written *Anfang* under it.

At the top of one page Beethoven has written in pencil:

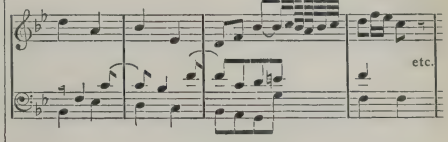
"Morgen Stund hat Gold im Mund"
(Morning hours, golden hours)

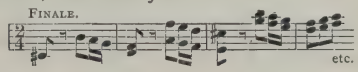
an excellent proverb for composers who love to burn the midnight oil.

Later on, after some sketches for a vocal *Finale*, we have—

The following pathetic chords—

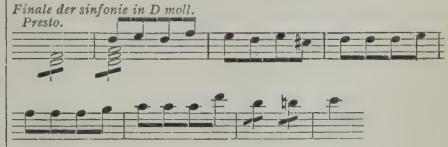


have the figures 1000 written over them, often used by Beethoven, and evidently some special private mark of his own.

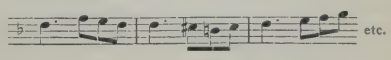
Then follow workings for the *Adagio*—

A page with sketches for a vocal *Finale* is, however, followed by—



Beethoven seems, as yet, not to have made up his mind. In another Sketch Book (U. 20) we find—



How undecided the composer seems to have been! Even in a very late Sketch Book (written with pencil), devoted entirely to the Choral Symphony, after long workings for the vocal part, we find, just at the end—

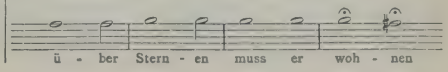


part of a sketch for a *Finale instromentale*.

Under some sketches for the *Adagio* theme there is written:—

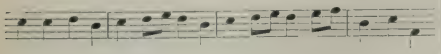
"Oder gleich in g der $\frac{3}{4}$ sehr moderat."

This hinting at keys while, as yet, the principal theme was in embryonic form, is very remarkable. Again we plunge suddenly into sketches for the vocal music. The following—

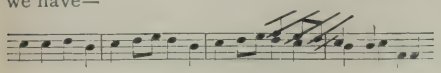


shows an approach to the printed version, but has not its mystic state of expectancy.

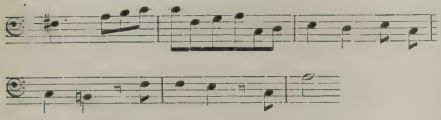
Here is an interesting specimen of the master "making" music—



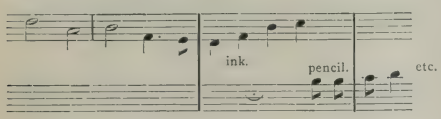
then, again, in a passage marked "*meilleur*," we have—



Here are sketches for the *Finale*:—



and—



In the printed version, the reminiscence of the heavenly melody of the *Adagio* is still further shortened.

In the top margin of one page of the Sketch Book we find—

28	56	18	18
28	56	40	50
56	56		

Was Beethoven counting bars or money?

In our first article of this series we omitted to state that the sketch of the "Walzer pour le Clavier" refers to the "Ecossaise," published in the Breitkopf and Härtel "Beethoven Supplement" (Series 25, No. 305, p. 366), with date 1825.

ORLANDO DI LASSO.

THE name of Orlando di Lasso, the tercentary of whose death is being celebrated this summer in Belgium and Bavaria, conveys but little meaning to the majority of English musicians and amateurs. The unfavourable opinion of him expressed by Burney and Baini has too often been received as beyond dispute; his works are not easily accessible for study, and his music is very rarely performed, so that to all except a few students he is looked on merely as the last representative of a school in which ingenuity too often took the place of inspiration. How unjust this estimate of the great Netherlandish master is, anyone who has even cursorily studied such of his compositions as have been reprinted will know. Without assigning to him so high a place as does Proske, who calls him a "universal genius," the more familiar Orlando di Lasso's music becomes, the higher will be the admiration for the extraordinary genius which the composer possessed. His fame, so widely spread in his own day, has been overshadowed in modern times by that of his great contemporary, Palestrina; yet, apart from the wonderful melodic gift which the Roman master possessed in so high a degree, there is hardly any quality in Palestrina's music which is not to be found to an equal extent in that of Orlando di Lasso, while in a distinct feeling for dramatic effect, the Netherlander must certainly be looked upon as more a precursor of modern music than was his Italian contemporary. Among the enormous mass of his compositions—according to the estimate of one of his latest biographers, he composed 2,337 distinct works—there is scarcely any field which he left untouched. For pure loftiness of religious feeling the Penitential Psalms, written about 1560 for his patron, Albert V., have long been justly considered his masterpiece; in them, different as the style is, he approaches nearest to the spirit of Palestrina. In his numerous Chansons he displays the delicacy and verve of the French school; in his "Deutsche Lieder," with their rollicking humour and love of the good things of life, he is essentially German, while his Madrigals and Villanelle are as Italian in spirit as any of the hundreds of similar works which were published in such numbers by the Venetian printing-presses of the sixteenth century. His experiments in novel effects, especially in the use of chromatics, often recall similar attempts which are so remarkable in the works of John Bull, while the form of his Motets clearly shows him to be the artistic descendant of Josquin des Près and the masters of the earlier Netherlandish school. His love for musical quips, such as the setting of the words "Super flumina Babylonis illic sedimus et flevimus," in which the whole text is spelt out, letter by letter and syllable by syllable; or the passage in "Ave color vini clari," where the skipping of fleas is represented by a sudden passage of demisemiquavers; or the imitation of a goose in "Audite nova," or of a hen in "Es thut sich alles verkehren," have often been noticed; but these passages are mere isolated examples of humour, and to lay too much stress upon them is to give a false idea of the real power and dignity of which he was capable. How much he was impressed by his texts may be seen by his treatment of the Penitential Psalms, by many of his 180 Magnificats, by his fifty-one Masses, or by such masterly works as his Motets, "Tristis est anima mea," "Justorum animæ," or the setting of that most impressive of mediæval sequences, "Audi Tellus." It is in these that the comparison of him to Michael Angelo—as of Palestrina to Raphael—is justified. Even in the domain of instrumental music, which was comparatively little cultivated in Italy and Germany in the sixteenth century, his two-part Ricercari are interesting, and it is a curious fact that of all his works, the volume in which these occur was the only one to be reprinted in England, twenty-one years after its first publication in Munich. As a man, Lasso is better known than almost any composer of his day. It was his good fortune to find in Albert V. and William V. patrons who thoroughly appreciated his worth and surrounded his life at their Court with all the worldly advantages which royal favour can bestow. With both sovereigns his letters show him to have been on terms of familiarity that did credit to patrons and musician alike. The glimpses which the Munich archives afford of Lasso are charming in the light they throw upon his simple and genial character. At one time his wife writes to the Duke in answer to some official command, because her husband has been playing tennis and is tired, while the composer adds a few lines in his own handwriting, saying how his home is the best in the world. At another Lasso takes the part of Pantaloon in an impromptu Court charade, and

wins great applause by the way in which he allows himself to be thrashed in very realistic fashion. His simple piety shows itself in a letter in which he says that his conscience will not let him keep the interest which the Duke had allowed him for a capital sum that he had placed in William V.'s hands, whereupon the latter took back the money but was careful to return it soon after to the composer as a gift. But the chief feature of his character was his unceasing love of work: "So long as God has given me good health, I may not be idle," was his favourite saying, and the motto engraved on a contemporary print of him is, "Pour repos, travail." His post as Master of the Ducal Chapel at Munich was no sinecure, but the mass of compositions he has left—shortly, it is to be hoped, to be made generally accessible by the complete edition projected by Dr. Haberl and Dr. Sandberger—is the best record of the unfailing industry and power of production which render him so interesting a figure among the great composers.

In our correspondence columns will be found a letter from Mr. Cecil Torr, commenting on the remarks on the Hymn to Apollo in our Jubilee number, and criticising M. Reinach's transcript of the hymn. Alypius gives, p. 11, the following heading to the list of signs on that, and part of the succeeding page: "*Φρυγίου τρόπου σημεῖα κατὰ τὸ διάτονον γένος*" ("Signs of the Phrygian scale* according to the diatonic genus"), and on p. 32, the heading, "*Φρυγίου τρόπου σημεῖα κατὰ τὸ χρωματικὸν γένος*" ("Signs of the Phrygian scale according to the chromatic genus"). All the vocal signs are common to both the diatonic and chromatic genus, except the sign for the highest note of each pycnum—therefore five notes out of eighteen. How then can Alypius be said not to "recognise a Phrygian scale as such"? The sign which has been translated A natural occurs as one of the five exceptions: it is the highest note of the pycnum of the uppermost tetrachord. Again, Mr. Torr says: "The conjunct tetrachord is not the same in Phrygian chromatics (*sic*) and Phrygian diatonics (*sic*)." We never said it was; but the sign translated as D flat happens to occur in the conjunct tetrachord in both genera. Mr. Torr seems to have been led away by some table, similar to that given in Gevaert, Vol. I., p. 444, in which a scale is arranged in alphabetical order, and to conclude from this that there must have been a note of separate pitch for every letter of the three alphabets, with the exception of the letters Π P Σ, which he mentions. But this method of reasoning soon lands us in great confusion; for if it applies to the Phrygian scale, it must equally apply to all the other scales. It is true that in many cases (though not in all), the pycnum is noted by three successive letters of the alphabet, and that if we place these letters symmetrically at intervals of a third of a tone, we get precisely what Aristoxenus calls a "soft chromatic"; but Aristoxenus also mentions the *chroma hemiolion*, in which the notes of the pycnum are at the interval of three-eighths of a tone, the *enharmonic* genus in which the notes are at the interval of one-fourth of a tone, and the *chroma toniaion* or *syntonon*, which corresponds with our equal temperament, since the pycnum is formed by two semitones. Now, since Alypius only gives one kind of vocal notation for all four varieties of the pycnum, it is really impossible for us to say for certain which was used in any particular case; and we are compelled to choose the one which seems the most probable. At the time this hymn was written, the enharmonic genus had ceased to be used. It is possible that the trained solo singers would still delight in the *nuances* of the *chroma hemiolion* and *chroma malakon*, but it is scarcely likely that the chorus singers would use any other than the easier and more natural *chroma toniaion*; and since this hymn was certainly sung by a chorus, we are perfectly justified in considering that the weight of probability points to the use of the last-mentioned variety.

* By scale here is meant *key*—*i.e.*, the pitch of a series of notes—not *mode*.

If Mr. Torr will turn to Aristides Quintilianus, p. 23, he will find what seems to us convincing proof of the truth of the contention of Westphal (Aristoxenus, p. 252; "Griechische Harmonik und Melopoeie," 1886, p. 120, &c.); and Bellermann ("Hymnen des Dionysius und Mesomedes," p. 4), that Aristoxenus used equal temperament; for he will there see a list of thirteen scales, the *proslambanomenos* or lowest note of each of which was placed a semitone higher than its predecessor; and we cannot see how this can possibly agree with the scale of twenty-one sounds to the octave suggested by Mr. Torr. It is very misleading to form a theory from a study of the notation alone, without reference to what is known from other sources. We have not space here to discuss the difficulties to which the former method of reasoning leads. Let us, however, as an example, apply the alphabetical test to the conjunct tetrachord of the Dorian scale, in the chromatic genus. The letters given by Alypius for the pycnum of this tetrachord are N O Π. Now, by Mr. Torr's method of reasoning, we cannot place these letters symmetrically at intervals of a third of a tone, for the letter Ξ is omitted between N and O, and there must therefore be a note between these letters. But what note? On the alphabetical principle, the interval O Π would be half N O, owing to the omission of Ξ between N and O, and this will produce no variety of pycnum that is described by ancient writers. The same kind of difficulty will be found in other intervals. Thus, in the Iastian scale, chromatic genus, four letters are omitted between *proslambanomenos* and *hypate hypaton*. Yet we know that this interval could only be a tone in all the genera (Gaudentius, p. 6). Would Mr. Torr propose to divide this tone into five symmetrical intervals?

Mr. Torr complains of the transcript having assigned I and K to the same note. This is to do no more than to assign the names C sharp and D flat to the same sound in modern notation. To the Greek, a change from the conjunct to the disjunct system was a modulation, and having once modulated from the one system to the other, the notation of the new system would be adhered to until the return to the original system. If the "soft" chromatic tuning was used, K would be flatter than I by one-third of a tone. But K has to serve for the second highest note of the conjunct tetrachord in the *chroma toniaion*, the *chroma hemiolion*, and the *enharmonic* genus, as well as in the "soft" chromatic. If the Greeks had a name for every note in the possible varieties of tuning, why should they require to give four notes to the letter K? There never were twenty-one notes in the octave. If we are to count all the possible tunings of the moveable notes, we obtain something like thirty-two notes in the octave. But this the Greeks never did. They looked upon a scale as consisting of so many tetrachords which might be tuned in various ways. They had no general system giving a separate set of letters to each variety of tuning, and their notation never arrived at the symmetry suggested by Mr. Torr. The modern octave, C, C sharp, D flat, D, D sharp,

E flat, E, E sharp, F flat, F, F sharp, G flat, G, G sharp, A flat, A, A sharp, B flat, B, B sharp, C, contains twenty-one names of notes, and every third letter represents a natural; but we use only thirteen sounds, and the presumption is that the Greeks did the same, at any rate in their choruses, as we have already mentioned. As to the date of the composition, if, as Mr. Torr suggests may be the case, it was composed long after 279 B.C., the probabilities are all the more in favour of the use of no intervals smaller than a semitone, since we know that even the chromatic genus gradually disappeared, and gave way to the supremacy of the diatonic.

IN the *Allgemeine Musik-Zeitung*, of June 15, Dr. Heinrich Reimann is so exceedingly anxious to prove that M. Reinach's transcription of the Greek Hymn is wrong, both in rhythm and notes, that he is led into one or two absurdities. In the first place, he insists on using the enharmonic genus, which we know from Plutarch had been entirely abandoned in the time of Aristoxenus—*i.e.*, about the epoch of the Macedonian conquest, some sixty years before this hymn could have been composed. In order to show the ancient "enharmonic diesis" (quarter-tone), he makes use of the ridiculous expedient of writing E flat in the vocal part and D sharp in the accompaniment! In the second place, he endeavours to show that the rhythm is not Pæonic (5-time) but Trochaic (3-time), and to represent this he has recourse to a complicated time signature of $\frac{6}{8}\frac{3}{4}$, with changes from triplets to duoles in each bar! He appeals to Rossbach's "Spezielle Metrik" in support of his views, but though it is there (p. 733) distinctly stated that the second half of the trochaic dipody (the $\frac{6}{8}$ bar) *cannot* be divided into two equal notes, Dr. Reimann does so divide it in nearly every bar. Finally, in his intense desire to prove everyone wrong, he ends by describing M. Reinach's version of the hymn, given in the extra supplement of the Jubilee number of THE MUSICAL TIMES, as a "senseless and brutal falsification" (*eine sinnlos-brutale Fälschung*). This style of criticism may commend itself to German taste, but it will hardly be approved by English and French readers.

THE estimation in which THE MUSICAL TIMES is held by musicians was strikingly illustrated by the letters printed in our Jubilee number, which, as our readers will remember, contained congratulations from the most eminent composers, conductors, organists, and teachers of the day. These acknowledgments of our services to musical art were naturally in a high degree gratifying; and to-day we have further justification for pleasurable feelings with regard to the position of this journal. In the first place, references to the Jubilee of THE MUSICAL TIMES appeared in over 150 of the leading daily and weekly newspapers of the kingdom —the event in several cases being treated at length, and, in some instances, dealt with in a "leader." Among the most prominent notices in provincial journals may be named those of the *Manchester Guardian*, *The Liverpool Daily Courier*, *The Western Press*, *The Newcastle Daily Leader*, *The Brighton Herald*, and *The Irish Times*. To these and other representatives of the opinions of several millions of English readers we tender a modest and grateful bow, accompanied by the assurance that their praise will greatly stimulate our future efforts to deserve it. But if the press has been appreciative the public has been no less so. The Jubilee number was "sold out" a week after publication and copies are already worth three times their original value. We have no intention, however, of attributing this success *entirely* to public interest in our fiftieth birthday, great as this may have been; some portion of it is undoubtedly due to the enormous interest excited by our extra supplement, the Greek "Hymn to Apollo," which it was our privilege to first introduce to English readers. The music of the Ancient Greeks has suddenly become an object of attention to those who, before the publication of this fragment, had shown no interest whatever in the subject, and if the result of its publication in this country should bring about a musical Renaissance of any kind it would certainly be pleasant to think that historians of the future might trace its beginnings to the Jubilee number of THE MUSICAL TIMES. *Ainsi soit il.*

SIR JOSEPH BARNBY has been engaged in the agreeable occupation of telling the people of Leeds that, as regards the cultivation of choral music, they may be regarded as the hub of the musical universe. The occasion was the opening of a College of Music the Messrs. Haddock are founding in that town, and Sir Joseph, as a Yorkshireman speaking to Yorkshiremen, was no doubt entitled to use the language of hyperbole. And, if the whole of the West Riding of Yorkshire be taken into account, there is probably no other area of similar extent producing so many and so powerful choral bodies. Huddersfield, Halifax, and Bradford, for example, as well as Leeds, boast of choral societies second to none in the power and sonority of their voices and the masculine energy of their style. The Leeds Festival chorus was fittingly held up by Sir Joseph as a pattern body of choralists. Under the *régime* begun at the last Festival it is a thoroughly representative body, drawing its members from the chief musical centres of the Riding, and reflecting the interest and educational value of the Festival upon a proportionately larger area than was the case when it was more exclusively Leeds in its origin. While awarding to Leeds all the credit it deserves for its choral pre-eminence it should, however, not be forgotten that it has a formidable rival in the much older festival centre of the Midlands, Birmingham. Without entering into invidious comparisons, it may at least be maintained that the Birmingham choir has certain qualities of its own in which it is unsurpassed. The perfect balance of its parts, the excellent and even quality of its voices, especially of its unapproachable tenors, and the wonderful finish of its singing, are among these, and to them Sir Joseph Barnby will no doubt be fully prepared to do complete justice, should he have occasion to speak on the subject to a Midland audience. Chorus-singing, however, is not the whole of music, and Sir Joseph did well to call attention to a less satisfactory aspect of the musical situation. Ever since the days when Handel was made a bankrupt through opera, and more than retrieved his fortunes by means of his oratorios, opera has been more or less of an exotic in this country. London is badly enough served in the matter of opera, but Leeds, with close upon 400,000 inhabitants, has to be content with an average of fourteen performances in the course of the year, and these with a band reduced to the smallest possible dimensions, and quite incapable of doing justice to modern scores. It would be unreasonable to find fault with the Carl Rosa Company for these unavoidable shortcomings. The wonder is rather that for the low prices in vogue in the provinces they are able to do so much and so well. The fault is with the provincial public, who have practically no opportunity of learning what opera really is, and therefore are unwilling to pay for an unknown and unappreciated advantage. With Messrs. Haddocks' College, Leeds has now three

Institutions for teaching music, so it may be hoped that a higher and more general appreciation of the possibilities of the art may be the result of their amicable rivalry.

Apropos of the reminiscences aroused by our Jubilee number, a correspondent writes:—"In 1844 the great popular movement, initiated in 1841 by Hullah and influentially aided by educational authorities and by the direct encouragement of the State, was in full swing. Although that movement in the end was a comparative failure where Hullah designed and most wished it to succeed—namely, in the elementary schools—there can be no doubt that the strong belief in the musical capacity of the common people strenuously preached by Hullah was one of the main inspirations of the later and more successful school music movement that has lasted down to our own time. To Miss Glover, of Norwich, belongs the credit of the original invention of the Tonic Sol-fa Notation. But to the skill, penetration as to what was practicable in the given circumstances, and impregnable faith of John Curwen (1816-80), a born master of men more than he was a born master of music, belongs the honour and renown of having organised methods that have resulted in the immense strides made in the progress of music in elementary schools during the past fifty years. What is the real worth of this progress? Some critics are disposed to view it pessimistically, and say that Board Schools have merely taught the people to bawl music hall songs. But this is narrow and unfair. The school education in music does not make for vulgarity. It simply has not yet stemmed the tide of other influences that flow in that direction. Capacity must, as a rule, precede culture. Now that capacity has been demonstrated and developed, the next strenuous effort must be to develop good taste. Here is a field for the school music enthusiast. The fact that one of our most distinguished English musicians, Sir John Stainer, is the musical head of the great State department that overlooks the five millions of children in elementary schools, is a hopeful augury of future progress."

IN connection with the tercentenary of Orlando di Lasso's death, on the 14th ult., two valuable contributions to musical literature are forthcoming. These are M. Jules Declève's "Roland de Lassus, sa vie et ses œuvres," published at the master's birthplace, Mons, in Belgium, and the more elaborate "Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso," in three volumes, which Messrs. Breitkopf and Härtel announce. The author of the latter work is Dr. Alfred Sandberger, who, as "custos" of the musical section of the Royal Bavarian Court and State Library in Munich, has had exceptional facilities for making the most thorough researches. Dr. Sandberger is also one of the editors of an even more important work. This is nothing less than a complete edition of Orlando's compositions, of which Messrs. Breitkopf and Härtel have just issued the prospectus. As it will be published in similar style to this firm's splendid "Gesammtausgaben" of the German classics, it is not too much to say that no more worthy monument could be erected to the memory of the great Flemish master. To give an idea of the magnitude of the undertaking we may state that sixty big folio volumes will be required to exhaust the available material, and as two volumes are promised annually, it will take over a quarter of a century to complete the gigantic task. Dr. Sandberger's co-editor will be Dr. F. X. Haberl, of Ratisbon, who was one of the editors of the complete edition of Palestrina's works, of which the last volume appeared only quite recently, after thirty years' labour. All music-lovers will wish the worthy doctors success, and express a hope that they may live to bring to a conclusion what the publishers declare the most difficult task which they have ever undertaken!

IT is amusing to see Orlando di Lasso referred to by Messrs. Breitkopf and Härtel as a great *German* tone-master. Is this merely a slip, or can the Teutonic bump of annexation be responsible for the misstatement? Surely the mere fact of his long residence in Munich cannot justify his being considered German any more than Handel's sojourn amongst us entitles us to call him an English classic. But whether Flemish or German, the town in which Orlando created most of his 2,000 works, and in which he died, has not let the tercentenary pass without a suitable Musical Festival. This took place on the 14th and 15th ult. On the former date a "Serenade" was performed in front of the master's statue, when a chorus from a Magnificat and one of his splendid Penitential Psalms, as well as a Hymn specially composed by Professor Josef Rheinberger, to words by Hermann Lingg, were performed. The programme of the Festival Concert on the 15th included (1) Hymn, "Musica, Dei domum," in six parts; (2*a*) Motet, "Gustate et videte," in five parts; (2*b*) Motet, "Timor et tremor," in six parts; (3*a*) "Je l'aime bien," in four parts; (3*b*) "Es jagt ein Jäger vor dem Holz," in five parts; (3*c*) "O la, o che bon echo," in eight parts; (4) "Quo properas facunde nepos" (Hymn to Albert V. and his consort), in ten parts. Beethoven's Choral Symphony formed a magnificent and appropriate second part to a remarkably interesting Concert.

The Sketch of the 20th ult. has some charming little illustrations of the Church of St. Lawrence, Whitchurch, near Edgware, and a few gossiping remarks respecting Handel's connection with it and the organ contained therein; unfortunately these are very inaccurate and calculated to mislead. For example, the statement that the present church "was formerly the private chapel of Handel's patron, the Duke of Chandos," is an error; the private chapel of the Duke formed a part of the magnificent palace, "Cannons," which stood half-a-mile away from the church referred to. The Duke of Chandos did rebuild the Church of St. Lawrence, which was re-opened for divine service on August 29, 1720, and it is possible that Handel played on the organ on that occasion. It is, however, not a fact that Handel was at any time organist of the church; he performed in the Duke's private chapel, where he had not only an organ, but also a complete orchestra and choir for the execution of those beautiful anthems which memorialise the name and liberality of his wealthy patron. Cannons was sold in 1747, and subsequently pulled down; of course the chapel shared the fate of the rest of the residence, and the organ was purchased for the Church of the Holy Trinity, Gosport, in 1748. It still exists, and is in constant use at that church; some further account of it will be found in the Handel number of THE MUSICAL TIMES, published in December last. *The Sketch* speaks of "another organ linked with the memories of Handel, and probably more familiar to the public than the before-mentioned: this still leads the children's voices with its mellow notes" at the Foundling Hospital. Unfortunately, Handel's organ was removed from the Foundling some years since and a new one by Bevington erected in its place.

We have had the notes of the musical scale associated with many different—and wholly unrelated—ideas, such as colours, flavours, scents, moods of mind, &c., but it is a novelty to find them illustrating chronology. A lady advertises a series of lectures on "The Divine Motherhood and Music" (*sic*), in which, if we understand the syllabus aright, that portion of the world's history narrated in the first chapter of Genesis is to be typified or illustrated by the sounding of the note A, the epoch covered by Genesis ii., iii., and iv. by B, while C, D, and E are to take us to the dates 1926 B.C., 666 B.C., and 1896 A.D. respectively. The Millennium is then to be associated with F sharp and the Last Sabbath with G sharp, the other chromatic notes being apparently left out in the cold. A flat probably represents chaos, but we should like to know why nothing is said about F or G natural. Such a combination of theology and musical nomenclature is certainly a curiosity and causes us also to wonder whether the A and B of the lecturer are of any definite pitch, or whether a moveable *do* is kneaded—we beg pardon—needed. But there is an appropriate scriptural monition concerning the touching of pitch.

An enterprise well deserving the support of British music-lovers is announced by Mr. Ernest Fowles. From a preliminary prospectus forwarded to us by that gentleman we learn that he contemplates the establishment of "Concerts of British Chamber Music," *provided he receives the promise of adequate support before the end of July*. The Concerts, of which four would constitute the first season, are to be given in the autumn. Miss Fanny Davies, Miss Emily Shinner, and Mr. Whitehouse have already promised their assistance as executants, and the subscription has been fixed at a figure so low that, should the enterprise succeed, it must have a serious influence upon the price of seats at future Concert enterprises. Mr. Fowles offers a numbered stall (transferable) for the four Concerts at the ridiculous price of half-a-guinea! Messrs. Chappell, Stanley Lucas, Tree, Mitchell, and other agents will receive the promise of subscriptions, or these may be sent to Mr. Fowles himself, at Freshwater, Knollys Road, Streatham.

We hear with great regret of the death, on the 23rd ult., at her villa at Ville d'Avray, of Madame Alboni; but the news arrives too late for the insertion in our present issue of an adequate notice of the great contralto's career. She was born in 1824, at Cesena, in Romagna, and made her first public appearance in Bologna at the age of fifteen. In 1846 she made her *début* in London, at Covent Garden, where her success was so phenomenal that the manager, Mr. Delafield, gave her £2,000 instead of the £500 which had been agreed upon. In spite of the fact that her marvellous voice retained its beauty almost till the last, she was little more than a name to the present generation, for in 1863 she retired into private life. She was twice married—in 1853 to the Marquis Pepoli, and in 1877 to Major Zeigler, an officer of the Republican Guard.

The musical tendencies of the Coleridge family are well known, and their exemplification in the great lawyer who has just passed to his rest was conspicuous. To his many gifts as a scholar, an orator, and a *raconteur*, Lord Coleridge added a musical taste the influence of which was always well and wisely directed. He was for many years President of the Bach Choir, and gave similar encouragement to other societies, the members of which will long regret the loss of so influential a patron. Of composers, Lord Coleridge preferred Mozart, though he fully appreciated the greatness of Beethoven. He was not much in sympathy with modern developments. Among his intimate friends may be named Sterndale Bennett, H. F. Chorley, Jenny Lind, and Mr. Otto Goldschmidt.

FACTS, RUMOURS, AND REMARKS.

Exuberant spirits are natural to an undergraduate's age, and sometimes to be indulged as a relief from the serious studies to which, as everybody knows, he devotes the greater part of his days and nights. Even when he vents pent-up energies in making a good time for the college glazier, the public, whatever the authorities may do, have no very severe condemnation. Besides, it is better for him to break a few windows than "carry on" in the gallery of the Sheldonian while proceedings, in their nature grave and dignified, are progressing. I am glad to see him alive to this fact. A recent report of the Oxford Encœnia states: "The number of undergraduates present seems to get less every year." That may be a matter for regret, but the report goes on: "The proceedings from eleven o'clock, when the doors were opened, till twelve, when the procession arrived, were of a dull and decorous character, the jokes being of the feeblest kind, while political allusions were conspicuous by their absence." Even now, in these grave times, dulness is not a quality of the "under-grad."; and if the company felt a little surprised and distressed to see the "daughter of Chaos and eternal Night" enthroned amongst them, that was only natural. Happily, a brilliant idea occurred to the organist, Dr. Roberts. Now, an organist is not expected to be humorous at the post of duty. There even Dr. J. F. Bridge suppresses his ebullient spirits and is as grave as a judge. But Dr. Roberts was not in church. He felt himself called upon to exorcise Dulness, and forthwith struck into that classical and inspiring ditty, "'E dunno where 'e are." At once the gloomy spirit fled. The undergraduate pricked up his ears and gave tongue, chanting the lyric with all the fervour of conviction and the intelligence of a clear understanding. Talk of David before Saul!

These are days of Handelian discoveries, and, on reading the Bradford *Daily Argus* of the 14th ult., I became much interested in what was, to me, a previously unknown chorus of "Deborah." My contemporary gave a list of selections rehearsed by Mr. Manns at a meeting of the Yorkshire contingent, Handel Festival chorus. At the head stood the following: "Let the laird's gong." — "Deborah." This puzzled me greatly, because, apart from the sudden shock of meeting a new Handelian chorus, I could not, for the life of me, imagine how a laird had found his way on to the old Hebrew stage, and taken his dinner bell with him. At last it was suggested by an acute friend that, perhaps, the printer's boy had been at his old tricks.

Apropos to that boy, my readers may be amused to learn that he has been turning the tables upon myself lately. Revenge is sweet, and I am, it seems, to be "paid out" for exposing his little tricks. Some days ago I wrote the words "our facetious kinsmen." They appeared as "our facetious kinsin." How the fiend must have chuckled when he found the *Globe* sarcastic at the expense of that strange coinage and of me, the reputed coiner. But this is not the greatest of his achievements. The last issue of The Musical Times contains an example of the audacity

that reaches sublimity. In a paragraph exposing one of his achievements, I said that Mr. Harper Kearton was "described" as principal tenor of Westminster Abbey. Getting by some inconceivable means at the "forme," he turned "described" into "ascribed." It may be said that this was a moderate revenge. But it shows his power, and I must be careful.

I NOTE that Sir Arthur Sullivan keeps a racehorse. *Chacun à son goût*, of course, but for my part, as a humble admirer of Arthur Sullivan the musician, I wish he would run a few more artistic works. They would not "tail off," as his horse appears to have done.

MR. SALA had a very interesting article in the *Telegraph*, the other day, on "London Street Ballads of the Past." He said, speaking of affairs in 1849: "Metropolitan improvements were gradually sweeping off the streets the 'pinners up,' or small vendors of yards of songs, who were wont to affix samples of their merchandise to dead walls or the fronts of unoccupied houses." Till within the last year or two one of these harmless folk had a pitch against the dead wall in Farringdon Street, now taken down to make room for an uglier vegetable market. There the old fellow, in favourable weather, displayed his wares, and many a deal did I have with him on my way between the *Daily Telegraph* office and the neighbouring station. He knew the late W. A. Barrett well: "A merry sort o' gen'l'man, as often spends a shilling wi' a pore man." It was from the dead wall in Farringdon Street that I took a copy of a wonderful Masonic Hymn:—

Come all you free-masons that dwell around the globe,
That wear the badge of innocence, I mean the royal robe.
Which Noah he did wear when in the Ark he stood,
When the world was destroyed by a deluging flood.

Noah, he was virtuous in the sight of the Lord,
He loved a free-mason that kept the sacred word,
For he built the Ark and planted the first vine,
Now his soul in heaven like an angel's doth shine.

I thought I saw twelve dazzling lights, which put me in surprise,
And, gazing all around me, I heard a dismal noise,
The serpent passed by me which fell unto the ground,
With great joy and comfort the secret word I found.

Is anything in Blake's mystic poetry equal to the last stanza? Can anybody tell me where the old ballad-monger of Farringdon Street may yet be found?

THE well-wishers of THE MUSICAL TIMES will be glad to know that the entire edition of the Jubilee number was sold before the demand ceased. The fact is one upon which not only the proprietors and editor, but all who had a hand in the number are entitled to congratulate themselves.

A FUNNY story comes from Johannisberg. The announcement of a concert to be given in that town caught the eye of a Boer farmer, who straightway presented himself at the ticket-office, where the following dialogue took place:

B. F.—What's the price of a preserved seat?
Clerk (*sharply*).—Seven-and-sixpence.
B. F.—Ugh! Give me one.
[*Ticket is handed over and money paid.*
Look here! What am I to do with my feet?
Clerk (*suavely*).—You sit on the seat, and tuck your feet under it.
B. F.—Oh! that wont do. Look here. Can I have another preserved seat to put my feet on?
Clerk (*respectfully*).—Certainly, sir!
[*Ticket handed over and money paid as before. Exit B. F. contentedly.*

THE age of romance has not passed. A correspondent writes thus to the *Elgin Courant*:—

A few days ago I happened to be walking on a pathway through a wood. At a certain point an iron gate stood across the path. It was not locked, and probably it was placed there to mark the boundary between contiguous properties. I pushed the gate open, whereupon, to my great surprise, the rusty hinges gave out with absolute fidelity the first four notes of the well-known Scottish song, "O Nannie, wilt thou gang wi' me?" The notes were really musical, and so struck was I with the truth of time and tone that I shut and opened the gate three or four times in succession. Every time as it swung open it sang exactly as if these notes were played on an American organ.

The teller of this tale, presumably a Scotchman, is not without the national caution, and declines to give the whereabouts of his wonderful gate, which is a pity, because the verification of the story would supply another proof of Mother Nature's impartiality:

There's not the smallest orb which thou behold'st
But in his motion like an angel sings.

The same may, perhaps, be said of gates:

But whilst this muddy vesture of decay
Doth grossly close *us* in, we cannot hear *them*.

I HAVE been looking through some testimonials to a young American contralto, and will allow the reader to share the gems I have extracted: "Her tones are trumpet like." "She is a female Edouard de Reszke." "She sang with security." "Miss —— sings without uncommon difficulty from A flat below the clef to B flat above." "It [her voice] is one of those large heavy-bodied contraltos which come along only occasionally. The audience applauded her as if she had just come down from the heavenly choir." Let us hope that this gifted young person will "come along" our way in due time.

HANS RICHTER tells me that he is delighted with the Birmingham Festival Chorus. He has been rehearsing several works with them lately, especially the Ninth Symphony. "When they began, 'Be embraced in love, ye millions,'" said the great conductor, "the effect was that of an avalanche. There is nothing like it on the Continent."

DR. RICHTER was so pleased with A. C. Mackenzie's "Britannia" Overture that he immediately ordered a set of parts for Vienna, where it will be performed during the next Philharmonic season. I have the honour of being with Richter in appreciation of a very bright and spontaneous work.

THE musical rivalry among American cities is healthy and sometimes entertaining. When the San Francisco *Argonaut* said that "outside Cincinnati, and perhaps Boston, San Francisco is the most musically appreciative city in the country," a protesting voice was raised in New York: "We would humbly suggest," said the voice, "that outside of this city there is no musical life worth mentioning. Boston, to be sure, has a prominent orchestra, which has fallen upon evil days; Chicago has Thomas, and Cincinnati has—what?—a May Festival." Dear kinsmen, go on thus pricking the sides of each other's intent. You will all arrive, by and-bye.

CAN one find the germ of a cynical domestic opera in the following epitaph?—

Here lies my wife
All my tears will not bring her back to life.
Therefore I weep.

For some time past I have neglected the gems of American musical criticism, but it is impossible to overlook one quoted by the *Musical Courier* from the Cincinnati *Commercial Gazette*:

A myriad mystic lutes, breathing low and luscious sounds, have made Cincinnati's atmosphere their local habitation to lend their unctuous aid to the carnival of song. Mingling with the lutes are voices sweeter than the thrush or the nightingale, distilling celestial melody, which floats upon the air like stardust in the ether. When battles are fought the elements are drawn, though tardily, into answering unison, and rip the deathly silence with their energies. So it would seem that the kindlier powers unseen are wooed by earthly manifestations into harmonic accord, and the May Festival is the intercessor.

Another example is cited from the Chicago *Opera*. The reference is to a singer, Mr. Libby:

His is a deep, rich baritone, splendidly cultivated and handled, and possessed of that unusual flexibility which admits of admirable entrée to the realm of basse-centre and the sky of finished tenora. In the chorus parts his clear notes cut through the mingling voices and proclaim his presence. But in solos his voice's unbroken melody sweeps in sweet influencing waves over the feelings, painting enravishing visions and enthralling with its own peculiar magnetism.

Now, I ask the reader, could anything be more lovely? "The realm of basse-centre, and the sky of finished tenora!" We dull Englishmen can do many things, some of them mighty foolish, as Mr. Pepys would say, but we cannot attain unto this.

I gather from *Freund's Weekly* that the American critics taking note of the Cincinnati Festival have improved. Says my contemporary:

Instead of jaundiced eyes seeing everything yellow—instead of Cantharidean, caustic, searching blister plasters of critical flagellators with Hercules clubs attached to their pens and a strabismus or squint in their judgment, we now find metaphysical and superoxygenated critics. Bellerophon-like springing on their quill-Pegasus, armed with a Parthian bow for defence, Thomas is greeted with encouraging words and the chorus is patted on the back.

Good. The world improves and words get longer.

It would seem that my Wagnerite friends are splitting into factions. The following is quoted from the New York *Sun*:

For the purpose of freshening up the Bayreuth performances, which through frequent repetitions have gradually become somewhat worn, Cosima Wagner, with her fine sense of discovering lucrative ideals, hit upon the idea of correcting "Lohengrin" historically—that is to say, substituting for the twelfth century costumes and properties, that have hitherto been used, those of the tenth century, which are historically more correct. "Lohengrin," thus changed in costuming and mise-en-scène, was to have formed a great attraction this season at Bayreuth.

Now the crafty and active Herr Possart has snatched away this idea from Frau Cosima, and with a start of two months has successfully produced in Munich this version of "Lohengrin," *à la* Bayreuth. The Bayreuth coterie is concocting terrible plans for revenge and for boycotting Possart and Munich.

Some dreadful person has patented a device for playing the banjo by electricity. "It requires no skill," says the description before me, and, therefore, precisely suits people who love the instrument.

Really some censorship should be set up over Bülow anecdotes. I have just read that the late eccentric disliked fat people in general, and fat artists in particular. "A concert-singer in Hanover, of large dimensions, was present at a supper when Bülow arose and proposed a toast for '*die prima tonna*' (barrel) instead of the *prima donna*." Bülow did many foolish things, but never one so unpardonable as that. I say this, of course, on the assumption of his sanity.

Here is another story:

At one of the Meiningen public rehearsals, the Ninth Symphony of Beethoven had been performed in the presence of the Duke of Meiningen and a full house. The Duke was greatly pleased with the performance, especially with the singing of the chorus of ladies, and he requested Bülow to speak a few words of praise to them. The wicked Hans stepped to the conductor's desk, rapped for attention, and turning to the chorus said, in the presence of the entire audience, "Ladies, I assure you, you sang abominably."

The ladies should have asserted the superiority of their sex and ducked him in the nearest horse-pond. I say this, of course, on the assumption that the tale is true.

Joseph Bennett.

HANDEL FESTIVAL.—REHEARSAL.

As we go to press the audience of "The Messiah" are wending homewards from the performance of that masterwork, and all we can do in our present issue, with regard to the great triennial gathering at the Crystal Palace, is to notice the general rehearsal, which took place on Friday, the 22nd ult., in presence of more than 15,000 people. It will be taken for granted that both orchestra and chorus were of the usual dimensions and quality. In these respects years bring little change. We have met with some rather rash attempts at comparing the present executive resources with those which Sir Michael Costa controlled, to the disadvantage of the last-named! Our recollection of the battalions of singers and players commanded by the Neapolitan musician is perfectly clear, and we say without hesitation that those under Mr. Manns are neither better nor worse. On the one hand, there is no proof of progress; on the other, no evidence of retrogression. We did very well in 1864, we are doing very well in 1894. That should suffice; especially as, neither thirty years ago nor now, could any country in the world achieve an equal success. As on previous occasions, London sends a very heavy contingent to the choral and instrumental force, but the provinces are still so far represented as to give a national character to the whole. This is well; it would be better if the metropolis were not drawn upon quite so liberally. The question is one of cost, and we are not entitled to dispute the judgment of the directors. Nevertheless, a "counsel of perfection" would urge the engagement of fresh and strong country voices in as large a proportion as circumstances make possible. The orchestra, over 500 in number, is this time deprived—so we hear—of many excellent performers owing to the action of Sir Augustus Harris, who would not permit his "merry men" to take temporary service under Mr. Manns. We regret the absence of such able artists, but it would be unfair to blame their manager, the exigencies of whose busy season are imperative, and, necessarily, a first charge upon those in his employment. But, as a matter of fact, the orchestral resources at the command of the Crystal Palace Company on these occasions are inexhaustible. There was absolutely no difficulty in getting together a sufficiency of capable players, nor would there have been had the required number reached to double the actual figures.

The general arrangements at the Palace, so far as concerned the rehearsal, were those which have been long in force—those which experience has shown to work most smoothly towards the desired end. It may be imagined, therefore, how easily the thousands on the orchestra, and the many more thousands in the transept, were controlled, or, perhaps, we should say, controlled themselves. Everything passed off without a hitch, and in the most successful manner; the occasion being, in short, one of good augury for the days of actual performance, and for a result creditable to all concerned. In drawing up his programme,

Mr. Manns was bound by the fact that not so much the audience as the requirements of a rehearsal were the first consideration. Hence he took from "The Messiah" only the "Hallelujah" and "Amen," by way of an effective opening, devoting the remainder of the day to the less familiar works in the Selection and some of the great choruses in "Israel." Several of the Selection numbers, as it turned out, needed a good deal of preparation, from which Mr. Manns did not shrink. His predecessor was less scrupulous, and, though an autocrat to the tips of his fingers, sacrificed his perception of defects rather than mar the pleasure of the public. Mr. Manns simply ignored the public, as was both his duty and his right. He amused them also. The great company found themselves behind the scenes, assisting at a process more or less new and mysterious to the majority, and at every stoppage for corrections great was the entertainment given by the Conductor's energetic explanations or by the little vocal solos which added example to precept. The audience saw, moreover, how quickly an intelligent musical host profits by instruction and how great a change a few words of advice can effect. As a result of so much care, the success of the performances proper seemed to be assured more absolutely than ever before. It is needless to state in detail what was done, especially as criticism would be out of place. Enough that particular attention was paid to the works not previously heard at these Festivals, that all the selections for orchestra alone were gone through and passed with very little trouble, and that solos were sung by Miss Ella Russell, Miss Anna Williams, Madame Samuell, Madame Mackenzie, Mr. Lloyd, Mr. Black, and Mr. Salmond. Very admirably did the artists acquit themselves, but their efforts could not abate the profound impression made by the gigantic chorus and orchestra. In the *ensemble* of these great bodies lies the *raison d'être* and the distinction of the Handel Festivals, We can hear the soloists frequently; the overwhelming voices and instruments speak but once in three years. And to what purpose? Ask the dullest in the rehearsal audience how he felt as the "Hailstone" Chorus raged, with thunders rivalling those of heaven. No doubt it will be our duty to record, next month, an impressive and successful Festival.

ROYAL OPERA, COVENT GARDEN.

So far the interest of the present season has been fairly divided between the operas performed and those who take part in their representation, this equality arising from the very spirited manner in which Sir Augustus Harris has put forward one new work after another. Last month we had to speak of "Manon" and "Falstaff," and now it is our duty to record the first performance of Massenet's "Werther" and "La Navarraise." We enter upon the task without further preliminary.

"Werther," libretto by MM. Blau, Milliet, and Hartmann, is an example of the domestic opera against which Richard Wagner, when he had the myth on his mind, planted the batteries of his rhetoric. It deals, as those who have read Goethe will assume, with the fortunes, or, rather, the misfortunes of a lover without strength enough to keep aloof from another man's wife, and of a wife who, beneath a bread-and-butter-cutting conventionality, had firmness enough to keep herself void of criminal offence. The only way out of the imbroglio—at least, so thinks the lover—is through the gate of suicide, and that road he takes. Often it seems that the most terrible tragedies are those of domestic life, and here is a case in point. But we need not enlarge upon the story of *Werther* and *Charlotte* in this reading age. It has, for not a few years, appealed, through Goethe's pages, to men and women of sensibility, and though now considered mawkish, perhaps, receives the attention due to a classic. The version prepared for operatic use by the three librettists named above suffers, some may think, from the fact that all the characters, the lovers excepted, are little better than lay figures put on to fill up the scene. *Charlotte's* lively young sister, *Sophie*, is but a foil; the *Bailli* appears as a commonplace house-father, highly respectable, no doubt, but not in the same degree interesting; his two friends, *Johann* and *Schmidt*, are typical and, doubtless, copious beer-drinkers, such as are plentifully made in Germany; while *Albert*, the husband of *Charlotte*, takes a somewhat mechanical and only at one moment impressive part in the play. But the nonentity, actual or comparative, of these personages serves to put *Charlotte* and *Werther* into high relief. Attention is never distracted from them and, in a certain dramatic sense, they work out their destiny alone. Human nature reigns supreme in these characters, who, indeed, show us human nature in its frankest manifestation. The charm of the story lies greatly in thorough intelligibleness. We understand why *Werther* falls in love with *Charlotte*, and why she, though formally, and as a matter of family arrangement, engaged to another, takes the interest in him which gives birth to love. We can feel with *Werther* in his bitter trial, and with *Charlotte* when, at a critical moment, she starts back in terror from the brink of unfaithfulness. Not being desperately smitten with *Charlotte* ourselves, *Werther's* suicide may seem rather too violent a measure; but the master-passion can be stronger than the fear of death, and many a Pyramus has died for "Thisbe dear." If, therefore, the story of *Werther* lacks "sensation," save in its catastrophe, it has at any rate the interest of humanity which appeals to human beings.

Mr. Massenet, whose form in this work is that common to modern French opera, appears most winningly in his recognised character as a melodist, and, moreover, as one who treats his themes with entire frankness. Some of the principal subjects recur, but they are not *Leitmotiven* in the Wagnerian sense, nor do they undergo more than slight modifications while under treatment. For the rest, and save in moments of melodramatic intensity, we have in "Werther" a succession of interesting and often beautiful melodies, grateful to the ear and at the same time expressive of the sentiment from which the music purports to spring. The book gave the composer no opportunity for the production of choral effects, yet as the opera proceeds we are not conscious of lacking them. As a matter of fact, the orchestra commands sustained attention by the variety of its effects and the masterful adaptation of its music to the emotions and situations of the stage. Mr. Massenet is, in this respect, eminently qualified. He seems to have an instinctive perception of the right thing to do, and his resources never fail him. That the music is French in style and expression goes without saying and needs no apology. Mr. Massenet is a Frenchman, who to characteristic refinement and grace adds strength enough for any stage requirement. Take the great duet of *Charlotte* and *Werther* in the third act, which determines the fate of the distracted and desperate lover. Here there is power if anything more than sufficient. We feel in the grasp of a strong hand, although in many parts of the work the sensation is as that of a velvet glove. It should be added that some charming light music relieves the more serious strains in the first three acts, and serves admirably for effects of contrast. "Werther" was put upon the stage in an economical fashion, the manager being doubtful, apparently, whether the public would take to it. The performance, however, gave much satisfaction, more especially that part of it for which Mr. Jean de Reszke was responsible. Finer singing and acting than that of the Polish tenor rarely commands the praise of critics. Miss Eames was fairly successful as *Charlotte* and rose to an unexpected height in the duet above-mentioned. The subordinate parts were generally in good hands. It should be mentioned that the date of the production was the 12th ult.

"La Navarraise," the second novelty of the month (produced on the 20th ult.), need not detain us so long as "Werther." It plays under the hour, is practically a one-act piece, and belongs to the class of works in which intense dramatic excitement takes precedence of musical interest. MM. Clarétie and Cain's story, carried on amid scenes of war, and having as its main motive the desperate love of a woman who, to win her husband, does not stop short of murder, is one of the strongest, if not absolutely the most powerful of its class, and is told with immense concentration. Rapid action is a necessity of such pieces. Events must hurry on breathlessly, the composer not daring to arrest their march for any separate consideration of his art.

Massenet has recognised his obligation in "La Navarraise." One or two situations only are musically prolonged, and advantage is taken of a night bivouac for a song with chorus; also for an orchestral nocturne. Elsewhere the musician is chained to the wheel of the rapid drama, and hurries along with it, doing his best with transient themes and instrumental colour. In a musical sense, therefore, "La Navarraise" can hardly be considered important. But as a compound of drama and music, the piece is very strong. It certainly held the Covent Garden audience as in a grip of iron. We never saw a house so absorbed in the fortunes of the stage, and seldom have witnessed a success so thorough and instantaneous. Something of this was manifestly due to the exertions of Madame Calvé and Mr. Alvarez, by whom the principal characters were represented. These artists are fine actors, and met easily the requirements of scenes that called for great tragic power. The piece was admirably staged and the many supernumeraries had been well drilled; so that the representation enjoyed assistance from quarters whence help is not always forthcoming. "La Navarraise" seems sure of a long run.

Concerning the more familiar doings of the month, we need not be precise. Enough that various popular operas, such as "Faust," "Roméo et Juliette," and "Lohengrin" have met with customary favour, and that Madame Melba has so taken her part in some of them as to show marked improvement. Her singing now almost deserves to be called great, and it is significant that she has played such works as "Lucia" and "Rigoletto" to crowded houses. Great is still the power of an accomplished *prima donna*.

GERMAN OPERA, DRURY LANE.

It has been truly said that opera in German at present means chiefly Wagnerian music-drama. Italy and France have entered upon a fresh stage of their operatic history, but so far as regards production all is barren from Dan to Beersheba in the Fatherland. Sir Augustus Harris was forced to recognise this when he announced eight performances in the Teutonic language, for six of them are devoted to the Bayreuth master, the remaining two being revivals of those neglected masterpieces "Fidelio" and "Der Freischütz." The series was hastily arranged, but subscriptions at once flowed in, showing the present popularity of Wagner's works. We can only at present notice the first and second representations, which consisted of the two favourite sections of the colossal tetralogy "The Nibelung's Ring"—namely, "Die Walküre" and "Siegfried." The first of these took place on Tuesday, the 19th ult., and the second on the following Saturday. There is no longer any occasion to say a word concerning the merits of these wonderful creations. The exquisitely poetic ideas, especially in "Siegfried," the flow of lovely melody, separated, it must be allowed, by some dull pages, and the truly marvellous scoring are now fully admitted by all impartial critics. In Mr. Alvary and Mrs. Klafsky the *impresario* has secured perhaps the two finest artists in the world for this class of work. Mr. Alvary is not a finished vocalist, but in every other respect he is inimitable; and Mrs. Klafsky unites to the charms of face and manner a lovely vocal organ. The fact that in Wagner's music-dramas all the arts are supposed to be united is fully recognised by this splendid pair. their posing, say, in the great love duet in the third act of "Siegfried" being exceedingly beautiful. The eye as well as the ear was delighted, and this is, of course, as it should be. Of the other performers not one was superior to our compatriot, Mr. David Bispham, who, as *Hunding* in the earlier work and *Alberich* in the later, showed the utmost intelligence. Miss Gherlsen's voice is scarcely powerful enough for the trying music of *Sieglinde*, but her girlish appearance suits the part; Miss Olitzka as *Fricka* and *Erda* was excellent, and Mr. Wiegand was sufficiently rugged and ponderous as *Wotan*. Evidence of care was noticeable in the scenic arrangements, and Mr. Lohse, whose orchestra was rather rough, at once proved himself an able Conductor.

PHILHARMONIC CONCERTS.

Since our last notice of these Concerts, two performances have been given, and the season has come to an end with, we rejoice to hear, most successful pecuniary results. Times have changed from what they were now that the "old Philharmonic" winds up two seasons in succession with a handsome balance on the right side.

The sixth Concert (7th ult.) was largely devoted to the greater glory of Mr. Saint-Saëns, who attended in person and conducted a performance of his Symphony in C minor for orchestra, organ, and pianoforte, and of his Violin Concerto in B minor. The first-named work had had a previous hearing under the same auspices, but not with results which absolutely warranted a repetition. It is a composition, in our view, of greater pretence than achievement, although so clever and resourceful a musician as Mr. Saint-Saëns could not fail to make much of it interesting. Further acquaintance did not alter the opinions we expressed in 1886, but rather confirmed a belief that there is little virtue in an accumulation of executive means. As Wagner said of Berlioz, Mr. Saint-Saëns appeared to be overwhelmed by his own machines. The Violin Concerto is a very different work in character and calibre. Skilfully played, as to its solo, by Miss Frida Scotta, it was heard with manifest approval and pleasure. The Concerto has claims to rank among the best of its class in virtue of tunefulness and masterly construction, while the slow movement is a gem of simple loveliness. Recognising this the audience were not slow to compliment the composer-conductor, whom, indeed, they overwhelmed with applause. Other works in the sixth programme were Wagner's "Eine Faust Overture," ably played under Dr. Mackenzie; Sullivan's "Overtura di Ballo," and Beethoven's "Adelaide," fervently sung by Mr. Ben Davies.

The closing Concert, on the 21st ult., was distinguished by a performance of Dvorák's new Symphony, "From the New World"—a work avowedly based upon American themes, though cast in classic mould, and no less avowedly intended as a suggestion towards the formation of a national American style. We cannot see how the great Anglo-Saxon republic can be expected to adopt negro and Indian tunes as national melodies, but that is hardly a question for us to consider. The Symphony appeals to us as music simply, and we must, first of all, acknowledge that the Bohemian master has treated his homely materials with great success. It does not appear that the themes are actually borrowed from the sources above-named, but they have the form and spirit of plantation melodies and, in certain cases, a very close resemblance to them. The subjects are treated with immense spirit and ingenuity, while in the slow movement—an "impression" of Hiawatha's Wooing—there is much tender feeling and all the beauty that should go with it. Ably played under Dr. Mackenzie's direction, the Symphony met with favour, and will doubtless be heard again on an early occasion. The Conductor's spontaneous and humorous Overture, "Britannia," was another success. Its merits, obvious enough when presented at the Royal Academy Concert, were set out on this occasion in a still clearer light. It is a wonderfully clever work, and deserves all the encomiums lavished upon it the other day, in our hearing, by no less a judge than Hans Richter. Mr. César Thompson can hardly be congratulated upon his performance of Beethoven's Violin Concerto. The season and the Concert closed with the Overture to "Der Freischütz," substituted for Ferroni's "Ariosto," the MS. parts of which were found illegible.

RICHTER CONCERTS.

These admirable Concerts were resumed on the 4th ult., much to the pleasure of a large section of metropolitan amateurs, who look forward to the arrival of Herr Richter with an anticipation made keen by the memory of many pleasant hours. Beethoven's "Pastoral" Symphony, Wagner's "Meistersinger" and "Parsifal" Preludes, and Brahms's wonderful Variations for orchestra on a theme of Haydn's—"Chorale St. Antonii"—have figured so often in Richter programmes that no description of the manner of their performance need now detain us. Enough that the magnificent qualities of interpretation that have so often called for and received acknowledgment remain untarnished even by the corrupting influences of familiarity. Besides these familiar works, however, there was a novelty—Smetana's Symphonic Poem "Vysehrad." This work,

the first of a cycle of orchestral pieces entitled "Mein Vaterland," is in three sections, respectively depicting the splendour, decline, and fallen state of the castle whose name it bears. The music of each is picturesque and interesting, and never exceeds the limits within which music by itself may be legitimately used to illustrate a succession of events. Only the *general character* of these events is depicted, and, in consequence, "Vysehrad" does successfully what many more ambitious attempts fail to achieve. At the second Concert, on the 11th ult., the *pièce de resistance* was that stupendous work, Schubert's Symphony in C, of which an exceedingly fine performance was given. There were also Bizet's "Arlesienne" Suite (No. 1), the great "Leonora" Overture of Beethoven, Berlioz's Overture to "Le Carnaval Romain," and vocal pieces from "Die Meistersinger," to which Mr. Edward Lloyd lent the charm of his matchless voice and style. The third Concert opened with Dvorák's "Carnaval" Overture (second of the set of three recently composed) and included the "Verwandlungs-Musik" and "Graal-Feier" from "Parsifal," the D minor Symphony of Schumann, the familiar selection from "Der Ring des Nibelungen," and Rubinstein's Concerto in D minor, the solo part of which was played with perfect intellectual and technical mastery by the youth who, but a few short years ago, we spoke of as "little Joseph Hofmann." To-day, even, he is "big" only in an artistic sense, but in this respect so unmistakably so that the audience called him four times to the platform and were only silenced by an additional *bonne bouche*. The fourth Concert, which took place on the 25th ult., stands over for notice till our next issue.

ROYAL ACADEMY OF MUSIC.

THE Students' Chamber Concert of the Royal Academy of Music, held in St. James's Hall, on Monday, the 4th ult., was, on the whole, successful. An excellent performance was secured of Grieg's Quartet in G minor by Messrs. G. Walenn, W. H. Reed, A. Walenn, and B. P. Parker; and Mr. M. Donnawell displayed much facility as a flautist in a Suite by B. Godard (Op. 116). Of the pianists, Miss Gertrude Peppercorn was among the most successful in the *Giga con Variazioni* from Raff's Suite in D minor.

The competition for the Parepa-Rosa Gold Medal took place on the 16th ult. The examiners were Mesdames Marian McKenzie, Charlotte Thudichum, and Anne Mudie Bolingbroke (in the chair). The prize was awarded to Gertrude Bevan, and the examiners highly commended Ada Kempton.

The competition for the Leslie Crotty Prize took place on the 18th ult. The examiners were Messrs. Andrew Black, H. Plunket Greene, and W. H. Brereton (in the chair). The prize was awarded to T. Mewrig James, and the examiners highly commended David Jones.

ROYAL ACADEMY OF MUSIC LECTURES.

MR. F. CORDER concluded, on the 6th ult., at the Royal Academy, his instructive and comprehensive history of the "Musical treatment of the Faust Legend." The lecturer devoted considerable time to Schumann's setting of "Scenes from Goethe's Faust," that portion referring to *Faust's* salvation being described as "one of the most poetical things in all music," and as this composer's masterpiece. Of course attention was called to the fact, sometimes overlooked, that whereas the concluding portions of the poem were penned between 1843 and 1848, Schumann's brightest and best period, the first two parts show unmistakable traces of the mental decadence which clouded his later years. The interest of these remarks was heightened by the duet from the "garden scene," admirably sung by two students, Miss Sylvia Wardell and Mr. Arthur Walenn. Mr. Henry Hugh Pierson's "Music to the second part of Goethe's Faust" was next reviewed. This composer is, perhaps, the least known in his own country, partly owing to his having migrated to Germany, where he married and died, and partly from the extravagant and incoherent style of his music. Phrases appear and disappear, have no counterpart or continuation, and the rhythm and tune are frequently changed without apparent object. Similar complaints had, the lecturer said, been made concerning Wagner, and, indeed, every master of his art; but Wagner was never obscure, although he was sometimes difficult to understand owing to the extreme chromatic nature of the harmonies. Perhaps the best number in Pierson's "Faust" music is the "Song of the Warder," and this was very effectively sung by another student, Mr. Ranalow. After brief references to the "Faust" overtures by Wagner and Rubinstein; the opera by Louise Angélique Bertin, which consists of a series of conventional Italian *cantabile* strains in the style of Bellini; an opéra comique by the Baron de Pellaert; and settings of the lyrics by Lenz, Schubert, and Liszt, some admirable comments were made on the last-named composer's "Faust Symphony," which was described as his most characteristic and original work. The lecturer cogently remarked concerning Liszt's peculiar method of composition—viz., the taking a few phrases and submitting them to various harmonic and rhythmic metamorphoses—that although this system was somewhat artificial, it was, when adopted on a grand scale, productive of imposing effects, especially when pursued by such a master of instrumentation as Liszt. Where he failed, however, was in the development of the themes, which never seemed to evolve fresh material, but were simply repeated. Berlioz's "Damnation de Faust" was submitted to severe but impartial criticism. Its artificial and bombastic elements were shown, as well as the apparently constant striving after new and startling orchestral effects. The "Rakoczy March" had nothing whatever to do with the subject, the "Amen" chorus was "an uncommonly bad fugue," while of all the settings of "Faust" there was not one in which the grand old story had been so shamefully ill-treated. Signor Arrigo Boïto's opera "Mefistofele" did not fare much better at the lecturer's hands, being described as a curious compound of crudity, cleverness, vulgarity, and poetry. No one unacquainted with the whole of Goethe's play could make head or tail of the libretto. The opening prelude suggested a burlesque of Wagner, the "Kermesse" music was vulgar, and *Marguerite's* opening lines in the "garden scene" were set to a melody of Offenbach's. The best libretto for its purpose was declared to be undoubtedly that of Gounod's "Faust." There was no need to dwell on this music beyond paying a tribute of praise to the remarkable strength and beauty of its melodic material. The lecturer concluded by describing the incidental music to the first and second parts of Goethe's "Faust," written by Edouard Lassen, which, in spite of its occasional slips into the commonplace, was shown to be, as a whole, the most complete and satisfactory incidental music yet provided for the drama.

ROYAL COLLEGE OF MUSIC.

AT the 184th Students' Concert, on May 31, Schumann's Trio in F received a somewhat *too* spirited interpretation at the hands of Messrs. E. Howard Jones, W. Ackroyd, and Tennyson Werge, the second-named young gentleman being also heard in the difficult Romance from Joachim's Hungarian Concerto. A refined and finished performance was given of Mozart's G minor String Quintet. The divine *Adagio* in this lovely work was played with much feeling, Miss Ruth Howell distinguishing herself greatly as leader. Mr. N. McLeod Jones sang an air by Donizetti with fair success, and Miss Ena Bedford essayed Ambroise Thomas's "Connais tu," from "Mignon."

The most noteworthy piece in the programme of the Concert on the 7th ult. was César Franck's little-known Pianoforte and Violin Sonata in A, a work offering some peculiarities of form and treatment which hardly recommend themselves on a first hearing; but so full of seriousness, dignity, and musicianly skill that it commands respect, if not sympathy, and certainly deserves further acquaintance. The performance, by Miss Marie Motto (violin) and Miss Maud Branwell (pianoforte), was exceedingly good, the former producing a remarkably fine tone from her instrument. The performances of Beethoven's Quartet for strings in F minor (Op. 95) and of Schubert's Pianoforte Trio in B flat (Op. 99) were highly praiseworthy, particularly the latter; and in songs by Spohr and Goring Thomas, Miss Dora Barrington and Miss Ruby Shaw

displayed pleasing voices, the effect of which would be much enhanced by more distinct and careful enunciation.

We have never attended a better Concert at the College than that of the 22nd ult., when the students played Tschaikowsky's last Symphony. The performance was a surprise, but that Professor Stanford's young people succeeded as well as they did in giving expression to the pathos of the first and last movements is, perhaps, more surprising than that they should have played the stupendous *Scherzo* (in spite of its power, pomp, and brilliancy, perhaps the least elevated part of the work) so as to create a veritable *furore*. Mozart's "Haffner" Symphony and the *Finale* to Act III. of "Don Giovanni," both excellently rendered, completed the programme.

PIANOFORTE AND VIOLIN RECITALS.

Performances of this nature have been given in such numbers of late that it is impossible to deal with them except with the utmost brevity. The first to be mentioned is the Pianoforte Recital of Madame Roger-Miclos, at the Princes' Hall, on May 26, when she was assisted by Mr. Johannes Wolff. She was less successful in works which may be regarded as classical than in pieces in the more showy style of Moszkowski and Godard.

On the same afternoon Mr. Nachèz gave his second Concert at St. James's Hall, when he played with considerable effect Max Bruch's Concerto in G minor (No. 1), with pianoforte accompaniment; Dr. Mackenzie's expressive "Benedictus"; and three movements from Dr. Hubert Parry's Bach-like Partita in D minor. Mr. Oudin's selection of songs was judicious, and included a new composition, "Réponse," nicely written by the Concert-giver.

There were also two Recitals on the following Monday. Miss Kleeberg, who is always welcome, performed at St. James's Hall, and displayed her refined and expressive style as well as her perfect technique in Beethoven's late Sonata in E (Op. 109), Bach's "Italian" Concerto, and minor pieces by Schubert, Schumann, Chopin, and Brahms. Of a Suite, entitled "Poëmes Sylvestres," by Theodore Dubois, it is impossible to speak in enthusiastic terms. Songs were contributed by the German light tenor, Mr. R. Kaufmann.

The Recital of Mr. Raoul Pugno, at the Princes' Hall, was well attended, and this artist, who is decidedly above the average of pianists, should visit us again at a less busy time of year. On this occasion he displayed executive capacity and intelligence of no ordinary kind in Beethoven's "Moonlight" Sonata and Schumann's picturesque "Faschingsschwank aus Wien," and received able assistance from Mr. Hollman in Grieg's Sonata in A minor for pianoforte and violoncello (Op. 36).

On the evening of the same day Master Arthur Argiewicz, the youthful violinist, gave his first Concert at the Princes' Hall. His most important effort was in Max Bruch's Concerto in G minor (No. 1), and in this as well as in minor compositions he certainly evinced talents which are worthy of serious cultivation. It is, therefore, satisfactory to learn that his natural protectors have resolved to remove him temporarily from public life and place him under the tuition of Dr. Joachim, with whom his gifts may be expected to develop in a legitimate manner.

Passing over some Recitals of small interest which occurred in the same week, we come to that of Miss Chaminade, on Saturday, the 2nd ult., at St. James's Hall. The talented young French composer and pianist presented a number of her own compositions, vocal and instrumental, those of unpretentious character being the more pleasing. The songs contributed by Miss Landi and Mr. Arthur Oswald all proved charming, especially "Si j'étais jardinier," "L'Anneau d'argent," and "Auprès de ma mie." Miss Liza Lehmann and Mr. Stojowski took effective part in the performance.

On the same afternoon that clever pianist, M. Slivinski, gave a Recital at the Queen's Hall, but for some reason unexplained he was nearly half-an-hour late in commencing. The audience bore the delay with fairly good humour, but it ought not to have occurred. With one exception—Mozart's Fantasia in C minor—only compositions of small calibre were given, the Polish pianist being most successful in compositions by his compatriot, Chopin. The show pieces with which pianists think it necessary to conclude their Recitals were, however, rendered with much brilliancy.

Mr. Pugno gave a second Recital on the 4th ult., and on the 9th Mr. Josef Hofmann gave his last for the present. He was scarcely in his best form, playing Chopin's Sonata in B flat minor in a flurried manner and taking the Funeral March at a strangely rapid pace. Some smaller pieces, notably Liszt's Rhapsodie Espagnole, served however to display the youthful executant's executive capacity to the best advantage.

St. James's Hall was well filled on the following Monday, when Madame Sophie Menter gave a Recital and played with splendid effect Chopin's Sonata in B minor (Op. 58), and minor pieces by Beethoven, Schumann, Rubinstein, Tschaikowsky, and her pupil, Mr. Sapellnikoff. Some disarrangements of Schubert and Wagner were mercifully placed at the end of the programme.

The Pianoforte Recital of Mr. Isidor Cohn, on Wednesday, the 13th ult., was rendered interesting by the first performance of a new Pianoforte Trio in E minor, by Dvorák (Op. 90). This bears the title of "Dumky," and is a singularly fresh and beautiful work, full of the Bohemian composer's most characteristic touches. Details may be reserved, for the Trio is certain to be heard again next season. The able pianist received efficient assistance from Lady Hallé, Mr. Whitehouse, Miss Lydia Müller, Mr. Ries, and Mr. Gibson.

Master Argiewicz, on the 14th, and Mr. Slivinski, on the 16th ult., gave second Recitals, and on the afternoon of the last-named day Mr. Tivadar Nachèz gave another Violin Recital, at which he played the first movement of Beethoven's Concerto, the two Romances in G (Op. 40) and in F (Op. 50), and a graceful Romance in D, by Mr. Arthur Hervey.

ANCIENT GREEK MUSIC.

On Monday, the 25th ult., Mr. W. H. Wing and Mr. Abdy Williams gave the first vocal performance in London of the Delphian Hymn, at the Queen's Hall (small room). Mr. Williams also gave a short account of Greek and Roman music. Speaking of the importance of the discovery, he said Greek writers were so unanimous in praise of their music that the keenest curiosity had always been felt to hear something of this art, and the opportunity had now come. Music played a more important *rôle* with the Greeks than with us. It was considered the best means of training the intellect and strengthening the character, as gymnastics trained the body, and for this reason was taught to boys. Plato considered that no one could be really musical who did not know how to be virtuous, temperate, and courageous. To the Greek, music, like all the other arts, was an expression of the mind, and not merely an enjoyable amusement, or an ornamental adjunct to religious exercises. The lecturer then spoke of the musical contests at the sacred games, in which lyric poets contended for prizes; for the profession of lyric poet demanded first-rate skill, not only in poetry, but in music, dancing, and chorus training. He gave an account of the supposed music to a portion of Pindar's first Pythian Ode, showing some of the arguments for, and against, the probability of its being genuine.

Mr. Wing having sung this music, Mr. Williams, after mentioning that Æschylus, Sophocles, and Euripides were musical composers, proceeded to give reasons drawn from history why their music had not come down to us. Thus, when their dramas were no longer performed in public in the theatre, the scribes employed to produce copies of them would, in all probability, reproduce excellent copies of the text, which could always be appreciated; but would gradually cease to copy a number of musical signs which were not likely ever to be required again. The Hymn to Apollo had come to us in its original form, on stone, so that there were no mistakes through the carelessness or ignorance of scribes; and this made the discovery all the more valuable. The lecturer then proceeded to give reasons why M. Reinach's interpretation of the music was the best that could be made, and was, in all probability, absolutely exact. The hymn was originally accompanied by flutes and lyres. Such a band was represented on the North frieze of the Parthenon, where a group of two lyre

players and one performer on the double flute precede the bearers of olive branches. The rhythm of five beats in a bar soon became acceptable to modern ears—witness the second movement of Tschaikowsky's last Symphony. Fourteen fragments in all were found with musical notation, only two of which were large enough to contain sufficient of the music to allow of reproduction. Mr. Wing sang these two portions separately, first in Greek and then in English. The second portion is the best preserved; it contains some very difficult passages for the voice, which Mr. Wing sang with excellent effect. Mr. Williams pointed out some melodic passages which recurred more than once, which had suggested the idea of Wagner's *Leitmotiv;* but the lecturer thought this rather far-fetched.

This ended the most important part of the performance. During the remainder of the Lecture, excellent renderings were given by Mr. Wing of a short piece of music dating from about 100 A.D., found engraved on stone at Tralles, and the three well-known Hymns to Calliope, Helios, and Nemesis, of about 130 A.D.

The lecturer gave a slight sketch of the condition of music at Rome, where it was looked upon with contempt as an effeminate occupation, unfit for a nation of soldiers. When, however, it became fashionable, the Emperors affected a love of it, and several of them, especially Nero, appeared in the theatres, as public singers and dancers and instrumentalists.

The lecturer referred to the defection of the Roman flute-players in 309 B.C. as the first strike on record. The musicians of Rome were formed into colleges of flute-players, trumpeters, singers, &c., each college having a common chest and certain privileges as a corporate body. A burial ground, dating from 30 B.C., of the college of the singers who performed in the public games, is still in existence near the Latin Gate in Rome. Under the Empire, Greek musicians were imported to Rome as slaves to minister to the pleasures of the people, and the three hymns mentioned above were probably written by two Greeks, one of whom was a freedman (*i.e.*, a liberated slave) of Hadrian.

FOREIGN VOCAL SOCIETIES IN LONDON.

Not the least interesting feature of the musical season has been the brief visits to the metropolis of choirs from foreign countries not often sending representatives to these shores. After the Amsterdam Choir came choral bodies from Switzerland and Sweden. Each contingent had something novel to offer, so that curiosity attached to their proceedings independently of questions of executive efficiency. The Berner Liedertafel, a male-voice choir numbering 120, under the conductorship of Dr. Carl Munzinger, director of the Berne Conservatoire, appeared at the Queen's Hall, on May 28, with a programme mainly consisting of folk-songs, patriotic ditties, and ballads. The chief piece was a setting by Dr. Munzinger of Uhland's "Harald," sung by the choir with considerable impulse. The volume of tone produced was good, and the choristers went through their duties with notable precision. Max Bruch's chorus "Vom Rhein" and some bright part-songs were well received by an audience not inclined to be very critical respecting the artistic value of the compositions given. Frau E. Raüber-Sandoz contributed in a pleasing manner Gluck's "O del mio dolce ardor" and songs by Franz and Schumann, and assistance was given by other soloists. Herr Max Reichel successfully played some violin pieces.

Sixty-six Swedish singers were heard at Queen's Hall, on the 5th ult. They were headed by the Hon. Axel Taube, and their selection of pieces was mostly of a national type. Their rendering of these had sufficient animation, though there were few manifestations of the superior qualities of choral singing. The most pleasing element of the Concert was the finished solo singing of Mdlle. Agnes Janson. On the whole, the performances of both the Swiss and the Swedish visitors failed to create the impression that they were able to teach much to British choralists.

PETERBOROUGH MUSICAL FESTIVAL.

The fifth of the Peterborough and Lincoln Musical Festivals took place in Peterborough Cathedral on the 14th ult. The fine Norman nave at Peterborough is admirably adapted, both acoustically and æsthetically, for the purposes of a musical festival, since, without the confusing effect of echo, there is sufficient reverberation to give an added charm to music. A change of some importance was effected in building the temporary orchestra, not under the West window, as at the last Festival, but against the newly-erected choir gates, and close to the fine organ recently presented to the Cathedral, whose oak case, bracketed out from the triforium, forms a striking addition to the restored interior. It was probably in order that the new organ might be used that the alteration was made, and it must be said that Messrs. Hills' instrument, played with commendable discretion as it was by Mr. C. Hancock, had an excellent effect in the *ensemble*. The afternoon service opened, after the recitation of sundry collects and versicles, with a setting of the Magnificat and Nunc dimittis in C, by Dr. Haydn Keeton, the Organist of the Cathedral and Conductor of the Festival. While both Canticles were obviously the work of a thoroughly competent musician, the latter possessed, perhaps, a greater share of distinction, some passages for the orchestra, and the effective treatment of the Gloria, deserving especial praise. Next came Beethoven's second Symphony. It is now pretty generally accepted that all great and serious compositions, if devoid of secular associations, are fit for the House of God, so that it is hardly necessary to insist upon the perfect appropriateness of Beethoven's music on this occasion. Even the *Scherzo*, and the unbridled imagination of the *Finale*, seemed absolutely in place, while, from a purely æsthetic point of view, the dignity of the building and the welcome absence of applause greatly enhanced the charm of the music. The performance was a correct one, erring, if at all, on the side of decorum. It was followed by "Judas Maccabæus," lightened by numerous cuts to suit an age of one-act operas and half-programme oratorios. Miss Anna Williams was the principal soprano, and invested her great solo, "From mighty kings," with admirable dignity and refinement. Madame Marian McKenzie performed her comparatively unimportant *rôle* as contralto soloist in a thoroughly artistic style. The tenor, Mr. Bernard Lane, was less at home in Handel's music than he proved to be later on in Mendelssohn's, and was hardly able to do complete justice to the very martial air "Sound an alarm." Mr. Daniel Price was excellent in the bass solos, and sang the air "The Lord worketh wonders" with all the technical ability its quaint "divisions" demand. The second soprano part was taken by Mrs. John Stott fairly efficiently. The chorus was thoroughly competent, well-taught, ready in attack, and sufficiently powerful, save, perhaps, as regards the altos. The tenors, too, possessed more of the genuine tenor quality than is usually met with in a chorus. The singers came from various towns in the Eastern and Midland counties. The Peterborough and Lincoln Cathedral choirs furnished, of course, the nucleus, which was strengthened by contingents from the choral societies of both cities, and of Northampton, Leicester, Market Harborough, Kettering, Stamford, &c. There was a large congregation in the afternoon, but the Cathedral seemed even more crowded in the evening, when the most popular of oratorios, Mendelssohn's "Elijah," was given. The performance, in which the same soloists appeared, together with sundry local artists in the double quartet, was of all-round excellence. The band might have been larger with advantage, the strings being decidedly weak in places, but this was the chief drawback to a thoroughly creditable performance. Of the soloists it need only be said that Miss Anna Williams was at her best, that Madame Mackenzie achieved a decided popular success in the favourite air "O rest in the Lord," that Mr. Lane was far more at home in "If with all your hearts" than in anything in Handel's Oratorio, and that Mr. Price's impersonation of the *Prophet* was thoughtful and dramatic. At the close of each service was sung the hymn "O worship the King," set to a very clever and effective arrangement of the good old tune, "Hanover," prepared

by Dr. Keeton. Such a strong, masculine tune affords a pleasant relief after the effeminate and sentimental hymns that are too common now-a days.

"THE MESSIAH" AT CAMBRIDGE.

THE saying that "familiarity breeds contempt" applies to many things, and among them to music. From the perfunctory treatment "The Messiah" constantly meets with at the hands of conductors and other executive musicians who ought to know better, it would almost seem that Handel's greatest Oratorio is a case in point. The state of the band parts in ordinary use at the present day is anything but creditable. Upon them many successive generations of conductors have wreaked their will, until the orchestral accompaniments we are accustomed to hear are neither Handel nor Mozart, but an unhappy jumble of Handel, Mozart, and tradition. We want a "Messiah" revival badly. A step in the right direction has recently been taken by a musician admirably qualified for the purpose. Dr. Mann, the Organist of King's College, Cambridge, is a Handelian enthusiast whose enthusiasm is happily tempered with knowledge. His work in connection with the Handel MSS. in the Fitzwilliam Museum at Cambridge, the results of which are shown in the excellent catalogue recently published, would of itself entitle him to be regarded as an authority on the subject, and his latest labour is likely to have an effect still more practical and far-reaching. For some years past it has been the custom to give annual Festival Services in the magnificent chapel of King's College, perhaps the noblest purely perpendicular interior in the country. This year it occurred to Dr. Mann and those who acted with him to give a performance of Handel's "Messiah" under conditions that may fairly be described as novel. We have grown so accustomed to Mozart's additional accompaniments as to regard them as almost an integral part of the Oratorio. And indeed no musician would wish to see Mozart's beautiful and appropriate work done away with. It adorns Handel in the same way as the Renaissance screen is an ornament to the gothic interior at King's Chapel, though belonging to an entirely different type of art. But, apart from the fact that Mozart is by no means responsible for the accompaniments as we usually hear them, it is well that we should be permitted at least occasionally to realise Handel's music as it left his pen—or as near thereto as may be. The great difficulty that has hitherto stood in the way has been in respect of the wood-wind. It has been well known that oboes and bassoons were employed in Handel's time, but to what extent, and in what manner was a matter of uncertainty, as none of the contemporary scores give the parts for these instruments, save in the case of the chorus "Their sound is gone out," which was, by the way, a later addition. Here the oboe parts were written out, perhaps because they are of a more *obbligato* character. For, speaking generally, the oboes and bassoons were used chiefly to support the extreme vocal parts, and had but little independent work. The discovery made only a few months ago by Dr. Mann and Mr. Prout, at the Foundling Hospital, of the complete set of parts bequeathed by Handel to that Institution, is now widely known. It has enabled Dr. Mann to construct a complete score, the oboe and bassoon parts being taken from the Foundling Hospital set, and the rest from a careful comparison of Dr. Chrysander's admirable *facsimile* of the Buckingham Palace autograph score with the so-called "Dublin score," now belonging to St. Michael's College, Tenbury. So valuable and interesting a score as Dr. Mann's should not be allowed to remain in manuscript, and it is much to be hoped that it may be rendered accessible to conductors and other musicians by publication. The performance, on the 13th ult., was, it need hardly be said, one of the greatest possible interest to musicians. Nor was the interest merely archæological. Though the hearer constantly caught himself missing familiar phrases—here a Mozartean viola part, there a phrase for clarinet, the general effect was more satisfying than might have been expected from a score which appears so thin to nineteenth century ears. A grand pianoforte was used, as well as the organ, to represent the *basso continuo* of the score. There was considerable difference of opinion as to its effect, but for our own part its *arpeggio* chords sounded well, especially when, as in the case of the recitative, "There were Shepherds," they were heard together with the sustained notes of the bass strings. "For unto us" was none the less impressive for the absence of the usual sensational contrast between *pianissimo* vocalisation and the full blast of trombones and banging of drums. In the chorus "Lift up your heads," Handel's original text, "Who is *this* King of Glory," was restored. The air "Why do the nations" was sung without the customary *Da capo*, there being not only no indication of a repeat in the original score, but the parts bearing the direction *Segue il coro subito*. The abrupt transition certainly had the result of making the following chorus, "Let us break their bonds," all the more effective. "Since by man came death" and "For as in Adam all die" were taken as unaccompanied choruses. No attempt was made to reproduce the numbers of band and chorus of Handelian times, or even their relative proportions, the former numbering 63, the latter 200. It would be interesting, however, if the experiment could be made, say in the chapel of the Foundling Hospital, where Handel himself directed annual performances of "The Messiah" from 1750 to 1758. It only remains to chronicle the thoroughly efficient soloists, Miss Florence Monk, Miss Jessie King, Messrs. Gawthrop and Pierpoint, and to mention the judicious organ-playing of Mr. F. Dewberry and the thoroughly artistic manner in which Mr. C. Wood made use of the pianoforte. The performance was ably conducted by Dr. Mann.

MUSICAL GUILD.

THIS Society's Concerts maintain their high standard, but in spite of well-chosen programmes and generally excellent performances, the audiences attracted to them are anything but encouraging as regards numbers. At the second Concert, on May 29, at the Kensington Town Hall, Miss Isabella Donkersley was welcomed back as leader, and in the C minor Pianoforte Quartet (Op. 60) of her favourite, Brahms, once more displayed her exceptional qualifications as an interpretress of this master. Her partners were Miss Maggie Moore (pianoforte), Messrs. Alfred Hobday, and Paul Ludwig. A fine performance was also given of Haydn's String Quartet in G (Op. 5, No. 5). Miss Ethel Sharpe played some of Brahms's latest pianoforte pieces and did full justice to their manifold beauties, the weird, fascinating Intermezzo in E flat minor receiving an especially sympathetic interpretation. Mr. Claude Hobday proved himself a virtuoso on the double bass in two pieces by Bottesini, and Miss Serruys made a wholly favourable impression by her artistic singing of songs by Bemberg and Massenet. The third Concert, on the 12th ult., opened with a beautiful performance of Onslow's fine Quintet for wind instruments (Op. 81) and closed with Brahms's Clarinet Trio. The latter work was played by Mr. Charles Draper (an accomplished clarinettist), Miss Annie Grimson (pianoforte), and Mr. Paul Ludwig (violoncello). Miss Grimson and Mr. Ludwig were also heard in Beethoven's Violoncello Sonata (Op. 5, No. 2), in which the vigorous style and full tone of the violoncellist stood in marked contrast to the technically correct but somewhat timid performance of the pianist. Mr. John Sandbrook's sonorous bass voice was heard to advantage in the broadly declaimed Prologue to Leoncavallo's "Pagliacci" and two expressive Scotch songs by Mr. A. Davidson Arnott.

MUSICAL ASSOCIATION.

THE twentieth season of the Musical Association was concluded on the 12th ult., when Mr. James Higgs read an interesting paper on "Samuel Wesley: his life, times, and influence on Music." Such a subject—or, it may be said, series of subjects—might obviously provide sufficient material for many lectures, and it was evident that Mr. Higgs had been embarrassed by the abundance of his knowledge. He, however, rightly devoted the greater part of his paper to the two brothers, Charles (born 1757) and Samuel (born 1766), both of whom, had they lived in this

The Musical Times, July 1, 1894.

Jesu, priceless Treasure.

ANTHEM FOR BOYS AND CHORUS.

Composed by J. Varley Roberts, Mus. Doc., Oxon.,
Organist and Master of the Choristers at Magdalen College, Oxford.

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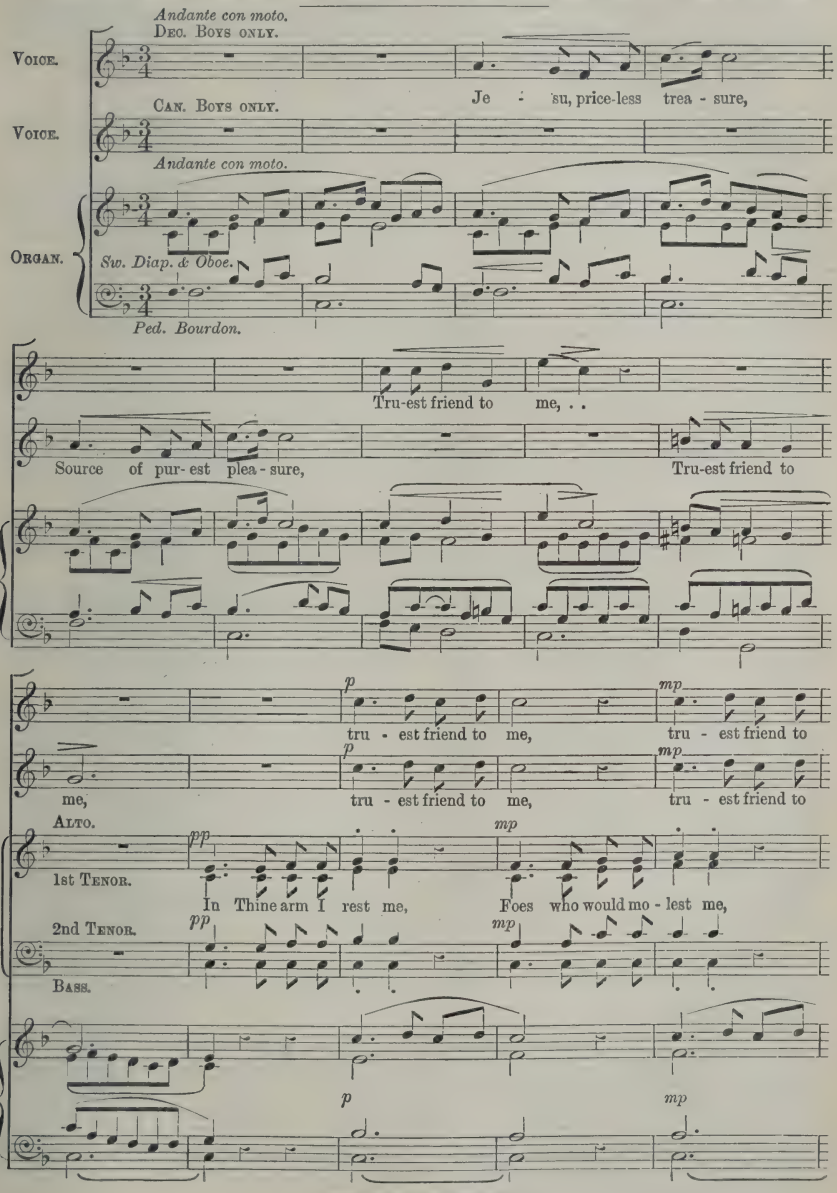
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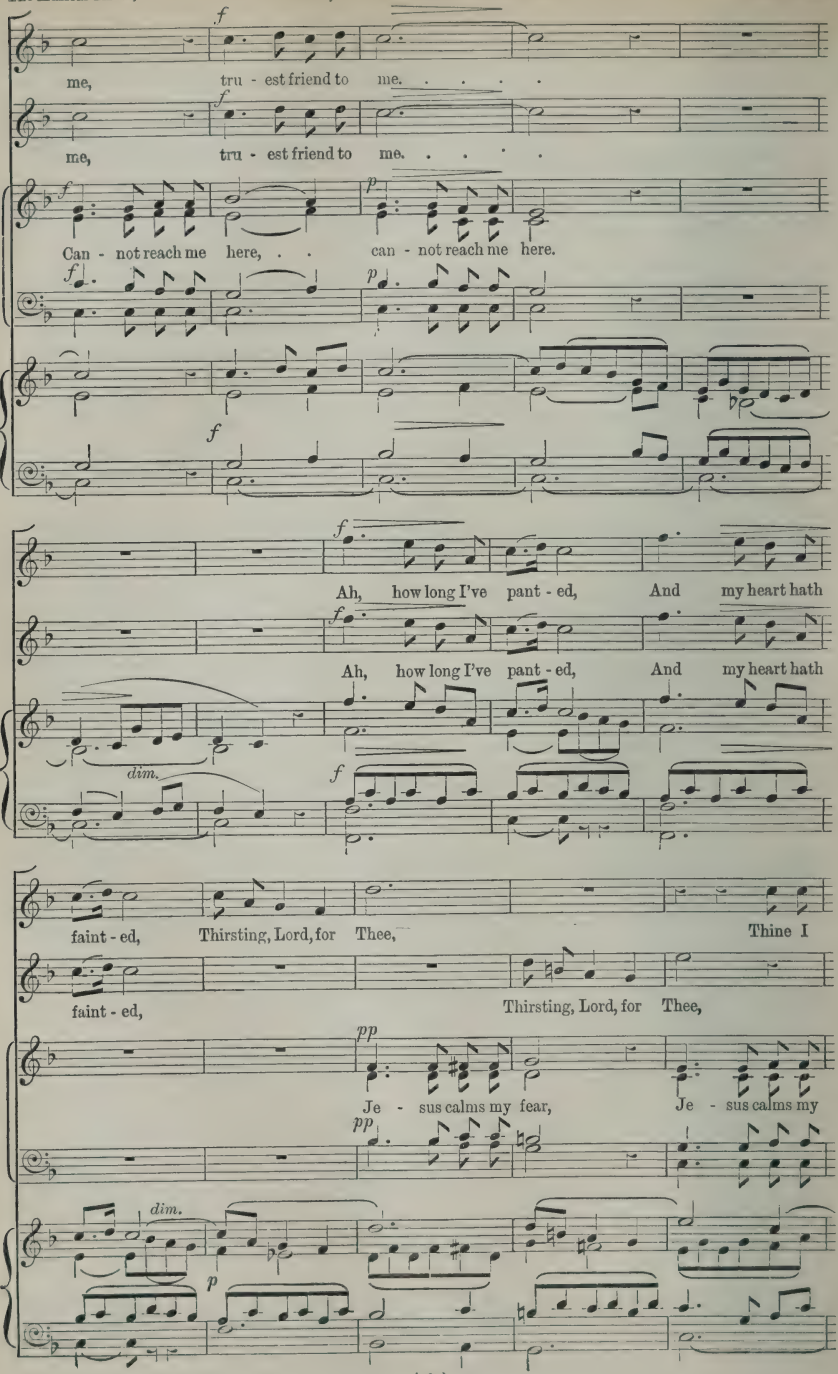
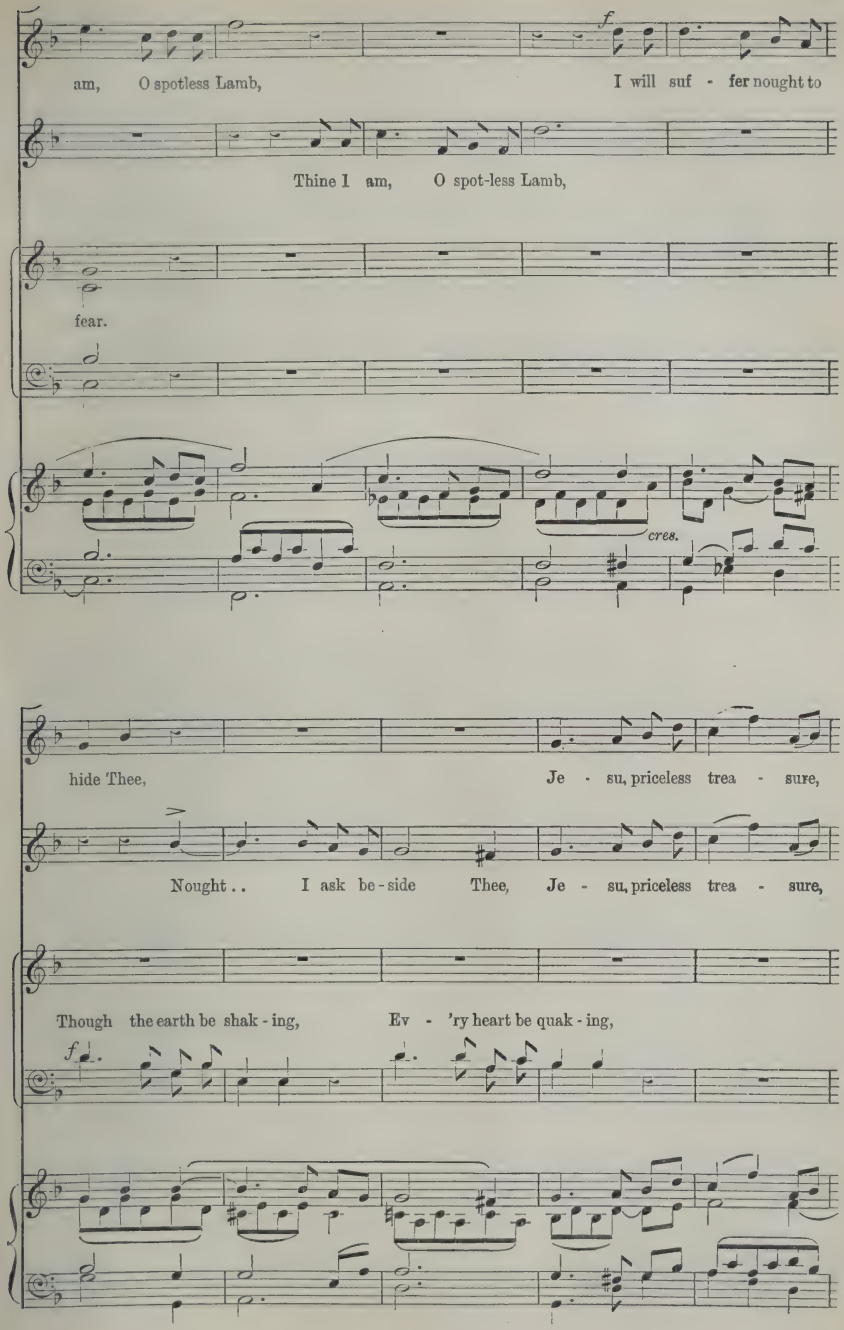
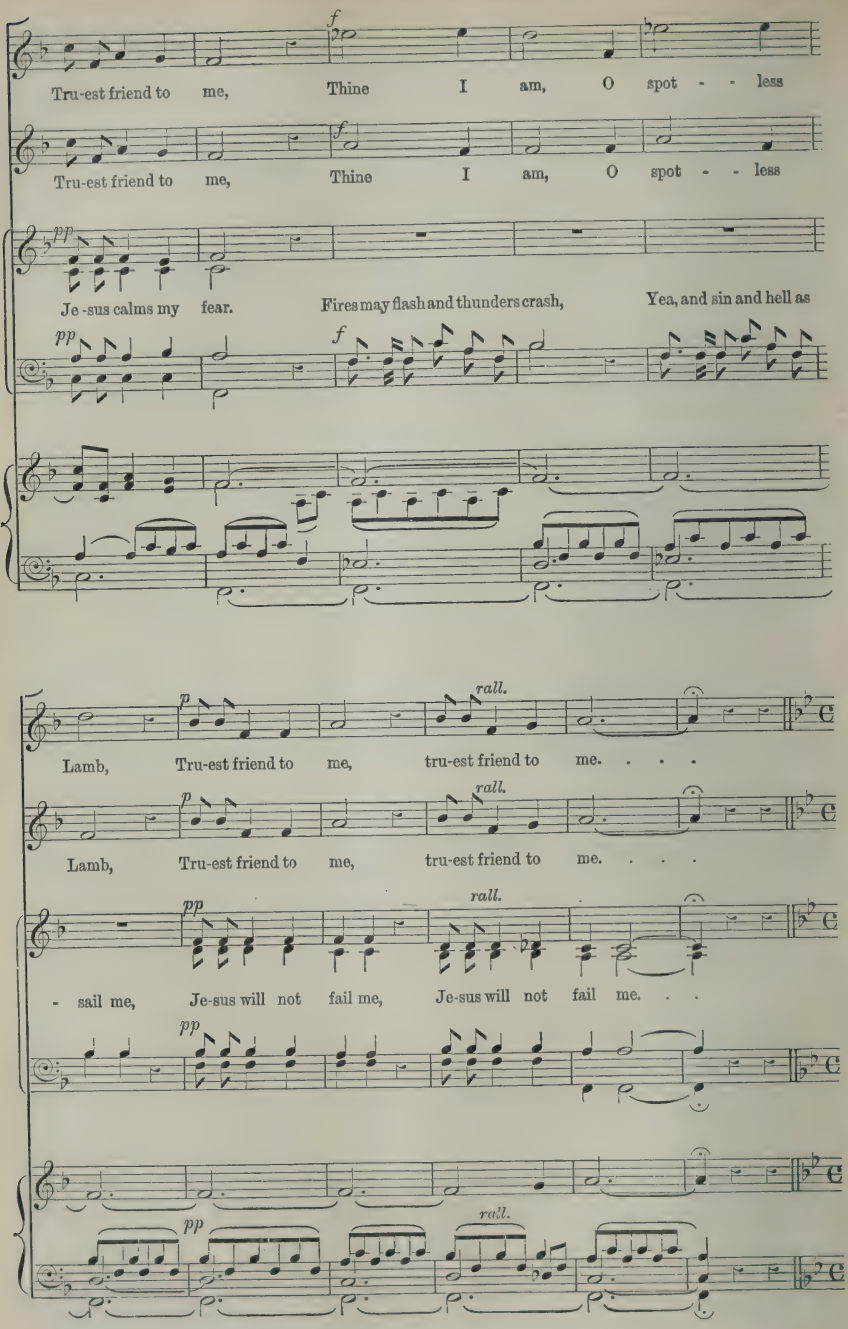
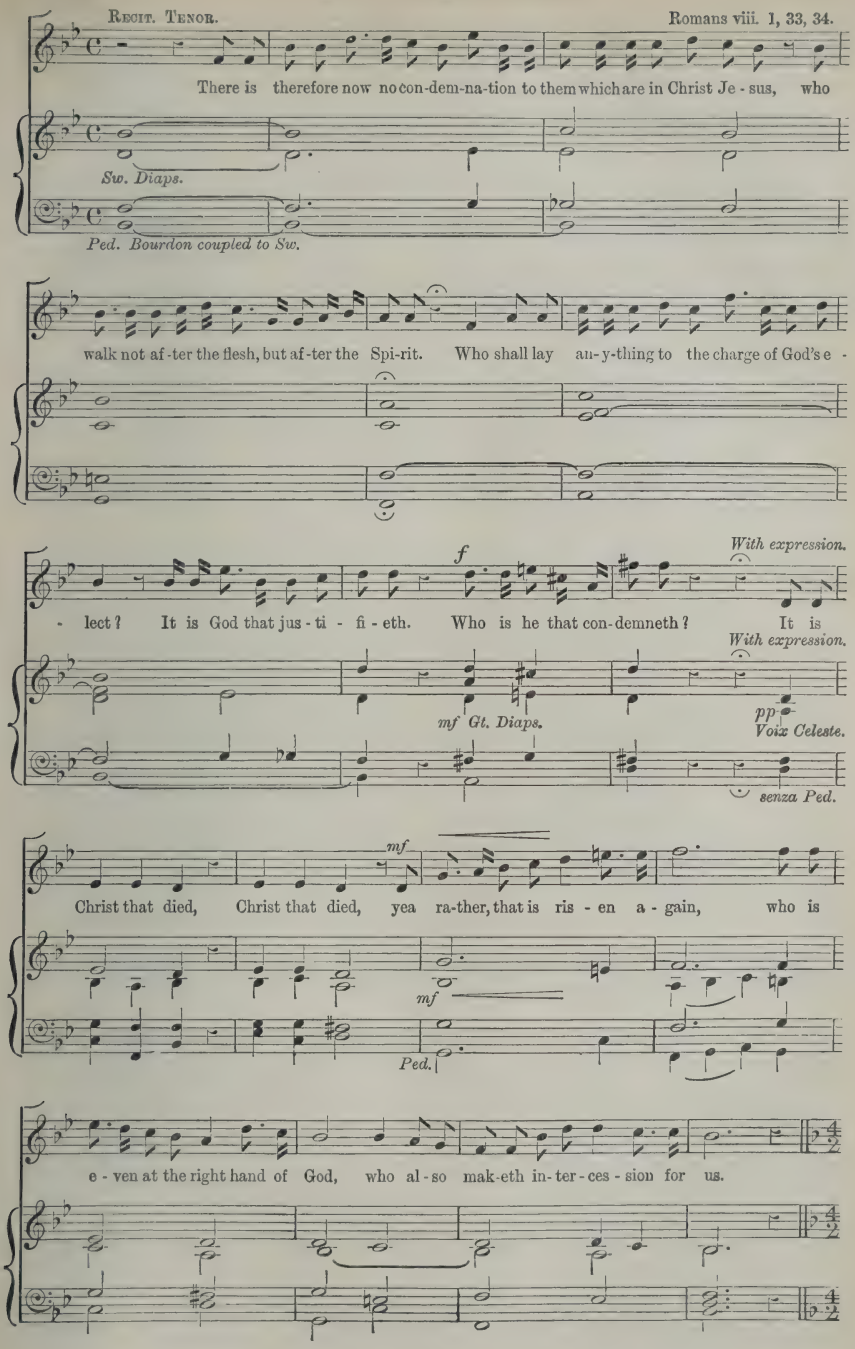
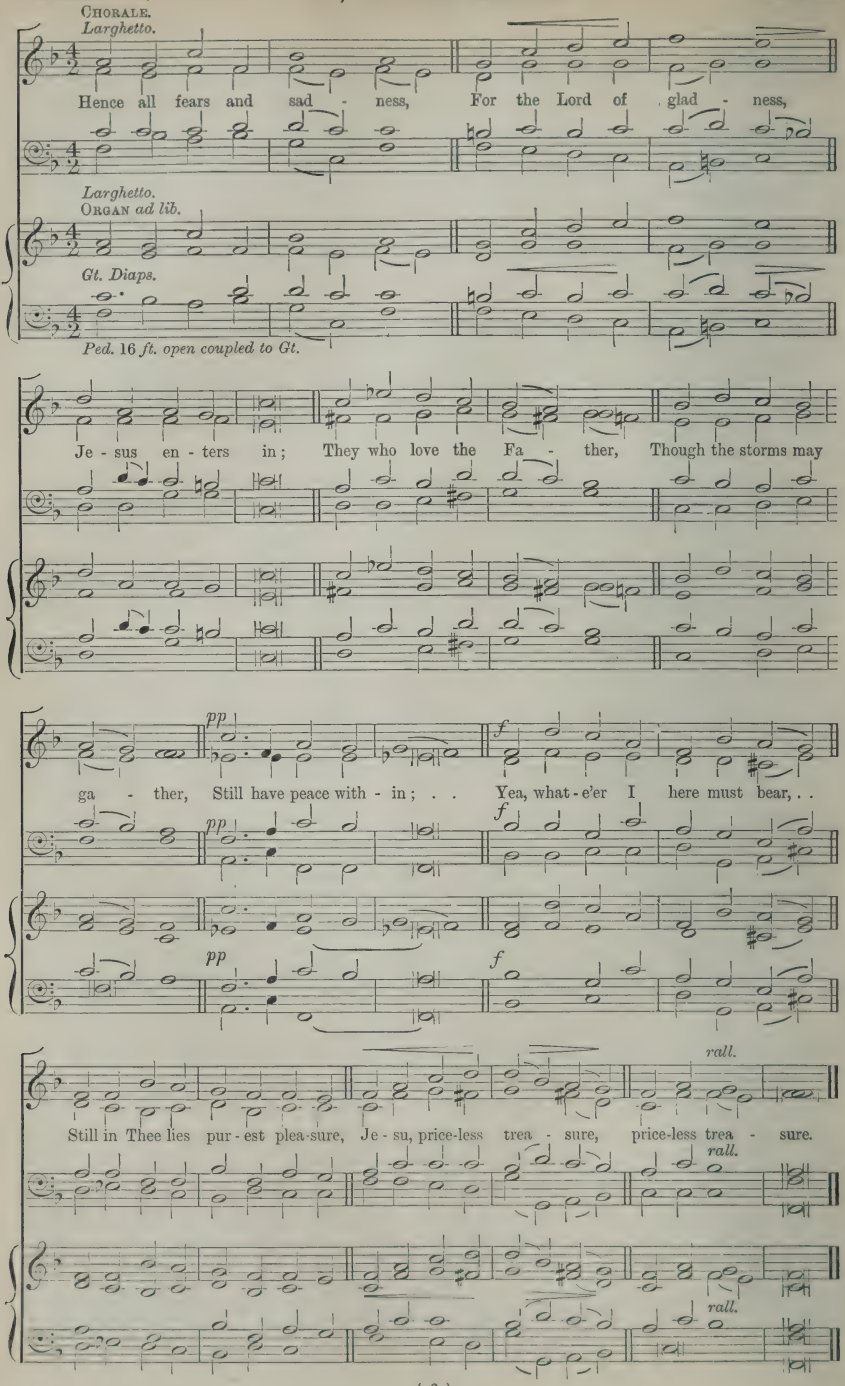

me, tru - est friend to me. . . . .
me, tru - est friend to me. . . . .
Can - not reach me here, . . can - not reach me here.
Ah, how long I've pant - ed, And my heart hath
Ah, how long I've pant - ed, And my heart hath
faint - ed, Thirsting, Lord, for Thee, Thine I
faint - ed, Thirsting, Lord, for Thee,
Je - sus calms my fear, Je - sus calms my


f
am, O spotless Lamb, I will suf - fer nought to
Thine I am, O spot-less Lamb,
fear.
cres.
hide Thee, Je - su, priceless trea - sure,
Nought . . I ask be-side Thee, Je - su, priceless trea - sure,
Though the earth be shak - ing, Ev - 'ry heart be quak - ing,
f


Tru-est friend to me, Thine I am, O spot - - less
Tru-est friend to me, Thine I am, O spot - - less
Je-sus calms my fear. Fires may flash and thunders crash, Yea, and sin and hell as
Lamb, Tru-est friend to me, tru-est friend to me. . . .
Lamb, Tru-est friend to me, tru-est friend to me. . . .
- sail me, Je-sus will not fail me, Je-sus will not fail me. . .
rall.

Recit. Tenor.
Romans viii. 1, 33, 34.
There is therefore now no con-dem-na-tion to them which are in Christ Je - sus, who
Sw. Diaps.
Ped. Bourdon coupled to Sw.
walk not af-ter the flesh, but af-ter the Spi-rit. Who shall lay an-y-thing to the charge of God's e -
f
With expression.
- lect? It is God that jus-ti - fi - eth. Who is he that con-demneth? It is
With expression.
mf Gt. Diaps.
pp
Voix Celeste.
senza Ped.
mf
Christ that died, Christ that died, yea ra-ther, that is ris - en a - gain, who is
mf
Ped.
e - ven at the right hand of God, who al-so mak-eth in-ter-ces - sion for us.


CHORALE.
Larghetto.
Hence all fears and sad - ness, For the Lord of glad - ness,
Larghetto.
ORGAN ad lib.
Gt. Diaps.
Ped. 16 ft. open coupled to Gt.
Je - sus en - ters in; They who love the Fa - ther, Though the storms may
pp
f
ga - ther, Still have peace with - in; . . Yea, what - e'er I here must bear, . .
pp
f
pp
f
rall.
Still in Thee lies pur - est plea - sure, Je - su, price - less trea - sure, price - less trea - sure.
rall.
rall.

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238. Cupid once upon a bed of roses .. .. J. V. Roberts 3d.
239. I prithee send me back my heart .. .. .. King Hall 3d.
240. The Cryer .. .. " 4d.
241. A wet sheet and a flowing sea .. .. .. Arnold D. Culley 3d.
242. Salvete cives nostri .. .. A. L. Peace 4d.
243. Echoes .. .. Oliver King 2d.
244. May Morning .. .. Theodore Distin 2d.
245. A Soldiers' Song .. .. Hamilton Clarke 3d.
246. Midnight and Noon .. .. " 2d.
247. Go, happy rose .. .. F. Iliffe 3d.
248. The wintry winds are blowing .. .. .. J. Müller 4d.
249. The three jolly pigeons .. .. Harvey Löhr 3d.
250. Where sunless rivers weep .. .. .. Charles L. Naylor 3d.
251. Come, my dear one .. .. J. V. Roberts 2d.
252. A lover's counsel .. .. F. H. Cowen 3d.
253. The trysting tree .. .. G. J. Bennett 2d.
254. I love my Jean .. .. " 2d.
255. Echoes .. .. J. Baptiste Calkin 2d.
256. It was a lover .. .. Chas. Wood 3d.
257. When for the world's repose .. .. .. Earl of Mornington 2d.
258. Upward .. .. L. Spohr 3d.
259. Restless love .. .. " 2d.
260. Know ye the land .. .. " 2d.
261. Spring's Oracle .. .. " 3d.
262. Hark! brothers, hark! .. .. " 3d.
263. Good-night .. .. " 3d.
265. When evening casts her shadows round .. Clowes Bayley 3d.
266. A Pastoral Ballad .. .. Josiah Booth 3d.
267. The well of St. Keyne .. .. J. Frederick Bridge 6d.
268. Counsel .. .. L. Spohr 2d.
269. Serenade .. .. " 2d.
270. The minstrel's life .. .. " 2d.
271. The minstrel's voyage .. .. " 2d.
272. Old affection .. .. " 3d.
273. Drinking Song .. .. " 4d.
274. Sunset .. .. Percy Pitt 3d.
275. When fierce conflicting passions .. .. .. S. S. Wesley 8d.
276. Come to me, dream of heaven .. .. Herbert W. Schartau 4d.

(To be continued.)

NOVELLO'S

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RECENT NUMBERS.

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664. Ye banks and braes .. .. Arr. by W. G. McNaught 1d.
665. The trysting tree .. .. .. George J. Bennett 2d.
666. Jean .. .. Oliver King 3d.
667. Cupid is a wayward boy .. .. .. Ch. H. Lloyd 4d.
668. Come, fairies, trip it .. .. F. Iliffe 3d.
669. Song of the Silent Land .. .. .. John E. West 3d.
670. The time of youth .. .. King Henry VIII. 2d.
671. Come o'er the burn, Bessie .. Edit. by C. F. Abdy Williams 2d.
672. Enforce yourself, as God's own Knight .. Edmund Turges 3d.
673. Thus musing .. .. Wm. Newark 3d.
674. Ah, my dear Son .. .. .. Edit. by Charles W. Pearce 3d.
675. Pastime with good company .. .. King Henry VIII. 3d.
676. Hope .. .. Josef Rheinberger 2d.
677. The clouds .. .. " 3d.
678. The Fountain .. .. " 3d.
679. Evening rest .. .. " 2d.
680. The Nightingale .. .. " 3d.
681. Good advice .. .. " 3d.
682. The Storm .. .. " 3d.
683. Autumn Song .. .. " 2d.
684. The Oak Tree .. .. G. J. Bennett 3d.
685. When Flora decks the mantling bowers .. Noel Johnson 2d.
686. I think on thee in the night .. .. .. Elizabeth Fedarb 3d.
687. The evening wind .. .. Fred. J. Harper 3d.
688. To daisies, not to shut so soon .. .. .. J. D. Davis 2d.
690. It was a lover .. .. Charles Wood 3d.
691. Sweet Thrush .. .. J. Danby 3d.
692. Sunshine .. .. L. Spohr 2d.
693. Evening .. .. " 2d.
694. Let me wander .. .. " 2d.
695. To the stars .. .. " 2d.
696. Resignation .. .. " 3d.
697. Thoughts of Spring .. .. " 2d.
698. When evening casts her shadows round .. Clowes Bayley 3d.
699. Magdalen at Michael's gate .. .. .. Ethel M. Boyce 2d.
700. Queen of fresh flowers .. .. King Hall 3d.
701. Gentle sleep .. .. Herbert W. Schartau 3d.
702. So sweet a kiss .. .. George Sampson 3d.
710. The merry month .. .. T. Rogers 4d.
713. Come, tuneful friends .. .. C. H. Lloyd 3d.

(To be continued.)

NOVELLO'S

OCTAVO ANTHEMS.

RECENT NUMBERS.

419. Behold, how good and joyful .. .. Hamilton Clarke 4d.
420. I have set God always before me .. .. " 4d.
421. The day is past and over .. .. .. J. C. Marks, Jun. 3d.
422. The Lord is risen .. .. G. M. Garrett 4d.
423. Why seek ye the living .. .. F. Peel 4d.
424. Abide with me .. .. R. Dunstan 3d.
425. Lead, kindly Light .. .. " 3d.
426. Sun of my soul .. .. " 3d.
427. Hail! gladdening Light .. .. J. T. Field 2d.
428. My God, I love Thee .. .. G. J. Bennett 3d.
429. O praise God in His holiness .. .. .. G. C. Martin 2d.
430. O God, who hast prepared .. .. .. A. W. Batson 3d.
431. Make me a clean heart .. .. " 3d.
432. They that sow in tears .. .. " 3d.
433. Give ear, O Shepherd of Israel .. .. .. Arthur Whiting 3d.
434. Lord, Thou hast searched me .. .. .. Arthur Whiting 3d.
437. I will greatly rejoice .. .. W. A. C. Cruickshank 4d.
438. Let not your heart be troubled .. .. .. Myles B. Foster 3d.
439. Praise the Lord, O my soul .. .. .. T. P. Royle 3d.
440. Before the heavens were spread abroad .. Horatio W. Parker 3d.
441. Thy mercy, O Lord .. .. George Garrett 6d.
442. Hear My words, ye people .. .. .. C. H. H. Parry 8d.
443. Try me, O God .. .. Arnold D. Culley 2d.
444. Hark, what news the Angels bring .. .. Oliver King 3d.
445. Cleanse me, Lord .. .. G. F. Wrigley 3d.
446. Flee from evil .. .. Walter J. Clarke 3d.
447. There were Shepherds .. .. Herbert W. Wareing 3d.
448. The First Christmas .. .. J. Barnby 3d.
449. Dawns the day, the natal day .. .. .. Robin H. Legge 3d.
450. Bless thou the Lord .. .. Clowes Bayley 4d.
451. Saviour, abide with us .. .. T. W. Hanford 3d.
452. The Story of the Cross .. .. J. Stainer 3d.
453. If ye love Me .. .. Herbert W. Wareing 3d.
454. Christ is risen .. .. G. B. J. Aitken 3d.
455. Jesus Christ is risen to-day .. .. .. Oliver King 4d.
456. At the Sepulchre .. .. Herbert W. Wareing 4d.
457. The Story of the Cross .. .. Myles B. Foster 3d.
458. Thanks be to God .. .. John W. Gritton 3d.
459. Lord of our life .. .. J. T. Field 3d.
460. My heart was glad .. .. A. Carnall 4d.
461. The day of resurrection .. .. E. V. Hall 3d.
464. The Miserere, &c. .. .. J. Stainer 3d.

(To be continued.)

prodigy-loving age, would doubtless have been exploited in our concert-rooms and journals. According to the lovingly written records of their proud father, the Rev. Samuel Wesley, Charles played at two years and nine months, and his younger brother, Samuel, at three. Samuel, too, seems to have had his musical faculties as a child greatly developed by—we fear to write it—street organs, whose tunes he would play by ear. Of course he composed long before he could write, and thus his Oratorio "Ruth," the manuscript of which he presented, in his eighth year, to Dr. Boyce, was really composed when he was six. His extraordinary power of extemporisation, for which he in after years became so famed, was also shown as a child; and as soon as he was taught notation, which was done when he was between five and six, he quickly developed a wonderful rapidity in reading at sight. He would seem, moreover, to have been as quick-witted as he was musical, for one day when Dean Barrington ventured to excuse a passage which broke through established rules, Master Samuel answered: "When rules are so well grown composers should not break them unless the effects are good, and the effect here is not good, but ugly." The Rev. S. Wesley moved to London in 1771, and Mr. Higgs gave some very interesting particulars concerning the series of chamber concerts which Charles and Samuel gave at their father's house from 1779 to 1785. Samuel's organ playing formed a distinguishing feature at these concerts, but the programmes were well varied and attracted a sufficient number of subscribers to make them pecuniarily successful. Samuel Wesley's attention seems to have been first attracted to Bach's music in 1800, and Wesley and Horn's first edition of the Forty-eight Preludes and Fugues were probably published in 1810. Some amusing objections were, it seems, raised against their publication, one of them being the unnecessary difficulty of some of the keys in which they were written. Wesley, who ultimately regarded the popularisation of Bach's music in England as his life mission, persevered, however, with results that are well known. In after years he seems to have devoted much time to teaching and to lecturing, and was much sought after "in society." He seems to always have preserved his quick wit, in spite of a severe injury to his head, resulting from a fall, which subjected him to periods of melancholia. Being asked by a wealthy amateur to impart the secret of his power of extemporisation, he replied: "When I know how I do it I will gladly teach you." Speaking of the organ in St. Paul's Cathedral he remarked: "The keys are as stubborn as 'Fox's Martyrs,' and are almost as much buffeted." He commented severely on the slovenly manner in which the week-day services in our Cathedrals about 1828 were "galloped over," and the selection of services by King and Kent instead of those of Purcell, &c. In conclusion, Mr. Higgs pleaded for a wider recognition of Samuel Wesley's music and the publication of much that was now lying in undeserved neglect.

During the discussion which followed, Sir John Stainer, who occupied the chair, said that he feared there was good ground for Wesley's indictment against the Cathedral authorities. When he went as organist to St. Paul's Cathedral he remembered discovering a simple anthem of about thirty bars on which was written "Very useful for a cold morning." Concerning King and Kent's services, however, it should not be forgotten that they were the first of the series of the melodious and non-contrapuntal school which was the reaction against the old contrapuntal services, many of which were very dry and exceedingly difficult to sing. Mr. W. H. Cummings said it seemed astounding that Wesley should have opposed "equal temperament" and yet have worked so zealously for the wider appreciation of Bach's "Forty-eight," which were specially written for the "equal temperament" scheme. He also suggested that Mr. Higgs should collect and publish Samuel Wesley's letters, which were remarkably interesting reading.

WAGNER SOCIETY.

THE annual Conversazione of the Wagner Society was held on the 12th ult., by kind permission, at Mr. Dowdeswell's Fine Art Galleries, New Bond Street, and proved to be one of the most successful the Society has given. A representative selection from the master's vocal writings was sung by Miss Pauline Cramer and Miss Beatrice Frost, and two papers were read respectively by Mr. Charles Dowdeswell and Mr. Henry F. Frost. Mr. Dowdeswell took for his subject the Persian poet, Hafiz, who lived and died in the fifteenth century, and concerning the inner meaning of whose poems Goethe, Emerson, and many other thoughtful writers have left to posterity more or less contradictory opinions. Wagner in his correspondence makes several allusions to the works of Hafiz, and in a letter dated October 14, 1852, he writes: "Do study Hafiz carefully; he is the greatest and most sublime philosopher. Certainly no other writer has given the great question so sure and irrefutable an answer. There is only one thing—that which *he* commands. All beside is not worth one farthing, however high and noble it may call itself. Something similar to this will also be shown in my own 'Nibelungen.'" Although when Wagner wrote thus it was more than two years before he commenced his exhaustive study of Schopenhauer, there can be little doubt but that the poems of Hafiz exercised considerable influence in the development of Wagner's ideas, and hence consideration of this poet's works was happily appropriate to the occasion. Mr. Dowdeswell gave a brief but lucid sketch of the controversy which, from the moment that Western and even some Eastern scholars first turned their attention to Hafiz, has been carried on—viz., whether the poet simply meant what he wrote, or spoke allegorically of eternal truths. The lecturer inclined to the latter view, but at the same time expressed his opinion that no theory would ever fully explain Hafiz's writings. Thus when scientific criticism had said its last words, wonder would step in and play for ever about him, and his works were another illustration of the truth of Schopenhauer's profound words: "Not only philosophy, but also the fine arts work at bottom towards the solution of the problem of existence." If Mr. Dowdeswell's paper may be said to have dealt with the mystical, Mr. Frost's decidedly concerned itself with the practical. Its title was "Hints to Bayreuth Pilgrims," and very useful hints they proved to be, as many of those who heard them and visit Bayreuth this year for the first time will doubtless find. The lecturer, or, rather, speaker, who has apparently tried all the various routes, related the results of his many experiences in a chatty and graphic manner, the interest of his remarks being heightened by an admirable series of pictures thrown on a screen by the aid of a magic lantern. These views included the exterior and interior of the far-famed theatre, the approach to and rooms in Wagner's house, and the master's simple tomb, whereupon, Mr. Frost said, some loving floral tribute was always to be found.

THE HOPE-JONES ELECTRIC ORGAN.

ON May 31 and the 1st ult. a large number of musicians accepted the invitation of Mr. Thomas Threlfall to view the organ recently re-constructed at his house in Hyde Park Terrace. The instrument, which was originally built by Mr. Gern, has been re-built by the same builder, the Hope-Jones Electric Organ Company making and fixing the electric action. The voicing of some of the stops is exquisite, but interest naturally centres on the electro-pneumatic action, by means of which the organ is played; and here, of course, are the peculiar features of all organs constructed (or re-built) on the Hope-Jones system. The console is moveable, as compact and portable as a harmonium; the flexible cable (connecting the console with the organ) being in this case about sixty feet in length. The touch, with full organ on, is lighter than that of an ordinary pianoforte (any number of couplers making no difference in this respect). The current required for the whole organ, which contains over sixty stops, is barely sufficient to ring a house-bell, three small dry cells being ample, and allowing for a large margin of current in reserve into the bargain. The promptitude of speech is remarkable; any pallet speaking instantaneously and with perfect repetition, increase in the number of stops or couplers up to full organ making no difference on this point. Each manual also has the much-discussed "double-touch," which (with a little practice) should make many new and charming effects

in tone-colour perfectly feasible and easy of execution. The organ clearly proved that here at last we have an electric action as reliable and trustworthy as any other kind of action with which organs are played. It appeared as though the accomplished pianist and the neat "technique-perfect" organist will show to great advantage on an organ of this kind. There was not a ghost of a cypher or hitch of any sort.

REVIEWS.

Basses and Melodies for Students of Harmony. Selected or adapted from the works of the great composers by Ralph Dunstan, Mus. Doc., Cantab. (Novello's Music Primers, No. 44.) [Novello, Ewer and Co.]

THIS valuable addition to Novello's well known series of educational works will be found to cover two important branches of musical study. Its contents are so arranged that a student of harmony will pass through a graduated series of basses for harmonisation, commencing with triads and proceeding step by step, with short but quite adequate explanations of each successive chord, until the most advanced pupil will discover that he has his work cut out if he wishes to produce a respectable specimen of harmony. It has been often said, as an objection to books such as these, that the exercises and examples are the sort of thing which might enter the head of a theorist, but would never come from the pen of a decent composer. Dr. Dunstan has entirely guarded himself against this attack by selecting all his basses from known authors. The good result is obvious—the book becomes a practical introduction not to theory only, but to composition also. The second important branch of study which Dr. Dunstan has so well laid before the student is the art of "playing from a figured bass." This is often said to be a lost art, and sometimes much undeserved praise is given to a young person who can harmonise "at sight." This art certainly ought not to be allowed to fall into disuse; it constituted the very groundwork of training half-a-century ago, and if people could only be made to believe it, it is just as important to the musical student now as it was then. Dr. Dunstan provides special exercises to be worked out on the pianoforte, and if these are done under the eye of a teacher the benefit to the pupil will be enormous. Much of the clumsy unvocal harmonisation which examiners are constantly deploring is due to the common neglect of *playing* regularly from figured basses. The expert at this art passes with a light heart during his paper work over difficulties and pitfalls which plunge the mere "paper musician" into the gulf of despair; the one can recall mentally the sound of the many similar passages he has played; the other, after duly scratching his head (apparently a physical necessity among examinees), ends by putting down something which he thinks "looks all right," but which he ought to know would sound execrable. One other advantage is to be gained from Dr. Dunstan's useful primer; all who have been examined in harmony (and in these days who has not?) are painfully aware that there is a marked difference in the style and character of figured basses. The difference is so great that a pupil who has become an expert in one style of bass will find himself completely upset at the novelty and the unusual appearance and texture of basses framed by another hand. Thus it often happens that success in an examination is turned into failure owing simply to the fact that the pupil has worked only in one groove. This danger is entirely removed by Dr. Dunstan: he has selected basses of all sorts and kinds, and of all periods. A goodly array of melodies for harmonisation brings the first part to a close. The second part goes over ground rarely trod and where students stand greatly in need of a helping-hand; it gives basses to be harmonised in six, seven, and eight parts. These are followed by basses from great masters for advanced students, and a capital set of chorale melodies to be harmonised in six, seven, and eight parts. An appendix, giving an admirable account of obsolete methods of figuring, and another giving hints to the student how to surmount special difficulties in some of the exercises, bring to an end one of the most useful books of its kind which we have ever seen. Dr. Dunstan has done in the sphere of harmony what Dr. Gordon Saunders ("Strict Counterpoint") has done for the young contrapuntist. If these two Primers are conscientiously used at the keys of a pianoforte as well as on the study writing table, an immense advance ought to take place in the level of work done for diplomas and degrees, examiners would certainly have lighter work, and examinees would leave the examination-room with lighter hearts! All students now-a-days require, however, to be warned against the popular notion that a good tutor or a good book will relieve them from the necessity of working: it is amusingly common to hear a plucked examinee lay all the blame on his tutor or his text-book, and yet it generally follows that if he succeeds it is—he complacently believes—entirely owing to his own superior ability! In this respect, a tutor and a text-book are somewhat in the awkward position of the coxswain of a racing eight-oar: if the race is won, it is due to the good rowing; if lost, it is attributed to the bad steering. Then, again, the young student should not be encouraged to criticise his tutor or text-book too freely; it will be time enough for him to search for other's faults when he is in the position of an examiner and not of an examinee. The undue growth of this critical spirit makes a pupil create artificial difficulties and doubts in order to show his own acumen. Such youngsters (there are many of them) should be told that time is better employed in improving oneself than in depreciating others. It was, we believe, Sir Arthur Sullivan who said that we have now in England plenty of good performers, but are sorely in need of good hearers of music. We might, perhaps, be allowed to add that we have now plenty of good educational books, but that people require to be trained how to use them. Certainly, if this admirable little book by Dr. Dunstan, and others in the same series, are rightly read and receive the encouragement they deserve, we could not as a nation be charged with having only a superficial taste for, and knowledge of, the beautiful art of which we so loudly protest our admiration.

Richard Wagner's Prose Works. Translated by William Ashton Ellis. [Kegan Paul, Trench, Trübner and Co.]

MR. ELLIS has now, in his second volume, published "Opera and Drama," that famous treatise which, at the time of its appearance, created such a sensation. As Mr. Dannreuther truly observes, the attention which it attracted was owing not so much to the propositions put forth, or to the brilliancy of the writing, as to the "fierce attacks on living composers which it contained." Let one suffice by way of illustration: "In Meyerbeer's music there is shown so appalling an emptiness, shallowness, and artistic nothingness, that—especially when compared with by far the larger number of his musical contemporaries—we are tempted to set down his specific musical capacity at zero." Mr. Ellis, in his "Translator's Preface," gives some interesting details about the history of the treatise. The "first unmistakable shadowing forth" of "Oper und Drama" was in a letter addressed by Wagner to his friend, Uhlig, on September 20, 1850: "In any case, I will shortly send you rather a long article on modern opera—about Rossini and Meyerbeer." When "Oper und Drama" had been printed, Wagner made Uhlig a present of the manuscript, but the latter had died in 1853, and it was returned by Uhlig's family to the author, at Wagner's own request, apparently in 1879. Mr. Ellis gives a translation of a characteristic letter from Wagner to Uhlig when he gave him permission to keep the manuscript. The last sentence runs thus: "But above all take cheer from the binding, in which I have endeavoured to reverse Goethe's saying, 'Grey, my friend, is every theory'; so that I may call to you with a good conscience, 'Red, O friend, is this my theory.'" In Mr. Ellis's preface there are some exceedingly noteworthy remarks about the extracts from "Oper und Drama" which appeared in the *Deutsche Monatsschrift;* if these articles be compared with the parallel passages of "Oper und Drama" it will be found that "there are a number of minor alterations and one very important addition." We quite agree with Mr. Ellis when he says that "to criticise the book as a whole is scarcely the province of its translator"; at the same time, one cannot but feel grateful to him for certain comments which he makes. He

considers the work "combines all the advantages and disadvantages of having been written at a terrific pace"—the work was dashed off *in four months*. "The advantages," he goes on to say, "might have been retained, and the disadvantages removed by laying aside the completed manuscript for a few months, and then taking it up, for purposes of revision, with the impartial eye of practically a stranger." This excellent piece of advice comes too late for Wagner, but any authors who come across it will do well to make a note of it. If followed it might improve some books, and, in certain cases, possibly, cut out root and branches. Mr. Ellis hopes shortly "to be able to take up the whole matter (*i.e.*, "Oper und Drama") in a series of articles," of course in *The Meister*, and for that promise many who feel the want of a guide, philosopher, and friend will heartily thank him. One more allusion to the interesting "Translator's Preface"; to notice the treatise itself would require more space than stands at present at disposal. Mr. Ellis calls attention to the difficulties of his task. This is no mere mock humility; Wagner's prose-writing, like his music, is fearfully and wonderfully made, and, to translate it, "knocks," as Mr. Ellis justly says, "the vanity out of any man." For the ability and earnestness which he has shown, and for his patience, his constant anxiety not in any way to misrepresent the master, all students, especially those who do not read German, will be most grateful. The third volume will contain, *inter alia*, "A Theatre for Zurich," "Judaism in Music," and "On the Performance of 'Tannhäuser.'"

Rivista Musicale Italiana. Anno I. Fascicolo 2°. [Turin: Bocca.]

THE first number of this excellent quarterly magazine has already been brought before the notice of our readers. There is no falling away from the high standard then reached, in this, the second issue of the publication. Among the articles of special interest to musical antiquaries may be named that on a poem of Petrarch, set to music by Du Fay, the manuscript of which is in the University library at Bologna. With a *fac-simile* of the MS. is given also a transcription of the music into modern notation. It is written for three voices in triple time, and shows an ability on the part of this old master to write tunefully and gracefully that will probably surprise many of his modern readers. This article, which is signed by F. X. Haberl and G. Lisio, is supplemented by a critical commentary on the music and poetry of the piece from the pen of the last-named. The music of Palestrina is dealt with in an article by G. Tebaldini, which contains many illustrations from the works of that master. The number contains four articles in the French language, one of these—"La Berceuse Populaire," by E. de Schoultz-Adaïewsky—being a remarkably interesting study of this particular branch of folk-song. M. Kufferath contributes a sympathetic article on Bülow, and M. Ernst gives a critical analysis of Massenet's "Thais." The reviews contain notices, we are glad to see, of many English publications.

Mass for Six Voices, "Euge Bone." By Dr. Christopher Tye. The Old English Edition, No. 10. [Joseph Williams.]

DR. TYE was ranked by Fuller among the Worthies of Westminster, and he justly occupies a distinguished place in musical literature. He is principally known by

> The Acts of the Holy Apostles turn'd into verse
> Which I haue set in seuerall parts to sing.

But he wrote many excellent compositions and much of his music still exists in manuscript. The Mass under notice is supposed to have been written as an exercise for Tye's degree of Bachelor or Doctor at Cambridge, and the learning displayed in it fully justifies that supposition. The music, however, is no valley of dry contrapuntal bones; the bold style, the fulness of the harmonies, and the deep feeling show that the composer's heart as well as his head was engaged in the work. The mass is a remarkable composition. In this "Old English Edition" there is a valuable Introduction giving an account of the original manuscript of the Mass, also an interesting biographical memoir of Dr. Tye. There is besides a *fac-simile* of the composer's signature from an Ely manuscript.

Fifteen English Songs. By Jacques Blumenthal (Op. 100). [Joseph Williams.]

THE words of these songs are from the pen of Gwendolen Gore, who has already displayed taste and ability as the translator of German poems. Love is here her principal theme: one of which the world never tires, and one which offers special opportunities to a composer. Mr. Blumenthal possesses the secret of appealing to popular taste without becoming vulgar; the melodies are tuneful, the form is clear and simple, and thus he finds favour with all kinds of singers. But there is nothing crude or commonplace about his music; intimate union of tone and word, harmonies of rare delicacy and often delightful effect, and clever and pleasing pianoforte accompaniments give to these songs a special *cachet*, and win for them the esteem of musicians.

Steadiness and Flexibility of the Bow. By J. Jacques Haakman. [Charles Woolhouse.]

THIS consists of six exercises for the violin in the first position, which are well calculated to cultivate that steadiness and flexibility in bowing without which no violinist can hope to charm his listeners. The exercises are arranged in order of increasing difficulty, and each is furnished with marks for bowing and other indications of valuable assistance to the student. They are, moreover, sufficiently melodious and rhythmical to engage the attention, and the pupil who can play the sixth exercise to the satisfaction of his master may count himself already well advanced.

Fifty Solfeggi pour le médium de la voix. By F. Paolo Tosti. [Enoch and Sons.]

THESE vocal exercises, intended to strengthen and give increased command over the voice, are similar in character to the celebrated series by Concone, and as such will be doubtless welcomed by many teachers and vocalists. The *solfeggi* have the great merit of being written in the middle register of the voice, where there is the least risk of injury being done to the vocal chords by over-straining, and where all true voice-training must begin. Their limited compass also makes them available for use by all voices, and it is almost unnecessary to add that their popular composer has made them musically interesting.

THE Tonic Sol-fa Association announces two great Concerts to be held at the Crystal Palace on Saturday, the 14th inst. There will be a performance by 5,000 juvenile certificated singers at 1 p.m., conducted by Mr. George Merritt; and another at 3.45 p.m., by 3,000 adult performers from London and the provinces. At the latter Concert the new sacred cantata, "The King's Error," by Henry Coward, of Sheffield, will be performed for the first time. The composer will conduct. A large contingent of the choir and band will come from Sheffield.

THE establishment during the present month, in George Street, Hanover Square, of "The Musical Exchange," a club for the convenience of musicians and others interested in the world of music, will no doubt be cordially welcomed. A special feature of the Musical Exchange will be the admission of lady members, an innovation which will no doubt be appreciated by the fair sex. The club will be under the management of Mr. Percy Notcutt.

A PERFORMANCE of the "Golden Legend" has been arranged to take place in the Adelaide Jubilee Exhibition Building on the 3rd inst., under the direction of Mr. C. J. Stevens. The chorus and orchestra will number over 400, and the solo vocalists engaged are Madame Emily Spada, Madame Belle Cole, Mr. Philip Newbury, and Mr. Charles Magrath.

MESSRS. ROGERS AND SON, who have hitherto been known only as the makers of upright pianofortes, have now commenced making "grands," specimens of which are to be seen in their showrooms in Berners Street.

ORGAN Recitals are being given weekly on Wednesdays, in St. Michael's, Cornhill. The players during June have been Dr. C. W. Pearce, Dr. W. J. Reynolds, and Mr. Henry Riding.

FOREIGN NOTES.

Amsterdam.—During the past season the Concert-house Orchestra, under Mynheer Kes, gave nine Beethoven Concerts, at which the "Immortal Nine" were performed in chronological order, as well as the whole of the overtures, the five Pianoforte Concertos, the Violin and Triple Concertos, the "Prometheus" and "Egmont" music, and the Septet.

Berlin.—At a recent sale of musical autographs, the original of Weber's "Invitation to the dance" fetched 3,003 marks. This manuscript was for many years in the market at 300 marks without finding a purchaser. At the sale in question, fifty sheets of sketches by Beethoven were sold for 1,850 marks; a song, "Antigone," by Schubert, fetched 460 marks; Gluck's sketches to "Iphigenia in Tauris," 1,610 marks; an Aria for bass, by Mozart, 1,375 marks; a sacred song, "Ich hatte meine Zuversicht," by J. S. Bach, 350 marks; a fragment from Haydn's opera, "L'isola disabitata," 525 marks; drafts of two letters of Wagner's, 185 and 140 marks respectively; and last, not least, the portrait of Mozart, drawn from life, by Doris Stock, 1,510 marks. Most of these treasures were purchased by Dr. Max Adams, the proprietor of the great publishing house of C. F. Peters, of Leipzig, to be added to the free library which he lately opened in that town.——Smetana's opera, "The Sold Bride," has at last found its way to the Royal Opera, where it was recently given for the first time, and achieved an emphatic and genuine success. That erudite and severe critic, Dr. Otto Lessmann, gives it as his opinion that Smetana's work is the best comic opera in the old style which has been produced since Mozart's "Figaro" and Rossini's "Barber," and that it would have to be considered an absolute masterpiece if the third act were dramatically on the level of the rest.——A new opera in one act, "Angla," by Ferdinand Hummel, the composer of the successful "Mara," was produced at the Royal Opera, on the 9th ult., but without much success.

Bremen.—The Festspielhaus *à la* Bayreuth, which it was the intention of some Rubinstein enthusiasts to erect in this town, is not yet to be. The eternal money question has killed the project, unless it will only delay it, as it only delayed its famous prototype. Lacking the special Rubinstein Theatre, the pianist-composer's friends will content themselves with ten performances of "Christus" at the local Town Theatre.

Brunswick.—At a Concert given recently by the Teachers' Choral Society a new heroic song (Heldengesang), "Hermann the deliverer," for soli, male chorus, and orchestra, by Karl Zuschneid, was produced with striking success. The work is said to be a really valuable addition to the *répertoire* of male voice cantatas.

Budapest.—At the Royal Hungarian Opera House a new opera, entitled "Die Büsser," and founded on a Buddhist subject, by Edmund Farkas, director of the Klausenburg (Transylvania) Conservatoire of Music, was produced on April 21, with but very little success. It will be remembered that a drama of this title (also called "Die Sieger"), which was to be the successor to "Parsifal," is said to be amongst the MSS. left by Wagner. ——A marble memorial tablet has lately been attached to the house in which the excellent composer, Richard Volkmann, lived for many years and wrote some of his finest works.

Cassel.—Berlioz's "Faust" has lately been performed at the Court Theatre here for the first time with the greatest *éclat*. The conductor, Dr. Beier, who, by an able analysis, had assisted the audience towards a better understanding of the strikingly original work, and who, moreover, secured an excellent performance, was presented at the conclusion of the Concert with a massive silver laurel wreath, on the leaves of which the names of the donors were engraved.

Cologne.—Further details respecting the first performance of Niccola Spinelli's new opera "A Basso Porto," point to the fact that the success of the work was quite phenomenal, and greatly exceeded that of the "Cavalleria" and other successful novelties of the last few years. Like Byron, the fortunate composer awoke one morning and found himself famous. His music is said to be full of quite unusual beauties, some critics going so far as to assert that the *Finale* to the second act has no equal in all Italian opera. Spinelli was "called" more than twenty times, quite an exceptional honour for a German audience to pay an author.——Herr P. J. Tonger has recently issued a hitherto unpublished song by Beethoven, curiously entitled "Elegy on the death of a poodle." The manuscript is in the possession of the well-known Beethoven enthusiast, Dr. Erich Prieger, of Bonn, who is of opinion that it was composed about the same time as "Adelaide."

Darmstadt.—Humperdinck's "Hänsel und Gretel" was performed here for the first time, on the 6th ult., with great success.

Emden.—On May 20 the local Church Choir performed the rarely heard Oratorio "The Raising of Lazarus," by Carl Löwe, of "Balladen" fame. The work is said to have been greatly appreciated.

Freiburg (Baden).—Herren R. Birnschein and H. Rückbeil, two members of the orchestra at the local theatre, are the poet and composer respectively of a one-act Märchenspiel (fairy play), entitled "Eine Kyffhäusersage" (a legend of the Kyffhäuser), which was recently produced here very successfully.

Hanover.—An influential committee has been formed here to erect a monument to Richard Wagner. It would be an everlasting disgrace to the master's native place, Leipzig, if it should come to pass that another town forestalled it in thus honouring the memory of the greatest genius which Germany has produced this century.

Heidelberg.—On the 7th ult. the Bach-Verein gave an impressive Hans von Bülow "In Memoriam" Concert, under the direction of Herr Felix Mottl and Dr. Ph. Wolfrum. Of the deceased master's works the "Funerale" (Op. 18) and "Nirwana" (Op. 20) for orchestra, three "Poems" for mixed choir (Op. 15), a song cycle, "Die Entsagende" (Op. 8), and some pianoforte pieces were performed. Liszt's "Les Préludes," Wagner's Prelude and Liebestod from "Tristan," and the Funeral March from Beethoven's "Eroica" completed the programme.

Innsbruck.—On May 9 Wagner's "Walküre" was given here for the first time at the Town Theatre. A capital performance and a great success are reported.

Leipzig.—At the last Concert of the Liszt Society, the great pianist-composer's "Faust" Symphony was superbly played by the band of the 134th Infantry Regiment, under the direction of that *facile princeps* of Liszt conductors, Herr Felix Weingartner, of Berlin. At the conclusion of the performance a laurel wreath was handed to him, which he, however, modestly placed on the score of Liszt's work. ——On May 30 the centenary of the birth of Ignaz Moscheles was celebrated by a special Concert at the Conservatoire, at which he was a teacher for so many years.

Linz.—"Klopstock in Zürich," a new lyric drama, poem by Max Morold (no relation to *Isolde's* ill-fated first lover), music by Jos. Reiter, was lately performed several times with success at the Landestheater. The authors say of their work that they conceived and executed it as a genuine German opera in the "higher Wagnerian style" (beautiful phrase!), and intended it to "answer the requirements of a genuine German Opera House in a thoroughly ideal manner."

Mannheim.—E. Humperdinck's fairy opera, "Hänsel und Gretel," is continuing its successful progress through the German opera houses. It has now been added to the *répertoire* of the Court Theatre here. Its first performance, on the 6th ult., was a great success, in spite of a very inadequate mounting.

Milan.—Signor Leoncavallo, of "Pagliacci" fame, has tried his hand on a Symphonic Poem for chorus and orchestra, which was successfully produced in the Exhibition Theatre here on the 3rd ult. The work bears the title of "Serafitus Serafita," and is founded on one of Balzac's extraordinary creations. It is in three parts: 1, on Talberg; 2, the Temptation; 3, the Assumption. ——The Società del Quartetto offers prizes of 1,000 and of 500 livres for the two best string quartets. Competitors must be of Italian nationality.——Signor Samara's new opera "The Martyr" was produced on May 24 with much success. Needless to add that the "Martyr" in question is a lady. No Italian audience would take the slightest interest in a gentleman martyr.

PARIS.—The Académie des Beaux Arts has awarded the "Monbinne" prize of 3,000 francs to M. Alfred Bruneau for his opera "L'attaque du Moulin." The "Deschaumes" prize of 1,500 francs was awarded to M. Dumesnil, and the "Chartier" prize of 1,000 francs for chamber music to M. Léon Boellmann.——In the place of the late Charles Gounod, M. Théodore Dubois has been elected a member of the Académie, his unsuccessful competitors having been MM. Joncières, Widor, and Godard. M. Dubois, who is fifty-seven years old, is organist at the Madeleine Church and professor of composition at the Conservatoire. His works include a setting of the "Seven Words of the Redeemer," which is frequently performed in French churches on Good Friday. His ballet, "Farandole," had a great success, but an opera, "Aben Hamet," produced in Paris in 1884, was a comparative failure.——On May 24 a new *Féerie dramatique*, entitled "La Belle au bois dormant" (*anglicé*, "The Sleeping Beauty"), by MM. Henry Bataille and Robert d'Humières, music by M. Georges Hüe, was produced at the Nouveau Théâtre. The libretto is considered badly done, but M. Hüe has wedded some very charming music to it, while the decorations are splendid.——Verdi's "Othello" will be definitely performed at the Grand Opéra in October next. M. Maurel has already signed the contract, according to which he will sing the part of *Iago*, Madame Rose Caron will be *Desdemona*, and M. Saleza, *Othello*. After "Othello," Madame Augusta Holmés's opera, "La Montagne noir," will be produced.——An interesting new departure has been made by the Mairie of the twenty-second Arrondissement—viz., gratuitous Concerts of classical chamber music for the people. An audience of over 600 listened with the greatest interest to a programme containing, amongst other masterpieces, Beethoven's "Kreutzer" Sonata, superbly played by M. Marsick and Mdlle. Rose Depecker. This first trial Concert was such a great success that other Arrondissements will no doubt follow suit.——"Djelma," a three-act opera, the libretto by M. Charles Lomon and composed by M. Charles Lefebvre, was produced on May 25 at the Théâtre de l'Opéra, with Madame Caron in the title *rôle*. The action of the piece takes place in India in the last century and is absurd to a degree, but the music is praised for its melodiousness. The work as a whole, however, failed to make any effect.——A so-called "Grand Festival to the memory of Gounod," or, as it would have been called in London, a Gounod Concert, was given on the 12th ult. at the Trocadéro, by the Société des Grandes Auditions Musicales de France. The programme included selections from "Sapho," "La Reine de Saba," "Polyeucte," "Mors et Vita" (the "Judex" from which made an immense impression), and "The Redemption." Fräulein Lola Beeth, from Vienna, sang the principal air from the latter work with such fine effect that she had to repeat it. Special interest attached to the production of the deceased master's last composition, of which he also wrote the words; this was a song entitled "Repentir." The whole Concert was repeated a few days afterwards, when admission was free.——*Apropos* of the thousandth performance of "Mignon" at the Opéra Comique, M. Ambroise Thomas has been decorated with the Grand Cross of the Legion of Honour, the highest distinction which has ever been paid to a musician by the French Government; Auber, Rossini, and Gounod having only been "Grand Officers," while MM. Saint-Saëns and Massenet are simple "Officers."——As a sign of the times it may be worth mentioning that an appreciative essay on that most typically German amongst living composers, Brahms, has lately been published by Fischbacher. Its title is "Etude sur Johannes Brahms," and its author M. Hugués Imbert. A translation, by M. Henri de Curzon, of Schumann's "Ueber Musik und Musiker" has also just been issued by the same firm.

SARAGOSSA.—Musical Festivals are extremely rare in Spain, but this town has lately enjoyed a three days' feast of sound on the Plaza de Toros. No less than 1,200 executants are said to have taken part, under the direction of Señor Goula, and the success was enormous.

SONDERSHAUSEN.—The first musical Festival arranged by the Union of German Students' Choral Societies was celebrated here with great *éclat* on Whit-Sunday and Monday. Students' choirs from the Universities of Berlin, Bonn, Erlangen, Göttingen, Graz, Greifswald, Halle, Innsbruck, Kiel, Leipzig, Marburg, Munich, Strassburg, Vienna, and Würzburg took part in the Concerts. Much enthusiasm prevailed, and the 600 youthful singers crammed an all but endless round of amusements into the hours which were not devoted to the divine art.

STOCKHOLM.—At the Royal Opera House M. Saint-Saëns's opéra comique, "Phryné," was performed for the first time on May 12, and warmly received. Fröken Anna Petterson, hitherto known as an operetta singer, was a successful interpretress of the fascinating courtesan who gives the work its name.

STUTTGART.—On May 24 Cyrill Kistler's music-drama, "Kunihild," was given for the first time with great success at the Royal Opera. A special performance of the work took place on the 8th ult., *àpropos* of the meeting of German Court Theatre Intendants and Theatre Directors which was held here this year. At a supper given after the performance by the Stuttgart Intendant, Herr von Putlitz, both that gentleman and Freiherr von Perfall, late Intendant of the Munich Court Theatre, proposed toasts to the composer, who was greeted with a genuine ovation.

ST. PETERSBURG.—The Geographical Society has lately published its report on the expedition which, at the request of the Imperial Academy of Sciences, it sent last summer into the governments of Wjatka, Wologda, and Kostrome, for the purpose of collecting the folk-songs of these districts. The document reveals the sad fact that folk-songs have all but disappeared, and that only the oldest inhabitants have some recollection of them. In the barracks and manufactories, as well as in the people's homes, the vulgar music hall tunes of Western Europe have taken the place of the beautiful old melodies, so full of feeling and so racy of the soil. Just as in other countries nearer home!

TURIN.—On May 20 a bust of the lately deceased composer, Carlo Pedrotti, was unveiled in the local Musical Lyceum, of which he had been director. The ceremony was followed by a Concert devoted exclusively to works of this musician.

VIENNA.—The Richard Wagner Museum has acquired the MS. full score of "Rienzi," which for several years was exhibited in the town museum at Eger. This score was, on February 19, 1846, sent by the composer from Dresden to Theodor Krüthner, who was then conductor of the "Cur" orchestra at Mariabad. It is not throughout in Wagner's autograph, but contains, in red ink, very numerous corrections, improvements, and additions, which, no doubt, should be considered the composer's final ideas of this "sin of his youth," as he afterwards contemptuously styled it.——On May 25 the Imperial Court Opera celebrated the twenty-fifth anniversary of the opening of the present magnificent building by performing Mozart's "Don Giovanni," which work was played on the first night, May 25, 1869. Of the artists who took part in this inaugural performance, Frau Materna (who afterwards became the first *Brünnhilde* in "Siegfried" and "Götterdämmerung," and the first *Kundry* in "Parsifal"), Herr Georg Müller, and Herr Carl Meyerhofer are still amongst the best members of the Institution. Eighty-five new operas, *Singspiele*, &c., have been produced during the twenty-five years, as well as fifty ballets.

WEIMAR.—In place of Richard Strauss, who has been appointed one of the Conductors of the Munich Opera, Herr Richard Sahla, from Bückeburg, has been engaged for the Weimar Court Opera.——At the general meeting held in connection with the thirtieth Tonkünstler-Versammlung, it was resolved to erect a monument here to Franz Liszt. The suggestion came from two of the pianist's oldest pupils, the Misses Anna and Helene Stahr of this place, who at once headed a subscription with a substantial amount. If Liszt is to have a monument besides the imperishable one which he himself has erected in the hearts of all who ever came in contact with him or studied his true greatness of character, then Weimar is the only possible place for it.——At the thirtieth "Tonkünstlerversammlung des Allgemeinen deutschen Musikereins" no absolutely new works of exceptional importance were produced, but the meeting was one of great interest, inasmuch as the musicians present had an opportunity of witnessing performances of Verdi's "Falstaff" and Richard Strauss's "Guntram," and thus comparing the latest works of Italy's oldest and Germany's youngest dramatic masters.

For that "Guntram" *is* a work of genius seems as certain as that Strauss will have to simplify his style in future if he expects vocalists to sing and orchestras to play his music. Up to the present Wagner's "Tristan" has been considered the most trying of all operas, both to the principal singers and the orchestral players, but Strauss's work surpasses Wagner's *chef d'œuvre* in both respects, the part of *Guntram*, sung by Herr Zelle, being more difficult and even considerably longer than that of *Tristan*, while the orchestral players' tasks presented difficulties hitherto undreamt of even in those gentlemen's Wagnerian philosophy. That it contains great beauties is generally conceded. The poem, by the composer, is written under the direct influence of Wagner, and more particularly of his "Parsifal." The plot is peculiar, mystic, full of psychological riddles, and not very dramatic. The absolute novelties produced at the meeting were "Titan, a tone-poem in symphonic form," by G. Mahler, a strange piece of music with an absurd, far-fetched programme; a String Quartet in F by Max Puchat, and a String Quintet by August Klughardt.

Würzburg.—Berlioz's "Requiem" was given here lately by the music school. The choir consisted of 304 singers and the orchestra of 108 players, and the unique work made an unusually deep impression through being performed in a church (the Universitätskirche), instead of a concert-room. Considering the size of the town, the grand scale on which the work was given, as well as the excellence of the performance, redound greatly to the credit of the Conductor, Dr. Kliebert.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Royal Carl Rosa Opera Company, defying all considerations of "season," made their advent here at a particularly dull period. They gave seven performances (from May 28 to the 2nd ult.), their programme being of a strikingly Wagnerian complexion. Besides "Tannhäuser" and "Lohengrin," wherein by this time we are fairly versed, we had our curiosity satisfied as to the merits of "Rienzi." In addition to these Wagnerian operas, Gounod's "Roméo et Juliette," Mr. Friend's curious and interesting adaptation of Berlioz's "Damnation de Faust," and, lastly (to satisfy, if possible, all tastes!), "Carmen" and the lately rejuvenated "Daughter of the Regiment" were produced; all to good audiences, "Tannhäuser" especially creating the utmost (anticipatory) enthusiasm.

The Concert given in honour of Mr. Stockley was highly successful, and we have no doubt that gentleman has thereby become rewarded and recouped, to some extent, for his arduous labours and monetary sacrifices upon the orchestral work with which his name is now identified. It is too late in the day now to refer in detail to this Concert. We will only remark that the programme was arranged on the "voting" principle, and that it was significant that no Symphony came towards the "top of the list"; among the more favoured works appearing the "Tannhäuser" Overture, Grieg's "Peer Gynt" music, and Mr. German's ballet music to "Henry VIII."

The work of preparation (of the choral music) for the forthcoming Festival goes steadily on, under Mr. Stockley's direction. On Monday, the 11th ult., Mr. Georg Henschel paid a visit to the Masonic Hall to conduct a rehearsal of his "Stabat Mater." The Wednesday evening following Dr. Richter also appeared, and the Mass in D minor of Cherubini was gone through (or partly so) under his *bâton*. Dr. Richter made a short but very feeling speech to the choristers assembled, wherein he referred to his recent illness.

MUSIC IN BRISTOL.

(From our own Correspondent.)

A few remnants of the musical season, that occurred too late for last month's issue of The Musical Times, have to be noticed.

The Choral Society of St. John, Redland, which has done much useful work since its formation in 1883, and has performed many smaller cantatas, essayed "St. John's Eve" on May 24, under the direction of Mr. A. E. Hill. Considering the difficulties of the work, and the fact that it was given for the first time by the Society, the results were in the main very creditable. The subdued singing was particularly good, but the more catchy points of the cantata were not so satisfactory. When the cantata is given again, as assuredly it should be, much better results will attend its performance. The solos were sung by Miss Marion Harris, Miss Maud Jones, Mr. Vincent Barnard, and Mr. A. E. Gough. In the second part of the programme the choir sang Rossini's glee "The Carnovale" and Hatton's part-song "Softly fall the shades of evening." Miss M. Bradshaw, Mr. Kendall, Mr. Mogford, and Mr. Barnard contributed songs; a violin solo was played by Miss Maud Riseley, and the band performed, among other things, the three dances from E. German's music to "Henry VIII."

The two performances of Gilbert and Sullivan's opera, "The Sorcerer," which were given in Clifton on May 23 and 24, by amateurs, were among the best of the kind that have ever taken place in our city. Such highly praiseworthy results could only have been the outcome of careful and earnest study on the part of those who assisted in the gratifying pourtrayal of the opera. The characters were undertaken by Mr. W. E. Young, Mr. J. W. Boddy, Mr. A. Young, Mr. W. D. Goodfellow, Mr. Percy W. Rootham, Mrs. A. Bruce Bedells, Miss Ethel Miller, Mrs. Ashby, Miss Laurie Metcalfe, and Master Hugh Miller. Mr. A. Bruce Bedells was an admirable musical director.

Distributing, on May 28, the certificates won in Bristol in connection with the Associated Board of the Royal Academy of Music and the Royal College of Music, Mr. John Harvey, the hon. local representative, expressed the hope that more candidates would enter the examination on the next occasion.

The Clifton Amateur Orchestral Society gave its second Concert of the season on May 31, with even better results than those which attended its former performance, the playing of the amateurs being far more firm and finished. Among the contents of the programme were Mendelssohn's "Italian" Symphony, Auber's "Masaniello" Overture, Mozart's "Magic Flute" Overture, and a characteristic "Russian" Suite of R. Wuerst. Mr. Harold Barnard was leader and Mr. Edward Pavey, Conductor. Miss Nellie Griffiths and Mr. Sydney Chapman contributed songs.

Twenty-three choirs and 750 singers took part in the Annual Festival of the Bristol Church Choral Union, which was held on the 5th ult. The service book included Stainer's Magnificat and Nunc dimittis in A, Oliver King's Anthem in F, "I will magnify Thee," and the setting in F, by Berthold Tours, of the Te Deum. Suitable hymns were chosen from various sources. Mr. John Barrett conducted and Mr. George Riseley presided at the organ. Of the many Festivals celebrated by the Union this was by far the best. The singing was in every way magnificent in attack, release, enunciation, phrasing, unity, and tone shading, scarcely a slip being observable throughout the service. Such happy results were thoroughly earned, for singers and Conductor devoted much time and careful attention to preparation. The end surely justified the means.

A diocesan Choral Festival was held on the 5th ult., at St. John's Church, Glastonbury, the choirs taking part being St. John's and St. Benedict's (Glastonbury), Shapwick, Baltonsborough, Wookey Hole, Charlton Mackrell, Street, Butleigh, Ashcott, West Lydford, and Mere. Mr. A. P. Standley conducted. The Festival was a success.

The Burnham Philharmonic Society gave a performance of Mendelssohn's "St. Paul" on May 29, the results being, in the main, satisfactory. Miss Marion Harris, Miss Ada Sparrow, Mr. Humphrey Jones, and Mr. Montague Worlock were the principal vocalists, and Mr. J. Clifft Wade conducted.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The second Conversazione of the Leinster Section of the Incorporated Society of Musicians, which took place at the Antient Concert Rooms on the 8th ult., showed to

great advantage the flourishing condition of the Section, which in a few months has developed into vigorous maturity. From a nucleus of twenty-seven original members, whose first meeting was held last November at the house of the late Sir Robert Stewart, the Section has grown into an important assembly of seventy professional musicians, including the professors and examiners of the Universities, Royal Irish Academy of Music, Board of Education, and University Colleges, and the leading vocal and instrumental teachers and performers of Dublin.

The programme of music which the musicians offered to their friends on the 8th ult. consisted entirely of compositions by members of the Section, and was made up of Dr. Culwick's Choral Elegy in memory of Sir Robert Stewart, on words from Milton's "Lycidas"; Sir Robert Stewart's song, "How should'st thou think of me," sung by Miss Alex. Elsner; a quartet for male voices by Mr. W. B. Rooke, entitled "Eventide"; Mr. G. F. Horan's song, "Sunshine," sung by Miss Elsie Connolly; Signor Esposito's Sonata (Op. 32) for pianoforte and violin, played by the composer and Signor Papini; a song and chorus, "In Memoriam," by Doctor José; Papini's song, "Piange con me," sung by Miss Lucy Ashton Hackett; and Stewart's Motet, "In the Lord put I my trust," conducted by Mr. Joseph Robinson. An interesting sketch of the progress of the Society was given by Dr. Joseph Smith, who also announced that the General Conference of the Incorporated Society of Musicians would be held in Dublin next January. A short report of the proceedings of the Section showed that six sectional meetings had been held, at each of which a paper on some subject of musical interest was read and discussed, the proceedings usually ending with a performance or trial of some members' compositions.

The annual Pupils' Concert of the Royal Irish Academy of Music took place in the Royal University on the 6th ult.

The several musical appointments of the late Sir Robert Stewart have been filled as follows: by Mr. John Horan, sen., as organist of Christ Church Cathedral; by Mr. Charles Marchant, as organist of Trinity College Chapel, conductor of the Dublin University Choral Society, and professor of the organ at the Royal Irish Academy of Music; by Mrs. Joseph Robinson, as professor of pianoforte, and by Dr. T. R. Jozé, as professor of harmony at same Academy. The Chair of Music at Dublin University has not yet been filled.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

IF the merry month of June has belied its traditional reputation in matters atmospheric, those which are artistic have not been calculated to elevate the musical barometer of the second city. The only relieving feature in a period of abnormal dulness has been the gossip of the streets and correspondence in the local press on the much-vexed question of successorship to Mr. Best at the St. George's Hall organ, and in this respect there have been some lively sallies. The famous instrument has in the meantime been played by Mr. W. H. Jude, with programmes of a decidedly popular order. The Finance Committee, with whom the appointment rests, have so far, however, made no overt sign, though a large number of applications have been received, and it seems probable that, for some time to come at least, no permanent city organist will be selected. The Corporation are acting wisely in thus taking time to think out the matter, and it is to be hoped that in the end the following out of the maxim that "Everything comes to him who waits" will bring about such a solution of this little crisis as will commend itself to all.

While this guerilla warfare is in progress, it is pleasant to note that no dissentient chord has been struck in regard to the Best Memorial Fund, initiated at a public meeting recently called by the Lord Mayor. At the time of writing, about £120 has been subscribed, and a committee formed, which can only be styled national in its comprehensiveness. The latter has relegated the details to an executive fully representative of the amateur and professional domain of music, and consisting of the following gentlemen: Mr. E. Goossens, Mr. H. H. Hornby, Mr. William Oulton, Mr. H. E. Rensburg, Mr. Charles Birchall, Mr. C. J. Bushell, Mr. Von Sobbe, Mr. J. Beausire, Mr. George Behrend, Dr. Edgar Browne, Mr. J. J. Mewburn Levien, Mr. J. C. Sutherland, Mr. J. J. Monk, Mr. W. I. Argent, Mr. Martin Schneider, Mr. Thomas Hughes, Mr. F. H. Burstall, Mr. Franklin Howorth, Mr. James Kendall, and Mr. T. Garnett. To any of the above-named, or to Mr. Ireland, Assistant Secretary, Town Hall, Liverpool, subscriptions may be sent.

The local Mecca of musical pilgrims at this time is Chester, where the fifth Triennial Festival of the present series has been fixed for the 25th inst. and two following days. The works comprised in the scheme of Dr. J. C. Bridge comprise Mendelssohn's "Hymn of Praise," "Hear my Prayer," and "Elijah"; Dr. H. Parry's "Judith" (conducted by the composer), Cherubini's Mass in D minor, Verdi's "Requiem," Handel's "Messiah," and Sullivan's "Golden Legend," together with Dr. Sawyer's "The Soul's Forgiveness," so far as the greater choral efforts are concerned. The Symphonies will be Beethoven's No. 5 in C minor, Schubert's No. 9 in C, and a new one by the Cathedral Organist. The last-named composition consists of six movements suggested by incidents connected with the ancient city, the history of which must surely have proved a happy hunting-ground to Dr. Bridge.

A local choir, that of the Liscard Congregational Church, took the second place, despite the fatigue occasioned by a long journey by road, river, and rail, at the recent Nonconformist Festival at the Crystal Palace, whereupon Mr. Shepherdson, its Conductor, is to be congratulated. The Liverpool Orchestral Society has been the first in the field to map out for the coming season a programme upon which Mr. Rodewald is to be complimented. The Welsh people of Carnarvonshire—at one time strongly opposed to instrumental accessories in connection with divine worship—have proved pioneers of a movement in which an orchestra of fifty performers was announced to be brought together to assist a monster gathering of Congregational singers on the 25th ult. At Llandudno the war of the bands, initiated last year by the late Gwillym Crowe and M. Riviere, is being carried on by the rivalry of the latter Conductor and Mr. A. E. Bartle at the Pavilion and Pier respectively. At the Liverpool Music School the first Symphony Concert was given by the students' orchestra, completed by extraneous wind aid and numbering about forty performers, under Mr. John Ross, on the 21st ult., the chief works being Mozart's "Jupiter" and Beethoven's No. 1 in C, with Mr. F. W. Austin as vocalist.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

OUR readers are aware that some four years ago a movement was started in Manchester which could not fail to excite an interest spreading far beyond that enterprising city and to affect the culture of music in the Northern and Midland counties. In our old Universities the art had lost its old honourable position, and although the power of granting degrees remained, its systematic study formed no part of the recognised curriculum.

The establishment of the Victoria University formed an epoch in the development of schemes of higher education, and its oldest College, in 1891, undertook the responsibility imposed by the charter of providing fit instruction and guidance in all the faculties which the University was empowered to honour. The scheme which after much deliberation was propounded was felt to be such as to insure that, as in other subjects, so in music, the Victoria degrees would not be easily gained. During three sessions those candidates who are admitted to the prescribed course have to attend more than 150 tutorial lectures, covering the whole grammar of musical composition and orchestration. At the close of each academic year their progress is tested by external, as well as by internal examiners. At the close of their work they are subjected to a searching test extending over several days, and within two years are required to submit an original work of proper dimensions and variety. We learn that each year shows the growing popularity of the movement, and that the two students, Marian Millar and Thomas S. Lythgoe, who had completed their exercises in time, and upon

whom the Vice-Chancellor, Dr. Ward, on the 30th ult., conferred the degree of Mus.B., will probably have many successors. Regulations for the higher degree of Mus.D. have recently been approved by the University Council. In close connection with the Owens College the Royal Manchester College of Music has been lately established. Its students are not necessarily undergraduates of the University, but arrangements have been made whereby its facilities are placed at the service of aspirants for academical honours.

But side by side with the growth of new and fresh life comes the decay of that which has served its purpose and must give place. It is feared that an old Institution which has played an important part in the maintenance—if not the development—of music in Manchester must shortly lose its home. For many years the Gentlemen's Concerts have lingered on with a waning hold and with an ever-increasing hopelessness, very trying to the directors who, succeeding to an embarrassed heritage, have loyally striven against fate, endeavouring to regain the popularity which long ago departed. But, with a mortgage of £16,000 and a continually dwindling subscription list, it is felt to be impossible to continue the struggle, and a meeting has been held to consider the propriety of accepting an offer—said to be generous—to purchase the concert hall, through the doors of which, some forty years ago, it was so difficult for any but the elect shareholders to force their way. It has been impossible, without regret, to view the waning life of, perhaps, the oldest Institution of the kind in the country. But the wonderful expansion of musical knowledge during the last few years renders impossible the continuance of any system which suited well enough, it may be, narrower and more restricted and exclusive times. The future of art is safe; for it will spring from a root which has energy enough to force its way in spite of all obstacles; rather retarded than aided by a patronage out of keeping with the spirit of the age.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the local concert season is practically closed, the cause of charity does not appeal in vain to vocalists or instrumentalists of this district. On May 31 the scholars of the High School for Girls, at Burslem, gave their initial Concert on behalf of the Haywood Hospital, and Miss Jackson, the head-mistress, and the Misses McMillan and Chadbourne, her colleagues, deserve hearty commendation for their successful efforts. A choir of forty sang with considerable taste and expression Sterndale Bennett's "May Dew," "The Ashgrove," and "The Maypole," under the *bâton* of Mr. J. A. McGregor (the music-master), and the scholars contributed violin and pianoforte duets and vocal solos, the duet "Angels ever bright and fair," by D. Taylor and N. Bennett, calling for special mention. "Puff," by E. Gibson, was very popular and appropriate. Miss McMillan acted as accompanist, and about £10 will be forwarded to the hospital committee.

Mr. W. Edwards arranged a good programme for the Hanley Hospital Concert, at the Victoria Hall, on the 9th ult. Miss Lilian Hamilton, Mr. T. Cranmer, Mr. H. Pointon, and Mr. B. B. Barlow were the principals, and some pleasing glees were rendered by Messrs. R. Wardle, T. Haynes, W. Haynes, and G. Burgess. The audience was very large and gave hearty applause to the more popular contributions.

The various choral bodies are taking a brief vacation, but Mr. J. Garner, of the Hanley Glee and Madrigal Society, has organised a small choir for the forthcoming Manchester Competition. The selection of Dudley Buck's "Hymn to Music" as the choir's piece will severely test the members—Gaul's "Singers" being the adjudicator's test.

The Examination Board of the North Staffordshire District of the Tonic Sol-fa College met at Hanley, under the presidency of Mr. McGregor (Burslem), on the 16th ult. The Secretary (Mr. C. Oliver) reported that seven certificates had been granted at the last Quarterly Examination. The arrangements for the next Examination concluded the business.

The Meakin Concert Committee have arranged with the Hanley Glee and Madrigal Society to give the first Concert on October 1 at the Victoria Hall. The musical public will be pleased to hear that the electric lighting of the hall is now completed.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

DURING the last year there has been remarkable activity displayed in the way of providing Oxford with opportunities of hearing excellent professional musicians, and the past term has been no exception to the rule. However interesting to people here such Concerts may be, they need nothing more than a record, and it will be sufficient to state that Messrs. Russell and Co. relied on the attractions of Sir Charles and Lady Hallé, Messrs. Acott and Co. depended on Mr. Paderewski, while Mr. Farmer secured the services of Mr. A. Gibson and Miss Fanny Davies for his Concerts at Balliol College, and withal included Beethoven's Septet in his programmes.

A great deal of interest was excited by a Concert given on May 19, in the Sheldonian Theatre, in aid of a local charity, by the English Ladies' Orchestral Society, conducted by Mr. J. S. Liddle.

Two local choral societies have given Concerts—Cowley St. John, on May 30, and the Choral and Philharmonic, on the 18th ult. Barnett's "Ancient Mariner" was the main feature of the first-named Society's Concert, and the choruses were capitally sung. Of the band the less said the better, but it is a pity that some reform in this department cannot be instituted. At the Commemoration Concert of the Choral and Philharmonic, Mendelssohn's "Walpurgis Nacht" and Alice Mary Smith's "Ode to the North-East Wind" were the choral works, and both were admirably sung. The other important piece in the programme was a selection from Mr. E. German's "Henry VIII." music, admirably played under the composer's *bâton*.

As far as the University is concerned, College Concerts are a matter of the greatest interest and importance, and they have been numerous this term. Queen's College Concert, May 25, was by far the most important, as no fewer than three works of considerable magnitude were brought to a first performance: a cantata for men's voices and orchestra, called "The Martyrs," by J. H. Maunder; a Ballad for the same combination, "King Henry of Navarre," by Miss Rosalind F. Ellicott; and a Festal Overture by the Conductor of the Society, Dr. F. Iliffe. Anything like adequate criticism of these works is rendered quite impossible by the limits of space; it must suffice to say that all were decidedly successful. If any fault is to be found it would be that Mr. Maunder's cantata ends with an anti-climax and that Miss Ellicott's ballad was too heavily scored; but it is certainly ungracious to find fault with music full of charming and striking ideas. The critic must be excused on the ground that it is a short task to state the faults and would be a very long task to chronicle the merits of the works. The rendering, both by band and chorus, was thoroughly good. The next place must be assigned to the Keble College Concert, on the 14th ult., at which two works, unheard in Oxford before, were performed—Stanford's "Battle of the Baltic" and Parry's Ode "The Glories of our Blood and State." The Society carried its difficult enterprise through with entire success. Two colleges which have been for the last few years under an eclipse, musically speaking, Merton (May 24) and Exeter (May 22), made some effort this year to revive their former successes, and succeeded to a great extent in so doing. Lloyd's "Hero and Leander" and Mendelssohn's "Sons of Art" were the main features of Merton, and F. Cunningham Wood's "Tempest" music and a Serenade by Em. Moór occupied the place of honour at Exeter. The Serenade, which was the only thing like a novelty in the two Concerts, was a very original and remarkable work; and, speaking generally, the two Concerts were a great improvement on recent years. But in each case a more adequate orchestra was wanted. Worcester (May 23) and St. John's (16th ult.) put their trust in Chamber Music and the assistance of amateurs from other colleges, and Magdalen (20th ult.) was, as usual, unequalled with its

Madrigal Concert. Concerts of less note, though by no means without merit, were given at Hertford, Jesus, Pembroke, and Brasenose.

The University Musical Union celebrated the close of the first ten years of its existence by giving an invitation Concert in Balliol College Hall, on the 14th ult., when Mendelssohn's Octet for strings and Schumann's Pianoforte Quintet received a most creditable performance at the hands of resident and mostly undergraduate members of the club. When it is added that Sir John Stainer had the curious old music for strings that was cast on the fourth bell of St. Mary's Church in 1612 performed at his Lecture, on the 6th ult., enough has been said to show that musicians in Oxford have not been without interest or occupation in the summer term.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH we are now at the fag end of the Concert season, there are one or two interesting musical events to record.

The Eisteddfod which took place at Southampton, on the 4th ult., aroused considerable interest in the neighbourhood, and was largely attended. Prizes to the value of twenty-five guineas were given for solo and part-singing, and for various instrumental performances. Dr. E. H. Turpin acted as adjudicator, and his awards, which in every case he accompanied with some appropriate and encouraging words, were evidently approved by those present. The arrangements for the gathering were in the hands of Mr. H. M. Pike, Conductor of the Southampton Philharmonic Society, under whose auspices the Eisteddfod was held. It is to be hoped the financial results of the effort were satisfactory, and that the Philharmonic Society will be encouraged to persevere in the excellent work it is capable of doing for the musical education of the people in this town. Miss Jennie Guy and Miss Amy Mortimer have given their annual Concerts during the past month, and secured, in each case, a large amount of support. An Organ Recital was given in St. Mary's Church on the 12th ult., by Mr. Fountain Meen, the Rev. H. P. Trueman being the vocalist.

The tenth triennial Festival of Church Choirs of the Diocese was held in Winchester Cathedral, on Wednesday and Thursday, the 13th and 14th ult., when 1,400 surpliced men and boys, with the addition of a choir of girls also surpliced, took part in the singing. The music for the Festival included a setting of the Te Deum by Professor Stanford and an Evening Service by Dr. Steggall. The anthems were Sir John Goss's "Praise the Lord" and Purcell's "Rejoice in the Lord always." These, together with other portions of the Service, were admirably sung, and it was clear that much care had been bestowed on the training of the choirs. The Festival was under the direction of Dr. Arnold, Organist of Winchester Cathedral.

THE production of a new Symphony by a resident musician is too rare an event not to be interesting, but it becomes doubly so if the composer had not before given any proof of possessing creative talent, though long known as an excellent executive artist and teacher. Such an occasion was Mr. Josef Ludwig's Concert, given at St. James's Hall, on the 5th ult., when a Symphony in F from his pen was performed by a compact but capable orchestra of about fifty players, under the composer's direction and before a large and most appreciative audience. The Symphony is not a revelation of new and great ideas or hitherto undreamt-of beauties. It does not "take us to the edge of the Infinite" or thrill our innermost being with pleasure akin to pain. But it is an enjoyable, interesting work, which reveals on every page a fully equipped musician of refined taste and graceful fancy. Mr. Ludwig's themes are melodious and straightforward, their treatment is generally fresh, and the instrumentation full of colour. In fact, the work sounds well even where the invention flags for a moment and a "reminiscence" makes its appearance. Clearness and conciseness and a healthy optimism, suggestive of Beethoven in a genial mood, are welcome features of the score. Mr. Ludwig and his son, Mr. Paul Ludwig, an excellent violoncellist, played Brahms's ungrateful Double Concerto (Op. 102), and the Concert-giver was also heard to the greatest advantage in Spohr's Sixth Violin Concerto and Paganini's Variations in A minor. Mrs. Hutchinson sang an air by Gluck and Schubert's "Die Allmacht" with appropriate distinction of style and depth of expression, and Professor Stanford conducted Beethoven's "Prometheus" and Cherubini's "Water Carrier" Overtures.

THE Musical Artists' Society's seventieth Concert took place at St. Martin's Town Hall on the 11th ult. The two numbers in which the interest centred were Miss Dora Bright's Pianoforte Quartet in D—a spirited and interesting work which has been heard before at the Musical Guild—and Mr. Erskine Allon's Pianoforte Trio in A. Here we have a composition of which it is a pleasure to speak in terms of high commendation. Mr. Allon's ideas are excellent, sometimes distinctly original; his music interests and delights because it reveals considerable individuality, and is fresh, strong, and beautiful and never dull. The remainder of the programme must be dismissed with a few words. Mrs. George Quirk sang one of Handel's songs, the Queen Vocal Quartet—Misses Amy Sargent, Stanley Lucas, Isabel Wyatt, and Lucie Johnstone—gave an arrangement of Macfarren's "The Sands of Dee" with clear enunciation and excellent *ensemble*, Mr. Trevelyn David displayed a powerful voice in a sentimental love song by Mr. Barnard, and Madame Mudie-Bolingbroke's sonorous contralto gave due effect to an air by Stradella and Mr. Cowen's "Promise of Life." Miss Carlotta Elliott's singing of two French songs by Goring Thomas and Bizet suffered through imperfect intonation and an inadequate accompaniment, and Herr Belinski played two violoncello pieces by Mr. Alfred Gilbert with good tone and fluent technique.

THE Nonconformist Choir Union's annual Festival was held at the Crystal Palace on the 9th ult. The 4,000 singers mustering on the Handel orchestra for the accustomed Concert included representatives from distant parts of the country as well as from the London districts. Under the watchful direction of Mr. E. Minshall, steady and generally expressive performances were given of Sir Joseph Barnby's anthem "Break forth into joy," "Be not afraid" ("Elijah"), Sullivan's "Hearken unto Me, My people," Tom Cooke's "Strike the Lyre" (arranged by Mr. W. G. NcNaught), Hudson's "I will extol Thee," Stewart's "The Bells of St. Michael's Tower," Schubert's "Forth to the meadows," and other compositions. In the competition for choirs of not less than twenty-six and not more than forty voices, there was no contest and the Emanuel Congregational Church, Dulwich, retained the banner for the second year. There were four entries in the class for choirs of not less than sixteen and not more than twenty-five voices. The winner was the Tonbridge Wesleyan Choir, and the Liscard Congregational Choir was declared a good second. The other competitors were East Finchley Congregational Choir and the Hope Congregational Choir, Denton.

THE London Sunday School Choir's annual gathering at the Crystal Palace, on the 13th ult., was not less successful than either of its twenty-one predecessors. According to the custom of late years there were two Concerts on the Handel orchestra. Early in the afternoon the junior choir of 5,000 voices sang with capital effect hymns and secular pieces, with Mr. J. Rowley as Conductor and Mr. Horace J. Holmes as Organist. Later the adult choir of 4,000 selected voices, with the Crystal Palace and London Sunday School Orchestras, took possession, and gave such esteemed sacred compositions as Clarke-Whitfeld's anthem "I will lift up mine eyes," "Blessed are the men" ("Elijah"), Sir J. Barnby's carol "'Twas in the winter cold" and anthem "It is high time," Gaul's chorus "No shadows yonder," and Smart's "The day is gently sinking." In each of these the prompt observance of light and shade by such a large body of singers was eminently praiseworthy. Mr. Luther Hinton conducted with as much decision as ever, and Mr. David Davies ably presided at the organ. Several orchestral pieces figured in the attractive programme.

MR. DAVID BISPHAM gave a most artistic Concert in St. James's Hall, on the 8th ult., in celebration of the anniversary of Schumann's birth. The programme, which consisted of an excellent selection from the master's vocal and pianoforte compositions, included a number of songs sung by Mr. Bispham, two of them—viz., "Sun of the sleepless" and the fine setting of Byron's "Thy days are done"—being accompanied by the harp, as originally written. The Concert-giver was, however, most successful in the beautiful song "Row gently here" and the "Clown's song" from "Twelfth Night," both of which afforded more opportunities for the exercise of the singer's dramatic perception. The other vocalists were Mrs. Henschel, Miss Marguerite Hall, and Mr. William Shakespeare; the two ladies singing many songs in their most refined and charming style, and Mr. Shakespeare taking part in an admirable performance of the "Spanisches Liederspiel." Miss Fanny Davies played the greater part of the "Davidsbündlertänze" and the Presto in G minor—originally written for the Sonata in that key—Op. 22, the latter being heard on this occasion for the first time in London. It only remains to add that Mr. Bird was the accompanist to show how thoroughly the performers were in sympathy with the music they interpreted.

MADAME ADELINA PATTI introduced to the Albert Hall, on the 2nd ult., Signor Emilio Pizzi's one-act opera "Gabriella," which formed a conspicuous feature of her latest American tour. This work, written expressly for Madame Patti, can neither be said to constitute a valuable addition to modern art nor to display the *prima donna's* natural gifts to the greatest advantage. The book is conventional, both in idea and in treatment, whilst the music is wanting in freshness and ingenuity of device. There is nothing to attract attention from beginning to end; indeed, it is difficult to imagine a more commonplace production in association with a singer of world-wide reputation. Even Madame Patti, who, by restricting her share in the Concert to the by no means exhaustive work for the heroine in the opera, demonstrated her desire to do her best for the composer, could not quicken enthusiasm for "Gabriella." Other parts were taken by Miss Lily Moody, Herr Kaufmann, Mr. Bantock Pierpoint, and Mr. Franklin Clive; and Signor Pizzi conducted. Some miscellaneous pieces, given by Miss Frida Scotta, Mr. Norman Salmond, and others, furnished the first part.

THE following is the revised programme for the Hereford Festival: September 11, morning, "Elijah." September 12, morning, Dvorák's "Requiem" Mass, Mozart's Symphony in G minor, and Dr. Bridge's "The Cradle of Christ"; evening, Bach's "Christmas" Oratorio (parts 1 and 2) and Haydn's "Creation" (parts 1 and 2). September 13, morning, Dr. A. C. Mackenzie's "Bethlehem" (part 2), Wagner's Vorspiel to "Parsifal," Mendelssohn's 42nd Psalm, and Spohr's "Last Judgment"; evening, Dr. C. H. Parry's "Job" and "Hymn of Praise." September 14, morning, "The Messiah." In the Shire Hall, September 11, a miscellaneous Concert, including Dr. Lloyd's new cantata, "Sir Ogie and the Lady Elsie," will be given; and on the 14th, a Chamber Concert. The following artists have been engaged: Madame Albani, Miss Evangeline Florence, Miss Anna Williams, Miss Hilda Wilson, Miss Agnes Wilson, Miss Jessie King, Mr. Edward Lloyd, Mr. Edwin Houghton, Mr. Santley, Mr. Plunket Greene, Mr. Robert Grice, and Mr. Watkin Mills. Conductor, Mr. J. T. R. Sinclair.

THE anniversary Festival Services of the London Gregorian Choral Association, founded in 1870, were held on the 7th ult., at St. Mark's, Marylebone Road, with the Sarum Ritual; the Church of St. Edmund, King and Martyr, Lombard Street, the music including the "Missa de Cruce"; and in the evening at St. Paul's Cathedral, when the growth of the movement was distinctly proved by the fact that nearly 1,400 choristers took part in the last-named service. The employment of brass and percussion instruments in the processional hymns is certainly not to be wholly condemned; but the effects were at times too noisy, and rather suggestive of the Salvation Army. The combination of plain-song with modern music, however, showed clearly that the Association is not by any means narrow in its views, the anthem being a new and effective composition, "All Thy works praise Thee, O Lord," by Sir Joseph Barnby, conducted by the composer; and the organ voluntaries, played by Dr. Warwick Jordan, who, as in previous years, had trained the choirs, including movements by Rheinberger and De Lange.

MISS TRASK'S Choir, an amateur association, gave its second Concert, on the 13th ult., at Princes' Hall, and selected Max Bruch's "Lay of the Bell," introduced to the metropolis a few weeks before by the Laistner Choir. In each of the choral numbers evidence was afforded of careful training and of regard for expression, every wish of Miss Trask, who ably conducted, receiving satisfactory response. Indeed, if a little more confidence had been shown in the matter of attack the performance of the choir would have earned commendation throughout, more particularly as the instrumental support yielded by a pianoforte and harmonium was not of the best. Miss Esther Palliser, Mr. J. Robertson, and Mr. Andrew Black were responsible for the principal solos. The cantata was preceded by Schumann's Quartet in E flat (Op. 47), played with judgment by Miss Trask (pianoforte), Miss Edina Bligh (violin), Mr. Alfred Hobday (viola), and Mr. W. H. Squire (violoncello).

THE Chaplin Trio, consisting of young ladies who respectively play the pianoforte, violin, and violoncello, successfully gave a Chamber Concert in the small Queen's Hall on the 19th ult. Eduard Schütt's Trio in C minor (Op. 27) provided excellent opportunity for gauging their efficiency, and the interpreters did not disappoint expectation. Their performance was marked by spirit, evenness, and unanimity of expression. In Dvorák's Quintet in A major (Op. 81) they were associated with Madame Anna Lang and Miss Rosabel Watson. In the first movement of a Concerto for violin by Lindner, and in Max Bruch's "Kol Nidrei," Miss Mabel Chaplin displayed command of the resources of the instrument, and in the last-named piece was encored. The neat rendering, by Miss Kate Chaplin, of an aria and gavotte by Vieuxtemps and of Godard's "Adagio Pathétique" also won hearty approval. Miss Evelyn Ehrmann (a pianist) and the Meister Glee Singers also appeared.

THE London Organ School and International College of Music Students' Concert took place in the Queen's Hall, on the 13th ult., under the conductorship of Dr. G. J. Bennett. The band, of about ninety performers, boasting an admirable force of strings, earned much approval for the firmness and crispness with which Beethoven's "Prometheus," Brüll's "Macbeth," and Reissiger's "Die Felsenmühle" Overtures were given. Excellent, too, was the rendering of Moszkowski's Suite "From Foreign Parts" and the ballet music from Rubinstein's "Feramors." More than ordinary ability was exhibited by the organ students. Miss Edroff particularly distinguished herself by a finished performance of the Toccata from Widor's Fifth Symphony, and there was special merit in Mr. Herbert Swain's interpretation of Bach's Fantasia and Fugue in G minor. The Misses Philips, Whomes, C. Bravington, and Lelia Smith were prominent among the pianists, and Mrs. Hehner and Miss Adelaide Gibson were tasteful vocalists.

MISS CÉCILE HARTOG'S skill, both as song-composer and as pianoforte executant, was demonstrated at Princes' Hall, on the 12th ult., when she obtained vocal assistance from Mrs. Mary Davies (with "The Year's at the Spring"), Mrs. Helen Trust, Mr. Andrew Black, and others. The Concert-giver joined Miss Frances Thomas and Mr. W. E. Whitehouse in Brahms's Trio for clarinet, pianoforte, and violoncello; was associated with Miss Ida Rubinstein in Reinecke's "Impromptu" duet for two pianofortes on a theme from Schumann's "Manfred"; and, as solos, played with fluency and appropriate feeling pieces by Schumann and Chopin. Master Arthur Argiewicz stirred the audience to enthusiasm by his brilliant performance of Sarasate's "Zigeunerweisen," and a charming Barcarolle for clarinet, by Miss Hartog, was played in finished style by Miss Thomas.

MR. CHARLES LUNN'S Lecture at the St. Martin's Town Hall, on "Voice Training: Past, Present, and Future," contained many suggestive remarks and valuable hints to

singers. The properly-trained vocalist was described as the master of his forces; the badly-trained singer as practically a cripple. Referring to Mr. Manuel Garcia as a vocal teacher, Mr. Lunn said: "I have no words sufficiently strong to express the great gratitude I feel towards that eminent man for what he has done." Artistic taste was defined as the anxious yearning after an unknown truth; feeling as an inner state of consciousness; expression as the active manifestation by a method of that inner consciousness; and emotion as the bodily equivalent of feeling. Two of Mr. Lunn's pupils, by their singing, testified to the results obtainable by the practical adoption of the principles advanced.

As usual at this season of the year, Concerts have been given during the past month in bewildering number. Amongst those which deserve record were Miss Lily Heale's, given on the 13th ult., in the small Queen's Hall; Miss Violet Nicholson's, which took place in the same hall, on the 23rd ult.; Madame Leo de Broc's second Concert-Lecture, in St. James's Small Hall, on the 21st ult.; Mr. John Thomas's Annual Harp Concert, held in St. James's Hall, on the 23rd ult., when the celebrated harpist was admirably assisted by a number of his pupils and several well known vocalists; the excellent Concert given by Mr. Moberly's String Orchestra, at St. James's Hall, on May 25; the Pianoforte Recitals given by Miss Geselschap, on May 31, Miss Margaret Wild on the 21st ult., and Mr. Leonard Borwick, on the 12th ult.; the Violin Concert given by Mr. Duloup, on May 28, and the Pianoforte and Violin Recital of Miss Mathilde Verne and Miss Ethel Barns, which took place on the 15th ult., at St. James's Hall.

MISS F. HELENA MARKS at her Recital at Steinway Hall, on May 30, had the advantage of Mr. Hans Wessely's services in a programme of pianoforte and violin compositions. Their talents were united in Beethoven's Sonata in F for the two instruments, in Grieg's Sonata in F, and in Schubert's Duet (Op. 162), each of which was given with adequate spirit and expression. Miss Marks evinced considerable intelligence and executive finish in her rendering of Bach's Prelude and Fugue in B flat, in Scarlatti's Sonata in D, in pieces by Handel and Chopin, and more particularly in Beethoven's Sonata (Op. 31, No. 2). The pianist's performances throughout merited the commendation they received. Freedom, breadth, and neatness marked Mr. Hans Wessely's playing of Sarasate's "Zigeunerweisen."

ON the 17th ult., at the close of the afternoon service at St. Paul's Cathedral, an interesting presentation was made of two handsome timepieces to Messrs. Robert Raynham Weed and Thomas Hanson, on their retirement, after many years of service, from the Cathedral Choir. In the unavoidable absence of the Precentor (Canon Scott-Holland), Mr. Fred. Walker, the senior Vicar-Choral, made the presentation, and expressed on behalf of himself and the other members of the Cathedral staff the regret experienced at the severance of the connection between them and their late colleagues. He was sure they would feel gratified to know that not only were the members of the choir represented in this practical expression of good feeling, but also the whole of the Cathedral clergy and a few friends formerly connected with St. Paul's.

THE Queen Victoria series of Lectures at Trinity College London, have been given this term by Mr. Walter Macfarren, who chose for his subject, "The Pianoforte: its Origin and Development." Mr. Macfarren's long experience as a professor of the pianoforte at the Royal Academy of Music, and his personal acquaintance with so many famous pianoforte composers and executants, combined with his knowledge and research, peculiarly fitted him to deal with such a subject, and enabled him to invest it with great interest and attractiveness. The educational object of these Lectures was also kept well in view and the musical illustrations, all of which were played by the lecturer, included characteristic excerpts, chronologically arranged, from the time of Haydn.

MISS FREDERIKA B. TAYLOR'S vocal ability was manifested in several songs, on the 7th ult., at her Concert in the small Queen's Hall. Her initial essay was Rode's "Air with Variations"—not a happy choice for these days—to which she did as much justice as the trivial effusion deserves. Mdlle. Jeanne de Fortis sang with taste Tosti's "Si tu le voulais" and Gounod's "Biondina" (No. 6), and Mr. Braxton Smith acquitted himself satisfactorily in Blumenthal's "An Evening Song." An artistic reading of Beethoven's Sonata (Op. 5, No. 2) in E minor for pianoforte and violoncello was given by Mdlle. Douste de Fortis and Herr Carl Fuchs, to whom solo pieces were also assigned.

MR. HENRY R. A. ROBINSON'S annual vocal and instrumental Concert took place at the Rink Hall, Blackheath, on the 7th ult. The programme included Chopin's Duet for two pianofortes, played by the Concert-giver and his pupil, Miss Jessie Slader; the little known Trio (Op. 8) by Chopin, admirably played by Mr. Robinson, Mr. H. Tolhurst, and Mr. J. Norman, the *Scherzo* and *Adagio* being especially applauded; and the *Finale* from Gade's Trio (Op. 42). The Andante Spianato and Grand Polonaise of Chopin served to display Mr. Robinson's brilliant playing. The vocalists were Madame Ida Everard, Miss Helena Watkis, Mr. Henry Lindsey, and Mr. R. E. Miles.

MISS MARGARET FORD, a sub-professor at the Royal Academy of Music, presented an attractive programme at her Concert in St. Martin's Town Hall, on May 29. She played several pianoforte pieces, including a Ballade by Mr. Oscar Beringer, with marked delicacy, and exhibited capability for a loftier flight by the correct spirit characterising her delivery, with Miss Ethel Barns, of the "Kreutzer" Sonata. The tasteful rendering by Miss Kate Cove of two songs by Mr. Walter Macfarren, who accompanied her, was a highly successful feature, and songs by Miss Laura Lemon were expressively given by Mr. Arthur Thompson.

THE annual Concert of the students of the London Academy of Music took place at St. James's Hall, on the 13th ult. The band, under Mr. Pollitzer's direction, gave a performance of two movements from Beethoven's Seventh Symphony and Overtures by Weber and Nicolai. Two young violin students, Alice Maud Liebmann and Maurice Alexander, played Bach's double Concerto, and Harold Samuels played the first movement of Mendelssohn's Pianoforte Concerto in D minor, all three acquitting themselves with credit to their instructors. Miss Margaret Nutter, Miss Mabel Calkin, Mr. Gilbert Denis, and Mr. Mervyn Dene appeared successfully as vocalists.

THE attention of those interested in the higher education of choirboys of cathedrals and churches may well be directed to the election for the Goss Scholarship tenable at the Royal Academy of Music for three years from next Michaelmas term. The election will take place at the Royal College of Organists on the 28th inst., the Council of that Institution having the presentations to the Scholarship in their hands. The opportunity of a complete musical training at the Royal Academy presents splendid advantages; and it may be noted that several previous holders of the Goss Scholarship have secured prominent positions in the musical world.

THE South Hampstead Orchestra gave its ninth annual Concert at the Hampstead Conservatoire. Brahms's "Academical Festival" Overture and two movements from Goetz's Symphony were played with remarkable spirit and feeling. Mendelssohn's "Scotch" Symphony and the "Leonora" (No. 3) Overture were also included in the programme. Miss Louise Phillips and Mr. Bispham were the vocalists, and Mrs. Marshall once more displayed her skill and ability in conducting a very successful performance.

A VOCAL Recital was given by Miss Agnes Walker at St. Peter's Hall, Brockley, on the 7th ult. The compass and flexibility of the Concert-giver's voice were displayed in the aria "O luce di quest anima," and she sang "For the sake of the past" and "Through sunny Spain" with much sweetness and expression. Miss Walker was assisted by Miss F. Coles, Mr. E. N. Davis, Mr. Leonard Curtis (pianoforte), and Master Tom Fussell (violin). Mr. R. Frederic Tyler accompanied.

A MEMORIAL window to the late Duke of Clarence was unveiled by the Duchess of Teck in Berkeley Chapel, Mayfair, on May 27. The music selected for the occasion included Dr. G. M. Garrett's Magnificat in F and Dr. J. F. Bridge's Meditation (composed for Robert Browning's funeral), "He giveth His beloved sleep." The whole service was well rendered, the new organ, in the hands of the Organist and Choirmaster, Mr. Arthur Bly, proving very effective.

ON Sunday afternoon, the 10th ult., Mendelssohn's "Hymn of Praise" was given at St. James's, Paddington, by a specially augmented choir numbering about eighty voices. Miss Florence Monk and Mr. Gilbert Denis sang the soprano and tenor solos, the former being joined by Miss Barratt in the duet "I waited for the Lord." Mr. W. Attersol conducted, and Mr. Henry J. B. Dart, Organist of the Church, played the organ accompaniments. The collection was in aid of the Hospital Sunday Fund.

A DRAMATIC and musical Recital was given at Queen's Hall, on the 16th ult., by Miss Madge Irving, assisted by Herr Bonawitz. Miss Irving may be specially congratulated on her rendering of Tennyson's "First Quarrel," with musical accompaniment played by Mrs. Cunnah, which added greatly to the effect of the recitation. Herr Bonawitz gave three pianoforte solos in his usual masterly style, and Miss Olive Grey and Mr. Russen were the vocalists.

THE Kyrle Choir, under Mr. F. A. W. Docker, performed "Elijah" at Holy Trinity, Leytonstone, on May 30, the soloists being Miss Regina Atwater, Miss Rina Robinson, Mr. John Probert, and Mr. Arthur Appleby. On the 6th ult. the "Creation" was given at the Free Christian Church, Kentish Town. The soloists were Mrs. Edwards, Mr. John Probert, and Mr. Albert Orme. Dr. Turpin presided at the organ.

THE Choral Society of the Anglo-German School of Music, West Norwood, gave Cowen's cantata "The Rose Maiden," with orchestral accompaniment, at the Lecture Hall, Streatham Hill, on May 29. The soloists were Miss Marian Morrell, Miss Edith Appleyard, Mr. Otto Dene, Mr. H. J. Agar, and Mr. C. Philcox. Mr. Lawrence Fryer proved an admirable Conductor. The second half of the programme was miscellaneous.

MISS IDA MEYNELL gave a Concert at Collard's Pianoforte Rooms, on the 12th ult. The Concert-giver, whose singing of songs by Tosti and Molloy met with hearty applause, was assisted by Signorina Gambogi, Mdlle. Noemi Lorenzi, Miss Florence Christie, Mr. Claude Ravenhill, Mr. David Wilson, Mr. Gabriel Thorp, Mrs. Ravenhill and Miss Annie Nugent (pianoforte), Miss Edith Drake (æola), and Miss Violet Anns (recitation).

MISS LILIAN MURRAY gave an evening Concert, at the Hampstead Conservatoire of Music, on the 14th ult. Her solos were the "Habanera," from "Carmen," and "Scenes that are brightest," from "Maritana," for each of which she received an encore. Miss Murray was assisted by Miss Maud Purcell, Mr. William James, Madame Costa (pianoforte), Madame Mylius (harp), and Herr Jan Mulder (violoncello). Mr. Robertson Webb accompanied.

MR. HARVEY LÖHR gave his ninth annual Concert in Princes' Hall, on the 15th ult., when he engaged the assistance of a number of well-known artists, whose performances gave much enjoyment to a numerous audience. As on previous occasions, the programme included several excellent specimens of the Concert-giver's abilities as a vocal composer.

MASTER GRANVILLE ARCHER HILL, of Manchester, gave two Organ Recitals, on the 15th ult., at the Crystal Palace. Master Hill, who gained the diploma of Associate of the Royal College of Organists at the age of fifteen, showed surprising command over the instrument, and his efforts evoked hearty applause.

A HARP Recital was given by Mr. and Mrs. Aptommas, the well-known harpists (who have just returned from a tour in the United States), at Marlborough Rooms, on May 29.

OBITUARY.

WE regret to have to announce the death, on the last day of May, of a gentleman who for many years had exercised a very powerful influence in a musical centre of great activity. Mr. GEORGE FREEMANTLE was born at Ely in the May of 1833; but some five years later his father became a member of the Durham Choir, and in that city (then celebrated for the excellence of its Cathedral music) the boy received his early training. Whatever may, in past days, have been the balance between the advantages and drawbacks of chorister life, there is no doubt that often an intense love of art and a strong feeling of self-reliance were kindled, and that a foundation was laid—perhaps on somewhat narrow lines—for the building up of a firm judgment concerning the principles of choral and Church music. Early in life the lad was placed under the especial care of the then Cathedral organist—Mr. Henshaw—a sound accompanist of the old school. In 1854 Mr. Freemantle was appointed director of the music at Henshaw's Blind Asylum in Manchester, an institution wherein he earnestly exerted himself to give a practical character to the training of the inmates and to develop whatever talent came under his care. Severing his connection with the Asylum, Mr. Freemantle, at the old Mechanics' Institution, initiated what was practically the first systematic school of music in the city; and he accepted an engagement as Organist of the chapel in Cross Street, then well known as the headquarters of the Unitarian body—a step which effectually barred the way to the gratification of his very natural and laudable ambition to follow his old master in the control of music in St. Cuthbert's Cathedral. About that time, a firm friend and zealous pupil, Mr. (afterwards Sir) T. Sebastian Bazley, facilitated a change of career which, henceforth, connected Mr. Freemantle more with commercial life than with the work of private teaching. But the stimulus which he had previously given to the song of the Blind Asylum he was now in a position to spread over a larger area. The public criticism of music in Manchester greatly needed a stringent reform. Always essentially amateurish and narrow, it had become thoroughly contemptible; and it was a happy instinct in the minds of the proprietors of the *Manchester Guardian* which led them to avail themselves of a singularly fortunate opportunity to raise it above so lamentable a condition. Mr. Freemantle's education fitted him to speak authoritatively upon matters concerning which his predecessors had been able only to retail the cant of the day: and the severance of all personal pecuniary interest in musical undertakings raised our friend above any suspicion of bias or unfairness. Always strongly impulsive, self-reliant, and enthusiastic, his first utterances may frequently not have commended themselves to his calmer and more considered judgment. Amid the excitement of a Festival week, for example, more than once a verdict was recorded which afterthought scarcely confirmed. But there was a remarkable power to brush away prejudice, to enlarge the scope of a judgment gradually expanding beyond the limits of early training, and to appreciate merit of kinds not previously recognised. And, in addition, there was a warm-heartedness and a wealth of sympathy with trouble of every kind—and particularly with the struggles of musicians—which endeared him to a very wide circle of friends. By the death of George Freemantle the orchestral players of Manchester have lost an untiring advocate of their claims, and the help of one ever ready to work for their benefit and to contribute to their welfare.

We regret to have to announce the following deaths:—

JAMES GREENWOOD, one of the oldest and most esteemed professional musicians and teachers in Bristol, at his residence, White Ladies' Road, Clifton, aged fifty-seven. The deceased, who was a pupil of Dr. S. S. Wesley, had been organist at various churches, and music-master at Colston School and at the Grammar School. He was a great advocate of the Lancashire Sol-fa and wrote a treatise on it for Novello's Primer Series, to which he also contributed a collection of 396 Two-part Exercises. His compositions include services, anthems, &c. He did much good and useful work in Bristol, where his loss will be deeply felt.

WILLIAM HILLS, who died at the Hermitage, Bishop's Stortford, on the 5th ult., at the advanced age of

eighty-one, had been for a great many years a very successful teacher, in spite of an incurable deafness. He was an accomplished German scholar and supplied excellent translations to a great number of German songs by Mendelssohn, Mozart, Beethoven, and others. He also published a collection of 105 Rounds and Canons, some vocal trios, &c.

E. Thoinan, author of a number of valuable books on musical subjects, amongst which "Les origines de la Chapelle-musique des souverains de France" and "Les origines de l'opéra français" (written in conjunction with M. Charles Nuitter) are perhaps the most noteworthy. His real name was Ernest Roquet.

Professor Immanuel Gottlob Faisst, composer of songs, choruses, cantatas, and a conductor of distinction. In 1857 he became professor of organ playing and composition at the Stuttgart Conservatoire, which he helped to found, and of which he afterwards became director. He also edited, with Professor Lebert, the well-known Cotta edition of the pianoforte works of the classics. He died at Stuttgart on the 5th ult., aged seventy.

Frl. Stella Naht, pianist, on May 29, at Berlin.

Enrico Masi, an excellent violinist, formerly a member of the famous Becker "Florentine" Quartet, and afterwards of the Quartetto Romano, directed by Signor Sgambati. He was also a Secretary in the musical department of the Ministry of Public Instruction, and, as such, the author of highly appreciated articles on matters relating to his art. He died at Rome, aged forty-eight.

Giannini Sisco, baritone, in Pernambuco (Brazil), of yellow fever.

Alberto Cherubini, teacher of music, at Sassari, aged ninety. He was no relation to his great namesake.

Carl Zeuner, conductor of several choral societies in Geneva, on May 25, at Cairo, aged fifty.

CORRESPONDENCE.

THE HYMN TO APOLLO.

TO THE EDITOR OF "THE MUSICAL TIMES."

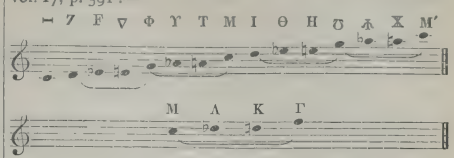
Sir,—In the description of one of the Delphic hymns to Apollo in The Musical Times for June there are some statements and assumptions which can hardly be maintained.

Speaking of the notation, the writer says that "of the fourteen signs used, twelve belong to the Phrygian notation as given by Alypius." Twelve of them belong to the notation for Phrygian Chromatics; but only ten of them belong to the notation for Phrygian Diatonics, and Alypius does not recognise a Phrygian scale as such. Just afterwards the writer says that "A natural is part of the chromatic genus of the Phrygian scale." He employs A natural to represent one of the twelve signs already mentioned; and the remark would be equally true of the other eleven. Again, he says that "D flat belongs to the conjunct tetrachord of the Phrygian scale." The conjunct tetrachord is not the same in Phrygian Chromatics and Phrygian Diatonics. And similarly he speaks of the Hyper-Phrygian scale, as though chromatics and diatonics were unknown.

The writer accepts M. Reinach's transcript without any reservations; but there really are very good reasons for doubting whether the majority of the notes are exactly in their proper places.

Alypius sets down five-and-forty scales, with a letter for every note; and by comparing these scales together we obtain his method of lettering. The common letters of the alphabet are taken in their natural order from A to Ω. Next beyond the Ω there is a modified A beginning the alphabet again with every letter modified. And next before the common A there is a modified Ω finishing an alphabet with another set of modifications. But this last alphabet omits the letters Η, Ρ, Σ.

In the following list the capital letters are those that Alypius assigns to the Phrygian chromatic scale in order of descent, while the small letters are those that are omitted in this scale:—Μ′, ν, ξ, ο, τ, υ, φ, Χ, ϡ, ϖ, α, β, Γ, δ, ε, ζ, Η, Θ, Ι, Κ, Λ, Μ, ν, ξ, ο, π, ρ, σ, Τ, Υ, Φ, χ, ψ, ω, α, β, γ, ∇, F, Ζ, η, θ, ⊨.

The following is M. Théodore Reinach's transcript, as published in the *Bulletin de Correspondance Hellénique*, vol. 17, p. 591:—

This transcript assigns the letters I and K to one and the same note, D natural; and that cannot be right. Assuming for the present that M and I denote C natural and D natural, Λ and K must belong to two notes in between. And if these notes are placed symmetrically at intervals of one-third of a tone, we get precisely what Aristoxenus calls a Soft Chromatic; the first three notes of the tetrachord being separated by intervals of a third of a tone apiece. Aristoxenus, p. 50, ed. Meibom, — *μαλακοῦ μὲν οὖν χρώματος ἐστι διαίρεσις, ἐν ᾗ τὸ μὲν πυκνὸν ἐκ δύο χρωματικῶν διέσεων ἐλαχίστων σύγκειται, κ.τ.λ.—cf.* p. 46—*τὸ τρίτον μέρος, ὃ καλεῖται δίεσις χρωματικὴ ἐλαχίστη.* This deranges the tetrachord that M. Reinach puts in the lower line. And each of the four remaining tetrachords begins in the same way with three consecutive notes, so the presumption is that the E naturals and E flats and the A naturals and A flats are disturbed by the same error as the D natural and D flat; the result being that ten of these eighteen notes are not exactly in their places. This would vitiate the transcript of the hymn itself in seven of the twelve letters that are used with Phrygian Chromatics. The other two letters are O and B, and there is a similar difficulty about the B. This is assigned to G flat; but if ϖ and Γ denote G natural and F natural, A must come between as well as B. The O is assigned to B natural. And here we have to face another set of doubts about the six remaining letters.

Taking the letters in the sequence shown above, the transcript gives C for letter 1, D for letter 4, G for letter 13, B for letter 19, C for letter 22, D for letter 25, F for letter 31, G for letter 34, and C for letter 43. So this portion of the transcript is made on the assumption that every third letter represents a natural; and two letters are left in every interval between a pair of naturals, whether the interval be major tone, minor tone, or semitone. There is certainly a presumption that, when there were twenty-one notes within the octave, each of the seven original notes was followed by two supplementary notes; but there is no reason for supposing that the seven notes were exactly in the places assigned to them in the modern tempered scale. The history of the ancient scale is too large a subject for discussion here; and the discussion would really be fruitless, as there is no saying to which sect of musicians or what period the hymn must be assigned.

M. Reinach's transcript is the best that can be made with our modern notation; and it serves to give a notion of the music. But people are making a mistake if they imagine that it puts them into a position to form a critical opinion about the merits of the piece.

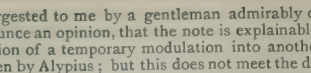
The transcript bears the words "Composed about 278 B.C." There is certainly an allusion to the miraculous repulse of the Gauls from Delphi in 279 B.C.; so the hymn was not composed before. But it may have been composed long afterwards.—Yours, &c., Cecil Torr.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I was exceedingly interested to find in your last issue a transcript of the recently published "Hymn to Apollo." The genuine relics of Greek music are so few that any addition to the number becomes, from any point of view, a matter of importance; but in the present case this is more particularly so, inasmuch as the composition presents features which do not occur in any other of the extant specimens.

I have been especially struck with the use of the note O (represented in modern notation by middle B). It has

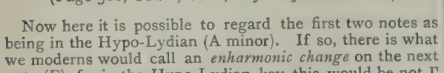
been suggested to me by a gentleman admirably qualified to pronounce an opinion, that the note is explainable on the assumption of a temporary modulation into another of the keys given by Alypius; but this does not meet the difficulty, except, perhaps, in the passage where it first appears:—



(Page 386, Col. 1, Sc. 6, in your June number.)

Now here it is possible to regard the first two notes as being in the Hypo-Lydian (A minor). If so, there is what we moderns would call an *enharmonic change* on the next note (F), for in the Hypo-Lydian key this would be not Γ but E, and a distinct thing to an ancient Greek, though we have but one note corresponding to the two. This in itself is something new, for it has hitherto been supposed that a Greek modulation should be through a note *common to both keys*. Still, we cannot say it is impossible, and, so far, the explanation may hold.

But let us go on to Col. 2, Sc. 8:—



The first bar in Hyper-Phrygian (four flats) in the chromatic genus, is itself, of course, a modulation from the original Phrygian (three flats). In the second bar, on O, we are suddenly plunged into the Hypo-Lydian (though the previous note M does not occur in the Hypo-Lydian scale); and we are then, with equal suddenness, dragged back on K into the Hyper-Phrygian! For K and the succeeding notes are again foreign to the Hypo-Lydian.

The question therefore arises: Were the Greeks accustomed to modulate, in this breakneck fashion, into a somewhat remote key for the duration of one note only? Such things certainly occur in modern music, where harmonies belonging to foreign keys are struck without preparation, and as suddenly quitted again without having time to really establish a new key at all. But is such a course at all consistent with simple unisonous vocal melody, or do Greek writers give us the slightest hint that there was any such practice so long ago? Would it not entirely stultify the system of Greek notation, with its numerous subtle distinctions, and would it not have involved its early destruction or simplification? These questions, Sir, and others which seem to spring therefrom, may perhaps be worthy of an expert opinion from some of your readers.

It is somewhat peculiar that, looked at through *modern notation*, and with *modern harmonic views*, there is nothing very remarkable about the Hymn; but that it presents curious difficulties when considered through Greek notation and the Greek system of tetrachords. Can it be possible that this is due to any process of "restoration"?—I am, Sir, Yours obediently,

ERNEST BERGHOLT.

London, June 6, 1894.

["Metabolē" (Modulation) of various kinds is so frequently alluded to by Greek theorists, that it seems to have been a very favourite device. The description of Metabolē in Arist. Quint., p. 25, points strongly to the use of equal temperament. We have seen the photogravure of the stones. No restoration has taken place such as that suggested by our correspondent.—ED. *M. T.*]

"WHEN DOCTORS DIFFER—"

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me through your columns to ask if any of your readers can tell at what date the terms *con sordini* and *senza sordini* were first applied to the pianoforte? When applied to instruments which have "mutes" the terms have their perfectly clear meaning; and doubtless they were at first used only for these instruments, and applied afterwards to the pianoforte. *Senza sordini* is generally understood in pianoforte music to mean "without dampers" (*i.e.*, with a free use of the right pedal), and *con sordini* to mean "with dampers" (*i.e.*, without the right pedal). We have in the first movement of Beethoven's "Moonlight" Sonata a familiar and easily accessible example of the use of the term *senza sordini;* and most of us can recall renderings of this work by the eminent pianists of the day and their practice in this particular. It is therefore much to be regretted that text-books used for teaching purposes, and having a wide circulation, should give varied explanations of these terms. In Davenport's "Elements of Music" (on page 39) we are told that *senza sordini* means "the right foot or damper pedal," and we are left to conclude that if *senza sordini* means "without dampers," *con sordini* must mean with them.

In the "Trinity College Text-Book," Part 1 (on page 88), we are told that *con sordini* means the left pedal, and that *senza sordini* means without it; and we are further warned not to confuse mutes with dampers. In Stainer and Barrett's "Dictionary of Musical Terms," *con sordini* is said to mean "the left pedal," and *senza sordini* "the right pedal." As Davenport's little book is published "under the authority of the Committee of the Royal Academy," and the "Trinity College Text-Book" is published "under the authority of that body," the inference is that teachers sending their pupils in for examination must, in preparing for success with the Royal Academy, teach one thing; and in preparing for success with Trinity College, teach another; while Stainer and Barrett's Dictionary—a handy book for the general seeker after information—will imbue the un-examined public with a different version still. It seems to me most likely that the terms were first applied to the pianoforte in the early days of the instrument, when it had but one pedal, and when but one signification could be gathered from them. Some definite evidence would probably be valued by many pianoforte players, as well as by—Yours faithfully,

C. H. ROBINSON.

7, Belgrave Terrace, Plymouth,
June 19, 1894.

TO CORRESPONDENTS.

*** *Notices of concerts,* of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BECKENHAM, KENT.—Sir Joseph Barnby, speaking on May 26, at the School of Music, said he hoped that parents would realise the advantages accruing to their children from the study of music. It was the purest art, for it could not be demoralised by base uses, as literature and pictorial and plastic arts could be. The more time that was devoted to the civilising influences of music, the better it would be for all. He protested against the attempts being made to bring about registration of musical professors, believing that English parents would refuse to be coerced by Act of Parliament into sending their children to particular men.

BEDFORD.—Under the skilful conductorship of Mr. H. A. Harding and the able management of Mr. C. St. Amory, excellent operatic performances were given from May 22 to the 1st ult. of Flotow's "Martha" and Mascagni's "Cavalleria Rusticana." The principal characters in the former work were effectively impersonated by Miss A. Spacksman, Miss M. Thomas, Mr. W. Green, Mr. J. Sandbrook, and Mr. D. Carberry; and in the latter by

Miss C. Russell, Miss L. Fulton, Mrs. A. Allen, Mr. H. Piercy, and Mr. E. Beaman. The amateur chorus and orchestra did their work well, and great credit is due to the promoters of the undertaking for the successful manner in which the scheme was carried out.

Bournemouth.—Dr. Lemare gave an interesting and instructive Lecture on the 16th ult., in Arnold College, on the "Historical Development of Music from the earliest period to the present time," the musical illustrations being given by the lecturer, Miss Lemare, Mr. Lloyd, Mr. Spencer, and several of Dr. Lemare's pupils.

Brentwood.—Mr. Westlake Morgan gave an Organ Recital at the Church of St. Thomas the Martyr, on the 15th ult., on the fine organ recently built by Messrs. Norman Bros. and Beard, of Norwich.

Brighton.—Sir Arthur Sullivan's Oratorio "The Light of the World" was given in the Dome, by the Brighton Sacred Harmonic Society, on the 21st ult., as the second Concert of its forty-eighth season. The principals were Miss Mabel Berrey, Miss Emily Himing, Mr. Braxton Smith, and Mr. Charles Phillips, all of whom rendered their respective parts in a most efficient manner, and the orchestra and chorus, numbering over 200, gave an excellent account of their share in the Oratorio. Mr. W. A. Baker led the orchestra, Mr. Percy Starnes was the organist, and Mr. Robert Taylor conducted.——Mr. Frederick Corder's new cantata for female voices, "Margaret," founded on Longfellow's poem "The Blind Girl of Castèl-Cuillè," was produced on the 22nd ult. by the students of the Brighton School of Music, in the Athenæum Hall, before a crowded audience. The many beauties of this charming work were well brought out by Miss M. Grounds as *Margaret*, Miss H. B. Taylor as *Jane*, and the ladies' choir of the school, numbering about fifty voices; Miss E. L. Bell was the accompanist, and Mr. Robert Taylor conducted. The composer, who was present, was enthusiastically applauded. A miscellaneous selection, which preceded the performance of the cantata, was well rendered by pupils of Mr. Kuhe, Mr. Corder, Herr Stern, Mr. R. Taylor, Dr. King, and others, the Overtures to "Coriolanus" and "Ruy Blas" by the orchestra being especially worthy of praise.——On Saturday, the 23rd ult., at the Royal Pavilion, Mr. W. Kuhe was presented with a testimonial and address, on the occasion of the attainment of his seventieth birthday. The presentation took the form of a cheque for 450 guineas, subscribed by his many friends and admirers from all parts of the country. The Mayor, Dr. Ewart, made the presentation.

Christchurch, New Zealand.—The first Concert of the Musical Union since the amalgamation of the Christchurch Musical and Orchestral Societies took place on May 11, in the Tuam Street Hall, and was attended by a crowded audience. The performances included Haydn's Symphony in D, known as "The Clock"; Edward German's three Dances from the incidental music to "Henry VIII."; and the ballet music from Rubinstein's opera "Feramors." The vocalists were Mrs. Westmacott and Mr. Millar. Mr. A. J. Merton played the accompaniments to the vocal numbers, and Mr. Wallace, who conducted, gave an excellent rendering of the solo part of Spohr's "Scena Cantante," entrusting the *bâton* during this performance to Mr. H. H. Laughnan.

Dalbeattie, Dumfriesshire.—The Synod Choir Union held its fourth musical Festival on the 9th ult. in the Parish Church. The primary object of the Association is to impart a higher and more finished tone to the singing of the voluntary church choir, and in this laudable endeavour the society would seem to be making most satisfactory progress. About 200 members, belonging to fourteen choirs, took active part in rendering an impressive service, under the conductorship of Mr. H. Graves, the Organist of St. Michael's, Dumfries, and the originator of the Union. Mr. J. Y. Bushill and Mr. Stevenson were the accompanists. In the evening a secular Concert was given in the Church Hall by members of the Union, when the following vocalists appeared: Miss Tennant, Miss Paton, Miss A. B. Carruthers, Miss McPherson, Mr. Henderson, Mr. A. Gourlay, Mr. F. Lawson, Mr. Foster, and Mr. Smith.

Enniscorthy, County Wexford.—Mr. A. Fitzgerald, on the 14th ult., played in the Cathedral an excellent selection of organ pieces between each of which was sung an excerpt from some well-known Oratorio. The idea is good and should prove attractive.

Georgetown, British Guiana.—A most successful performance of sacred music was given on April 19, in St. Philip's Church, under the conductorship of Mr. W. R. Colbeck. The programme included Gounod's "Messe Solennelle," the solos in which were admirably rendered by Mrs. F. White, Mr. A. Collier, and Mr. Van Eeden, and selections from the works of Handel, Beethoven, and Mendelssohn. The choruses were well sung by about eighty vocalists; and the organ, played by Mr. Nusum, was supplemented by a pianoforte, at which Miss Vyfhuis presided, and a small orchestra. On May 5 Mr. Colbeck gave an Organ Recital in the Town Hall, when the other soloists engaged were Mr. Bye, and Mr. G. C. Vyle, vocalists; Miss McLeod, pianist; and Mr. Anderson, violinist.

Hartfield, Sussex.—Mr. Edwin Barnes gave an attractive Organ Recital on May 28, in St. Mary's Church. He was ably assisted by Mr. W. Greville and Master F. Charlwood, vocalists, and by the Rev. C. N. Sutton, who contributed several violin solos.

Loughton.—An Organ Recital was given in the Parish Church, on the 20th ult., by Mr. Henry Riding. The selection included pieces by Dupont, Eberlin, Riding, Turpin, Lemmens, Moszkowski, and Deshayes. Vocal music was contributed by Master W. Clark, Mr. E. D. Jordan, and the choir, under the direction of Mr. F. Brand.

Lowestoft.—On the 2nd ult. an original operetta, "The Major," by W. G. Wood, was performed at the Pier Pavilion, under the direction of Dr. Bunnett. The work is pleasing and melodious, and was very well received. The vocalists were Miss Emma Fenn, Miss Susetta Fenn, Mr. Sinclair Dunn, and Mr. Frank Swinford, who were recalled at the end of the performance. A short miscellaneous selection, in which Miss Susetta Fenn, Mr. Dunn, and Dr. Bunnett took part, preceded the operetta.

Norwich.—The Orchestral Union, conducted by Mr. E. Harcourt, gave its third Concert on May 23, when Bennett's cantata "The May Queen" was performed, the solos being entrusted to Miss F. Monk, Mrs. W. Johnson, Mr. S. Hemmings, and Mr. F. B. Ranalow. The miscellaneous second part of the programme included Schumann's "Festal Overture," played on this occasion for the first time in Norwich, and the production of an Arabesque for full orchestra, specially written for this Concert by Mr. E. Harcourt.——The Fourteenth Annual Festival of the Epping Forest Church Choir Association was held on the 16th ult., in the Cathedral. The choirs, numbering 300 voices, assembled for the service at three o'clock, and the Festival will long be remembered as one of the brightest and best ever held. The Canticles were sung to a setting by J. H. Stammers. Goss's anthem, "O give thanks," and Smart's Te Deum in F were also rendered in a creditable manner. Brass instruments were used very effectively in the Processional Hymns and other parts of the service. Mr. J. W. Ullyett conducted the choirs, and Mr. H. Riding presided at the organ.

Sheffield.—Mr. Henry Coward's new sacred cantata "The King's Error; or, Micaiah the Prophet," was performed for the first time, on the 12th ult., in the Albert Hall, Sheffield. The work, which is dedicated to Mr. Leonard C. Venables and the members of the Tonic Sol-fa Association, is to be produced at their forthcoming Festival at the Crystal Palace, on the 14th inst. The performance under notice was, therefore, designated a Concert rehearsal, the principals being those engaged for the Crystal Palace performance, and the chorus and orchestra consisting of the large contingent sent up to the Festival from the Sheffield district. The libretto, which is from the pen of Mr. W. W. Chisholm, also of Sheffield, deals with the

dramatic story of *Ahab*, King of Israel, his alliance with *Jehosaphat*, and the futile efforts of *Micaiah* to dissuade him from going to war with *Benhadad*, King of Syria. In his musical treatment of this theme Mr. Coward has been distinctly successful, a marked advance on his previous compositions being manifest. His best writing is to be found in the choral portions, which, while fulfilling the requirement of a degree "exercise," are melodious, varied, and, where necessary, not lacking in vigour. The performance, on the 12th ult., was a pronounced success. The singing of the splendid chorus aroused the audience to enthusiasm, and many numbers were encored. At the close the composer, who conducted, was loudly cheered and recalled many times. The principals were Madame Clara Samuell, Mr. J. Gawthrop, Mr. Robert Grice, and Mr. C. H. Siebert.

ST. ALBANS, HERTS.—The Oratorio Society, conducted by Mr. W. H. Speer, gave, on May 24, an excellent rendering of Dr. Villiers Stanford's ballad "The Revenge" and a number of part-songs. The latter included four composed for the Society by its able Conductor, two of which, severally entitled "Rosalind's Madrigal" and "Go, pretty birds," were especially successful in obtaining the approbation of the audience. The singing of Miss Teresa Blamy and the violin and pianoforte solos contributed by Miss D. Etheridge and Mr. Speer greatly increased the enjoyment of the Concert.

SOUTH BRISBANE.—Mr. Benson's Saturday evening Organ Recitals in Albert Street, during April and May, have attracted large audiences and will doubtless greatly contribute to the increasing popularity of the king of instruments.

STONEBRIDGE.—Mr. Charles H. Moody, a young organist of great promise, gave an effective Organ Recital on the 3rd ult., in the Parish Church, playing in an admirable manner an attractive selection of organ pieces by Bach, Widor, Guilmant, and Salome.

STREATHAM.—Mr. Percy Colson gave a Violin Recital on the 20th ult., in the Town Hall, when he was assisted at the pianoforte by Mr. Francis Bohr. The programme included Beethoven's Sonata in C minor (Op. 30, No. 1), and a good selection of pianoforte and violin solos. Mrs. Helen Trust sang several solos with her usual charm.

SYDNEY.—Madame Belle Cole's concert-party, consisting of Miss Emily Spada, Mr. Philip Newbury, Mr. Charles Magrath, and Mdlle. Murkens (violinist), received an enthusiastic welcome at the Town Hall, on May 15, when their brilliant interpretation of a miscellaneous Concert was fully appreciated by a large audience. The company gave a second Concert on the next evening with equal success.

TAUNTON.—The organ in Holy Trinity Church, which has just been re-constructed by Messrs. W. Hill & Son, was formally dedicated on Sunday, May 27, and on the Thursday after Mr. Harold A. Jeboult gave a Recital. The instrument contains three manuals and thirty-four stops.

WARWICK.—Two attractive Organ Recitals were given on the 19th ult., in St. Nicholas Church, by Mr. Alfred Hollins, who played in his usual finished style an admirable selection, which included some effective pieces by Wolstenholme. Vocal excerpts from the Oratorios were contributed by Miss Gill-Smith, Mrs. Rivington, the Rev. W. R. C. Hamilton, and the Rev. Thurston Rivington.

ORGAN APPOINTMENTS.—Mr. Alfred H. Allen, Organist and Choirmaster to St. Luke's Church, Bedminster, Bristol. —Mr. J. H. Cornish, Organist and Choirmaster to Ewell Parish Church.—Mr. Clement A. Harris, Organist and Choirmaster to St. Columba's Episcopal Church, Crieff, N.B.—Mr. J. Crossland Hirst, Organist and Choirmaster to the Free College Church, Glasgow.—Mr. John Jones, Organist and Choirmaster to St. George's Church, Tredegar, Mon.—Mr. Albert W. Ketelbey, to St. John's, Wimbledon.

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MUSICAL TIMES (JUNE 1, 1892).

Mr. John More Smieton's dramatic Cantata "King Arthur" was the *pièce de resistance* at the annual concert by the Glasgow Academy Choir on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smieton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power, the work, in short, of a craftsman who is steadily making progress amongst contemporary composers.

DUNDEE EVENING TELEGRAPH (MARCH 30, 1892).

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smieton's recitatives. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work.

GLASGOW HERALD (NOVEMBER 30, 1892).

The Eastern Choral Sociey gave a concert last night in the City Hall. The work chosen for performance was Mr. John More Smieton's "King Arthur." Mr. Smieton has set music to his brother's libretto with very happy results, and the work contains many delightful choruses and solos. Miss Annie Lea was the soprano soloist, impersonating *Guinevere*; Mr. Probert, the tenor (*Arthur*); Mr. J. W. Render took the music allotted to *Merlin* and *Sir Bedevere*. Mr. Cole's orchestra furnished an excellent accompaniment. . . . The choir consisted of about 150 voices, and Mr. George Taggart, the conductor, may be congratulated on having trained them to a high state of efficiency.

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THE TIMES.

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DAILY TELEGRAPH.

For our own part, we think that there are in "Bethlehem" many passages wherein the composer reaches his highest level; some, perhaps, where he soars even higher than he has done in the past. . . A very beautiful scene is reached with the arrival at the manger-side of the adoring throng. Here is assuredly music that goes straight to the heart. . . . "Bethlehem" is brought to a close which leaves neither solidity, power, nor impressiveness to be desired. The ending, indeed, crowns nobly the beauties that have gone before.

STANDARD.

The work is remarkable from first to last for luminous musicianship and purity of style, and portions are equally noteworthy for freshness and charm. . . . On the whole, the second part is more pleasing than the first. After the opening we have a singularly charming song for the Virgin, entitled "In the Stable. The Blessed Mother singeth to her Babe," the first stanza of which is a translation by Coleridge of a Latin verse inscribed on a German picture of the Virgin and Child. Marked to be sung *mezzo voce*, this may be numbered among Dr. Mackenzie's most delightful inspirations. . . . The *Finale* is a very dignified *ensemble*, in which the composer pours forth all his resources, and, consequently, makes a splendid display of musicianship.

DAILY NEWS.

The musical utterances of the Shepherds are sometimes pastoral, sometimes in the style of the old masters, sometimes even grotesque, but always appropriate. Indeed, almost from first to last the Scottish composer seems to have caught the spirit of the text. There is no pedantic display of musicianship, although there is not a number which could have been written by any other than a cultured musician.

SATURDAY REVIEW.

Let us say at once, as a strong opinion, that "Bethlehem" appeals to the layman and the specialist alike as a great work by a great master. When, ten years ago, Dr. Mackenzie gave us his beautiful "Rose of Sharon," it was felt that the modern school of English music had a leader, and that the composer was assuming that position amongst the exponents of his art in this country which posterity had assigned to Berlioz amongst French musicians; "Bethlehem" comes to strengthen that conviction, and, together with the "Rose of Sharon" and Dr. Hubert Parry's "Job," forms a triad of the most commanding works produced in England since "Elijah."

MORNING POST.

In the purely instrumental portions and those where the vocal parts are allotted to a single voice, Dr. Mackenzie is heard at his best. The opening section is one of these. Also the soprano solo, "Be not afraid," which abounds in beautiful phrases. An altogether delightful inspiration is the Cradle Song for soprano, with its delicately refined accompaniment for muted strings.

DAILY CHRONICLE.

The literary excellence of the book is as apparent as is the text of "The Rose of Sharon" or "The Dream of Jubal," in which the author and composer previously joined with such happy results. Dr. Mackenzie has gone to work in the same spirit as his coadjutor. The pastoral style is largely resorted to, but when praise and thanksgiving are in question Dr. Mackenzie gives a free rein to the devotional fervour instinct in so many brilliant and impressive pages in the two works before referred to. Sublimity is not wanting when demanded at particular phases of the story, but the dominating idea has evidently been to appropriately illustrate the simplicity of the manifestation of the birth of the Saviour and the lowly surroundings presented to the gaze of the adoring throng. . . . The instrumentation is as picturesque, descriptive, and glowing as in either of Dr. Mackenzie's preceding works, whilst the choral passages, without offering any great difficulties, are sufficiently attractive to the executants to recompense them for special care in the enunciation of the varying sentiments of wonder, awe, and exultation. Taken as a whole, "Bethlehem" may be pronounced quite worthy its distinguished composer.

DAILY GRAPHIC.

Dr. Mackenzie's music is throughout sincere in aim and ingenious in treatment. . . . he is at his best—as, for example, in the admirably impressive orchestral introduction, so suggestive of night and drowsiness; the extremely clever Oriental march; and the connecting instrumental passages generally. As regards the vocal numbers, special mention must be made of the charming Slumber Song of the Virgin, sung with great taste and effect by Miss Ella Russell; the angelic anthem "Glory to God," a masterly piece of part-writing for female chorus; and the well-wrought *Finale* for solo quartet and chorus which concludes the work. The orchestration, on which Dr. Mackenzie has evidently lavished especial care, is exceedingly rich, elaborate, and effective.

THE ATHENÆUM.

Dr. Mackenzie's latest utterance in oratorio—and his last, if we may place reliance on words probably uttered in haste—proves that his hand has lost nothing of the virility so splendidly manifested in "Jason," "The Rose of Sharon," and "The Dream of Jubal."

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PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 618.—Vol. 35. AUGUST 1, 1894. *Price 4d.; Postage, 1½d.*

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Solo Vocalists: Madame ALBANI, Miss EVANGELINE FLORENCE, Miss ANNA WILLIAMS, Miss HILDA WILSON, Miss AGNES WILSON, and Miss JESSIE KING; Mr. EDWARD LLOYD, Mr. EDWIN HOUGHTON, Mr. SANTLEY, Mr. PLUNKET GREENE, Mr. ROBERT GRICE, and Mr. WATKIN MILLS. In the Cathedral: Sept. 11.—Mendelsohn's ELIJAH. Sept. 12.—Dvorák's REQUIEM MASS, Mozart's SYMPHONY in G minor, Dr. J. F. Bridge's THE CRADLE OF CHRIST; Evening: Bach's CHRISTMAS ORATORIO (Parts I. and II.), Haydn's CREATION (Parts I. and II.). Sept. 13.—Dr. A. C. Mackenzie's BETHLEHEM (Part II.), Wagner's VORSPIEL to PARSIFAL, Mendelssohn's 42ND PSALM, Spohr's LAST JUDGMENT; Evening: Dr. C. H. H. Parry's JOB, Mendelssohn's HYMN OF PRAISE. Sept. 14.—Handel's MESSIAH. In the Shire Hall, at 8 p.m.: On Tuesday Evening, Sept. 11, Miscellaneous Concert, including Dr. C. H. Lloyd's New Cantata, SIR OGIE AND THE LADIE ELSIE, and GRAND WAGNER SELECTION. On Friday Evening, Sept. 14, CHAMBER CONCERT.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1894.

STRAY NOTES ON THE SEASON.

Whatever strictures may be passed on the summer season of 1894, it must at least be conceded that, on the score of activity, variety, and interest, no legitimate ground for complaint can be discovered even by the most exacting critic. It is not our intention, however, at the present moment to attempt any exhaustive summary of the events of the past few months. We would rather endeavour to call attention to some of those features which have differentiated the past season from its predecessors, or at any rate have been specially prominent throughout its course.

The opera affords a convenient starting-point for our random reflections, and here there are certainly no lack of salient, possibly epoch-making characteristics in the recent annals of Sir Augustus Harris's management at Covent Garden. Not only have the French or French-trained singers once more proved their incontestable superiority over all-comers as executants, but the French composers have asserted their predominance in the repertory to an extent that has been quite unprecedented. The season of 1894 has been pre-eminently a French season, no less than three important novelties—"Werther," "La Navarraise," and, above all, "L'Attaque du Moulin"—having been of French origin as against two Italian operas, "Falstaff" and "Manon Lescaut"; while amongst the stock pieces of the repertory, "Faust," "Roméo et Juliette," and "Carmen" have fully maintained their popularity. As a producer of new operas, Germany has fallen hopelessly into the rear, having been represented at Covent Garden by only a single act opera from the pen of Mr. Emil Bach, while in Germany itself the operatic stage, if we exclude Wagner, seems to be almost entirely given up to young Italians or Scandinavians.

The musical merits of the new works produced within the last couple of months at Covent Garden are discussed elsewhere, but we may be allowed to seize the occasion for a few words of regretful if old-fashioned protest against the ruling passion by which all composers of the day—except Verdi in his last work—are consumed for strong, brutal, or gruesome subjects. It began with that squalid little tragedy of Verga's, "Cavalleria Rusticana"—since when every one has been trying to "go one better" than Mascagni in regard to violent or repulsive situations. Infidelity, murder, and sudden death are become the sole stock in trade of the librettist. Lest we should be accused of exaggeration, we would ask our readers to study the plots of "Pagliacci," with its double murder at the fall of the curtain; of "Manon Lescaut," with its partially indescribable plot; of "La Navarraise," all blood and thunder, in which a general is assassinated, the hero wounded to death, and the heroine goes mad; of "Werther," which ends in suicide; of "L'Attaque du Moulin," which reeks of the horrors of war; of "Signa" and of "The Lady of Longford," in both of which the curtain falls upon two corpses. We do not deny that some of these plots are singularly impressive, and, in the case of M. Bruneau's work, fraught with a powerful moral. But this quest of horrors is being really rather overdone. The everlasting murder in the last scene is getting terribly monotonous. The mortality amongst the *dramatis personæ* of a modern opera is so alarmingly high—something about

50 per cent. per annum — that an insurance agent, on visiting Covent Garden a few weeks ago, is reported to have observed: "If people always behaved like that in real life, I certainly should not be able to afford a stall at the Opera."

Why should we be condemned always to sup full of horrors when we go now-a days to the opera? Are we never to witness a piece with a happy ending again? To judge from appearances there are no symptoms of a reaction at present. On the contrary, when "Rigoletto" was given this season, the more gruesome version of the last scene of all was revived, no doubt as being more in tune with the cadaverous tastes of our age. Recently published Blue Books have given rise to alarmist views as to the increase of insanity. Various causes are assigned—heredity, inebriety, and so forth. Perhaps the depressing influence of modern opera should also be taken into account. However, we are not entirely without hope of improvement in this respect. Verdi has set an example in his "Falstaff" which can hardly fail to exert a wholesome influence on his juniors. And if the composers are unwilling to essay more cheerful themes on their own initiative, their audiences will in time revolt against the tyranny of tears and insist on occasionally hearing wedding bells instead of funeral knells at the close of their operatic entertainment.

With a brief allusion to three other special features of the past season at Covent Garden, we may conclude this rambling review of matters operatic. One was the introduction of Maxim guns in "La Navarraise" and another the introduction of the child actress in "The Lady of Longford." We will not go so far as to endorse the unfeeling remark of an amateur, that he wished the one could have been brought to bear on the other; but we trust that neither innovation will be erected into a precedent. As regards operatic cannonades, we may conveniently quote the remarks recently made by Mr. Justice Chitty in granting an interim injunction against some street organs: "If a person knowingly contributed to noise, so as to magnify the noise to a degree which in the result constituted a nuisance, he was responsible for the result as a whole, although his contribution, if it had stood alone, would not have amounted to a nuisance." Finally, a few words are due in this connection to the exceptional care which has been devoted to the scenic and other accessories of the new operas produced at Covent Garden this season. For picturesque realism in regard of costumes and "sets," the mounting of "La Navarraise" and of "L'Attaque du Moulin" has never been surpassed on the operatic boards in this country. If, in the foregoing remarks, we have abstained from any reference to the representations of German opera at Drury Lane, it has been because they have not called for any special remark. At best they have fallen under the category of meritorious "scratch" performances. Still we owe Sir Augustus Harris a debt of gratitude for the revival of "Der Freischütz," the success of which may encourage him to repeat the experiment with a Covent Garden cast.

On turning to the concert-room, we are confronted once more with the ridiculous congestion of entertainments in the months of May and June. Matters, from the point of view of the critic, at any rate, have not been mended by the increase in the number of halls available for the aspiring concert-giver. The Queen's Hall adds two to the existing list, and a third has within the last few weeks been opened at Messrs. Erard's. The result is that there can be and occasionally are half-a-dozen concerts going on simultaneously at the principal halls, to say nothing of minor or outlying places, such as St. Martin's Hall and Westminster or Kensington Town Halls. The situation is trying enough from the point of view of the conscientious critic, but it is deplorable from that of the concert-giver, owing to the constant clashing of really important events and the consequent sub-division of audiences. Mr. Vert, in an interesting interview with the *Westminster Gazette*, has recently been giving his advice to those about to hold concerts, and it closely corresponds with the historic counsel offered by Mr. Punch to those about to marry. But there seems to be as little chance of the advice being accepted in the former as in the latter case. Musicians are born to give concerts as the sparks fly upward.

The deluge of concerts cannot be regarded as a special mark of the present season, though we believe the "record" number held in a week was reached in June. What has really been a distinguishing feature of the musical year of grace, 1894, has been the development of the one-man (or one-woman) programme, in which the composer has himself (or herself) been associated with the performance. To this head are to be referred the Saint-Saëns Concert at the Wolff Musical Union, and the Concerts given by Mdlle. Chaminade, Miss M. V. White, M. Bemberg, Mr. Arthur Somervell, and Mrs. Henschel. Then we have also had the Schumann Concert, given by Mr. David Bispham, and the three musical evenings devoted to Schubert, Schumann, and Brahms by Miss Shinner, Miss Fillunger, and Mr. Borwick. The list might be still further extended, but a sufficient number of instances have been adduced to show that the practice is on the increase.

Another really noteworthy sign of the times is the remarkable growth in the numbers of female executants. Rubinstein, in his *brochure* on "Music and its Representatives," published a couple of years back, dwelt on this fact as a symptom of artistic decadence. We cannot help thinking that if the great pianist were to

attend one of the orchestral performances of the Royal College of Music he might be moved to reconsider his verdict. But perhaps the most striking instance of this tendency is to be found in the constitution of the Handel Festival orchestra. In 1891 half-a-dozen ladies were, for the first time, admitted to the ranks of the band. In 1894 their numbers attained the imposing figure of forty-nine, or nearly a tenth of the entire body.

In regard of choral music, the summer season of 1894 has been noticeable for the visits of three Continental choirs, the Amsterdam *à cappella* Choir, and the male-voice choirs from Berne and Upsala. It is much to be regretted that, owing to defective management and the ill-chosen time of their advent, the Dutch singers met with so inadequate a recognition of their talents. Finally, in the domain of instrumental music, we may single out for especial notice the exceptionally successful season of the Philharmonic Society and the first visit to these shores of Herr Mottl.

FROM MY STUDY.

There is timeliness in a portrait of Marietta Alboni, seeing how recently she departed from the scene of many triumphs, and from the world in which, after closing her public career, she long figured, not only as a laurelled artist in retirement, but as a *grande dame* in society. Alboni, alive the other day, formed a connecting link between the great era of Italian Opera and the present generation. Only twenty-three years have passed since, out of devotion to the illustrious friend of her youth, she came to England with Rossini's "Messe Solennelle," and took part in the performance of that work. Many who read these words can recall the appearance of the famous contralto in St. James's Hall. She was then forty-seven years old. Youth had fled, and middle-age, with the redundant physique it so often bestows, had set in. Looking at Alboni then, it was not quite easy to conceive that she had once worn the dress of *Maffio Orsini*. The girl had developed into the large and comfortable-looking woman of mature years, and the voice, it is scarcely necessary to add, had lost its youthful freshness. But, as all who heard her sing must remember, the rich *timbre*, the rare equality throughout the registers, and the perfect method, were evident in a striking degree. The tones of her voice can still be called up from the depths of memory, and the charm of her phrasing and expression is yet a recollection. So, too, is the characteristic measure of languor—the evidence of a nature not intensely susceptible to emotion—which, even in the artist's young days, detracted in a certain degree from the merit of her work.

This is not a biography, and beyond saying that Alboni was born at Cesena in 1824, and obtained lessons from Rossini, I shall not trouble myself with the story of her early years. For the present, interest begins with her sensational first appearance at Covent Garden Theatre. In 1847 there was war to the knife between Benjamin Lumley and the seceders who had started an opposition. Costa, Grisi, Mario, and others had left the Haymarket house and taken no little prestige from it to a rival establishment. Lumley's counter-stroke was the engagement of Jenny Lind, and the setting in of a tide of fortune which threatened to leave the Covent Garden venture high and dry. The whole story of this warfare could be told here, did space permit and necessity demand. It was Lumley's practice to collect from the journals of the day all references, of any importance, to operatic affairs. These, pasted into huge volumes, came into my possession not long since, and may serve some future owner for a History of Opera in England, which I shall never have time to write. For present purposes there is no need to consult them. Enough that Covent Garden replied to the triumph of the Haymarket by putting forward Marietta Alboni. Of the nature of the retort the management could hardly have been conscious. Alboni had just been singing at Rome with success, but when Covent Garden offered, and she accepted, the sum of £500 for the season, it did not appear that sensational results were expected on either side. But the artist's *début* in "Semiramide" wrought a wonderful change. A single performance sufficed to show of what a treasure the theatre had become possessed, and so affected was the manager that he deemed it prudent to show most unmanagerial liberality by raising the new contralto's salary from £500 to £2,000. It is true that the "exhibition" of a counter-stimulant did not abate the Jenny Lind fever. Nothing could do that; but Alboni was a powerful support to the fortunes of a young enterprise just threatened with adversity against which, at one time, it seemed almost hopeless to contend. The public delighted in their new favourite. They found her person and stage manner attractive, while her voice, so rich and rare in quality, and her perfect vocalisation, were charms in which to revel. Thus did the young Italian leap at a single bound to the highest point of English favour, remaining there till the close of her operatic career.

Alboni came to Covent Garden in 1848, but, in the year following, transferred her services to Her Majesty's Theatre, where she appeared in '49, '51, '56, '57, and '58. Of her doings in other countries it is needless to speak. She worked hard and travelled much, but her voice, used according to the best method, withstood the effects of wear and tear as well as of climatic changes, and remained surprisingly good till her latest year. As the widowed Countess Pepoli, and in retirement, Alboni

was the centre of an admiring circle. She sang almost to the last, not only for the delectation of friends, but in the cause of charity, to the cry of which she was never deaf.

The portrait of Giulia Grisi on the opposite page will hardly be recognised by those who have seen representations of the great soprano as she appeared in later life, or whose personal remembrance of her is connected only with a last unhappy appearance, in 1866, on the stage of Her Majesty's Theatre. Yet the picture is true, for all that. A writer who saw her in the flush of early youth compared her to Pasta

in face and figure, "only much handsomer." According to all accounts, she must have had a dazzling and bewitching personality, at once beautiful and stately. Pity that this rarely-gifted creature, rose and nightingale in one, so lingered on the stage that mingled with the glorious traditions of her prime are saddening memories of her decadence.

Zola's Dr. Pascal would have claimed Grisi as an example of heredity. Music came to her as an inheritance. Grassini was her aunt, and there is reason to believe that her mother, before marrying one of Napoleon's engineer officers, belonged to the same profession. The idea of heredity is further supported by the fact that Giulia's elder sister, Giuditta, was a singer of repute, as her cousin, Carlotta, would have been had she not turned her attention from music to dancing. Grisi's soldier-father may have given to her character the qualities which made her a very old campaigner indeed. Through him, perhaps, came the resolute spirit, the indomitable energy, which would never recognise defeat, and led her to fight a hopeless battle to the bitter end, even against Father Time himself. A while ago I published in this journal, from an autograph letter in my possession, a characteristic utterance of the great artist when in her declining years. She had been virtually superseded in London by younger aspirants, and her manager, obviously designing an end to the connection, had spoken of a testimonial. Grisi was too shrewd not to understand the project, and in her letter to the manager, as some readers may remember, she pleaded with pathetic earnestness that a testimonial would be interpreted as a leave-taking, and that she could not bear to part from the dear country which had always treated her so well. She even ventured to anticipate fresh triumphs, and pointed out Verdi's "Ballo in Maschera," then unknown here, as a work in which she would like to appear. In 1861 the late Mr. Gye acted more diplomatically than the *impresario* just referred to, and, by making it worth Grisi's while not to perform in England for five years, brought her to recognise defeat at last. Like Napoleon, she signed her abdication and retired to Elba. But no sooner had the five years run out than, like Napoleon when weary of Elba, her soul was in arms and eager for the fray. Never was musical London more astonished than on hearing, through Mr. Mapleson, that the old campaigner meant again to tread the war-path. The result we all know. The veteran met her Waterloo on that painful night in 1866, and went down never to rise again. She was hissed—she, Grisi, who had held a position in London for twenty-seven years, and during much of that time reigned as queen of lyric drama! A more conspicuous and terrible warning against lagging superfluous on the stage I do not know.

Blotting out the years of decadence and the final catastrophe, the student of Grisi's career is conscious only of surpassing brilliancy—of

triumphs which, regarded in their measure and prolongation, are almost, if not quite, unexampled. She was victrix not in England only. Her conquests extended to every musical country which she deemed worth invading. Everywhere her superb presence, splendid vocal powers, and convincing dramatic gifts brought men and cities to her feet. She is one of the few in her profession whose names are a permanent record in the annals of music. Other names may be, as poor Keats untruly said of his own, "writ in water"; hers is engraved upon imperishable brass.

With Grisi must needs go Mario, Conte di Candia. Those who remember the famous tenor as he was before his powers began to fail already see him invested with a halo of romance. He is precisely the musical character around whom, if this were not a materialistic age, myths would gather, showing him to far removed posterity as, perhaps, a combination of all that is beautiful and wonder-working in the fabled heroes of ancient Greece. As a singer, there was romance in his origin. We often find our tenors in the vineyard or the artizan's workshop. Mario in his youth represented the fine flower of an aristocratic family, whose grace and beauty for many generations past were, one might suppose, reproduced and centred in his person. How, as an officer in the Piedmontese Guard, the young Count must have turned the heads and flattered the gentle bosoms of the fair! His own head was certainly turned by the worship he received. In him physical beauty and courteous manners triumphed all along the line, but the victory was not won without sacrifice. Like another dandy, Count d'Orsay, Mario was flattered into expensive tastes, and amid the whirl of Parisian life, towards which the young Italian nobleman naturally gravitated, slender resources soon melted away. This was a critical time. In the case of many a man similarly situated it has led to the career of an adventurer, to living upon the means of infatuated women, to gambling, and worse. Happily for the Conte di Candia, he had the divine gift of song. He carried a fortune about with him which he could not squander. In his impecunious condition, friends reminded him of this, and at last necessity triumphed over family pride—or, rather, compromised with it on the basis of an understanding that the family name should never be used by the professional singer. Exit Mario, Conte di Candia, enter plain Mario, operatic tenor.

According to the critics of the day, Mario had many of the specialties of an amateur when he made his *début* in London, June 6, 1839. He charmed by the distinction of his person and the beauty of his voice, but much was left for him to learn. I have known professional singers who never got beyond this stage. They remained through life looking over the fence dividing them from true artistic qualification. Mario got over it—not at a bound. He clambered over with some pains, and then went on to the highest renown. "For the stage he was born," well says Mr. Julian

Giulia Grisi.

Marshall, "and to the stage he remained faithful during his artistic life. To the brilliance of his success in opera he brought one great helping quality—the eye for colour and all the important details of costume. His figure on the stage looked as if it had stepped out of the canvas of Titian, Veronese, or Tintoretto. Never was an actor more harmoniously and beautifully dressed for the characters he impersonated—no mean advantage, and no slight indication of the artistic temperament." *Apropos* to this matter, I can vividly recall Mario's last appearances as *Roméo* in Gounod's now familiar opera. He was then over fifty

years old, but he wore his beautiful Italian costumes with the elegance of his youthful days, and well do I remember being fascinated with the apparently unstudied grace of his poses in the Balcony scene. With such a *Roméo* of fifty any *Juliette* of sixteen might have been pardoned for falling in love. Mario left the stage in 1867, and who that was fortunate enough to be present can forget the impressive scene as the great artist, wearing the monkish robe of *Fernando* in "La Favorite," appeared before the curtain. The house was moved to its very heart, and from Royalty, represented by the Cambridge family, down to the humblest denizen of the gallery, bade their favourite an enthusiastic and, in not a few cases, a tearful farewell. As for Mario himself, the depth of his feeling was clear beyond mistake. It is sad to think that one who, for many years, had commanded a princely income, suffered in his old age from straitened means. But Mario could never learn even the rudiments of prudence in money matters. He squandered his earnings as freely as he had run through his patrimony; not, however, in vicious ways, unless it be a vice to smoke the most expensive cigars all day long. Meeting a beggar in the street he would give him the first coin that came between his finger and thumb, silver or gold mattered not. His house was the rendezvous of every needy Italian in London who had wit enough to trump up a good story, and there the fraternity passed a very excellent time. Their good-natured host had to pay later on, when he himself became the recipient of that which it is hard to call charity, but was charity nevertheless. The last time I saw Mario was at the Lyceum Theatre. He had come from Rome to visit his daughters, and men pointed out to one another the white-haired Conte di Candia (he had resumed his title), remarking that, despite change, the beauty and distinction of his person remained as great as ever.

I am indebted to a valued correspondent for information concerning the artist by whom the group of pianists reproduced in last month's Musical Times was drawn:

"Joseph Kriehuber (not *Friehuber*) was born December 14, 1801, at Vienna; and died there May 30, 1876. His extraordinary gift in drawing at once on the lithographing stone the portraits of the celebrities of the Austrian capital, and those who visited Vienna, was the theme of general admiration. Far from being melancholy or sentimental,* he was one of the most humorous and witty of artists, and whilst he took the likeness he continually talked, and thus tried to bring life and animation into the face of the sitter. His charges for a portrait, including 100 proofs, were £7 (70 gulden). The publishers, Mechetti, Diabelli, and Haslinger were his best customers, for they published the portraits of all famous composers and artists, and a collection of them would be of the highest interest."

The same correspondent sends me also some very interesting particulars with regard to another figure in the group:—

"Carl Czerny was one of the most modest and unassuming men. Although I was myself a pupil of Mozart's son, I enjoyed Czerny's advice, and had often to play for him. He was never married, and lived, after the death of his parents, with their old and trusted servant in large apartments, two rooms of which contained his very extensive library—German, French, Italian, and English—besides all the (at that time) obtainable works of the musical classics. His taste was very liberal and thoroughly catholic.

* He plainly appears to be both in the drawing.—X.

Although devoted to Mozart, Sebastian Bach, and Beethoven more than to anyone else, he knew how to appreciate everything good. His appearance was like that of a Roman Catholic priest; a velvet cap on his head, black suit, and gold-rimmed spectacles. He spoke in a most sympathetic manner, using the most polite expressions, and took a lively interest in the career of young artists. He was exceedingly systematic in the disposition of his day. An early riser, he worked till about 10 a.m., when he made his daily round in the shops of Diabelli, Haslinger, and Mechetti. At Diabelli's he met old Gyrowetz, Assmayer (Organist to the Court), Preyer, Halm, old Diabelli, C. Lickl, Leschetitzky, sen., and others; and their friendly conversation was exceedingly pleasant to hear. Czerny seldom missed a Concert—indeed, he had a fixed place in the Saal der 'Gesellschaft der Musikfreunde,' the Concerts beginning at 12.30 and lasting till 1.45 p.m. After his dinner he received the daily visit of Mr. A. Pfahler, Director of the Mint, an excellent amateur pianist, with whom he played a game of chess. After this he occupied himself with writing. He actually wrote on three different tables, and when I paid him my last visit (1854) he worked on one table at sonatinas, on another he was active with arrangements of operatic airs, and on the third table were the sheets of a full score, containing a cantata for solo, chorus, and orchestra, on Schiller's 'Kraniche des Ibycus.' He told me that the first two tables contained 'leichte Waare,' and that at the last he wrote for his *own* pleasure. He would never miss the performance of 'Fidelio,' or one of Mozart's operas. Among his most renowned pupils were Liszt, Döhler, Kullak, Lacombe, Madame Belleville-Oury, and Alfred Jaell.

"He left the whole of his fortune and his library to the Vienna Conservatoire, and also a sum sufficient to pay, with the interest thereof, for a performance of Mozart's 'Requiem' on the anniversary of his death. It is said (I cannot vouch for accuracy) that he never touched the fees paid to him for lessons—a ducat in gold (10s.) for each lesson—but collected them in a bag, which on his death was found to contain no less than 30,000 coins. He was in every way a remarkable, worthy, and estimable man." X.

MUSIC IN COMBINATION WITH POETRY AND IDEAS:

PROGRAMME-MUSIC, &c.

By Eustace J. Breakspeare.

Seeking to draw an antithetic distinction between music and poetry, Ambros (in "Die Grenzen der Musik und Poesie") remarks that, while in poetry the sentiments are raised through the medium of ideas, in music, reversely, it is the ideas which are reached through the sentiments. Other questions then become involved, such as whether the sentiments aroused in music are, in themselves, of that definiteness which we take to be implied by the word "idea"; whether, again, the process or *rapport* between these sentiments and ideas is a clearly distinguishable one, and—assuming the particular sentiment awakened—whether the supposed equivalent, causal, or companion idea would always follow. What there is generally faulty in ordinary appreciations upon these well-debated, but far from settled questions, results, we take it, from the initial mistaken attempt to get from music the same sort of effects which are produced more peculiarly by other arts. But Ambros (and, by the way, we refer particularly to this writer, since the above-mentioned *brochure* is perhaps the most able of all contributions to æsthetical controversy upon what we may term the anti-Hanslickian side) is indisputably correct when he remarks that "music shall carry with it the conditions of its own existence." We shall inquire—and this is our only present object—how far this *dictum* respects the claim of song-music, and, in its close connection therewith, "programme-music," as it is called. Ambros, while asserting the widest expositional power of music, has yet little to say in favour of the latter class of compositions. He complains of Berlioz's "Romeo and Juliet" on the ground that the "gravital centre" of the composition lies really outside the musical work itself—in Shakespeare, namely. He asks: "When a programme is added, does not music here admit that her own means are insufficient to display what she intends?" And he illustrates his argument by a whimsical reference to those old-fashioned pictures wherein people are shown conversing together, while the words of their speech are seen contained in certain scrolls issuing from their mouths. The mistake here lies in the assumption that the laws of the pure musical art preclude the employment of music in combination with other arts, *and under other conditions*. A programme is *not* added because we otherwise should not understand the subject of the music, but for the reason that musical forms—*whatever their capabilities in their strictly musical respects*—are found to aptly illustrate, by the help of certain analogies of characteristic expression, an idea, or series of ideas, so long as the latter are either *given along therewith or are understood*. Now, if it be granted, as we think it will, that music does possess such a power of illustration under such conditions, it seems to us very mistaken to still argue as though apart from this association of words or ideas it yet claimed to possess the same power, or that it should be expected so to do; or that the music resorted to the programme in order to cover or supply its own deficiencies.

To what extent the retention of pure instrumental forms becomes impracticable or

impossible under these altered æsthetic conditions is another question. But that programme-music (in the same category as music to words) has its *raison d'être*, independent of absolute musical laws; and that, reversely, no modification of musical forms in these combinations can at all affect the pure conditions of the art, has not been recognised by Ambros and other writers who have denounced this new development in art. Because we admit such a thing as programme-music, the art need not be supposed crying out for word exposition. We ought to discern, by this time, how much depends upon the rightful recognition, in criticism, of what are the pure as distinguished from the "mixed" conditions, so to call them, of an art. Ambros asks: "How are we to know that the theme allotted to the trombone and ophicleide in Berlioz's 'Romeo and Juliet' is meant to announce *Prince Escalus*"? Such a question as this we regard as distinctly unfair and uncritical. It is overlooked therein that programme-music—strictly within the literal sense of the term—*makes us acquainted beforehand* with all such *concreta;* music pretends but to illustrate the latter, not to interpret or propound them, in its absolute capacity. Neither are we supposed herein to be listening to a kind of ingenious charade or musical enigma, the secret of which we must needs guess at, if the music does not plainly enough convey it. Ambros sums up to this effect: That music preserves its own proper limits so long as it does not attempt to transcend its own capabilities of expression, nor require any foreign element to be brought in having no necessary connection with the music itself. We repeat that the "foreign element" is not at all "brought in" to assist the imagination, but is *a conditional presentation along with the music*. In all art combinations, each art must necessarily sacrifice certain of its formal characteristics. On the part of music, the demand for formal symmetry and balance is considerably lessened or modified. On the other hand, many of the elements which constitute the formal beauties of poetry could be, even if retained, no longer perfectly appreciated with a musical accompaniment—thus, to a great extent, *rhyme* and metrical delicacies. How can we maintain as essential any element, the absence of which would hardly be felt or perceived? Poetical *idea*, in fact, must be distinguished from poetical *art*. The *motif* of a verse may be highly poetical, but in its exposition the technical *craft* may be of a very mean sort. Many instances, too, might be quoted of poems which have all their specific beauties lost in a musical setting. Musical rhythm—unless, indeed, the recitative or *arioso* style be adopted—is, in some respects, less variable than that of poetry; it is bound to have its regular measured lengths, and even in free instrumental developments this orderly construction is more or less observed, all deviations being regarded as exceptional. So that, whenever words and music enter into union, we generally find that the rhythmical *nuances* of the former subordinate and fit themselves to the superior and more uniform movement of the latter.

It is, however, difficult to say where exactly should be set the limits to the release of each art from its own specific laws. It may, nevertheless, be seen quite possible for the several arts, in their combinational working, to preserve all their essential attributes, without, however, being forced to comply with all the conditions to which the pure, "absolute" art work may be submitted. You cannot have music successful in combination with words that shall also be successful—or should be expected to prove equally successful—as a simple instrumental piece. How far the adjunct of poetic ideas or words interferes with the development of the music *per se;* what parts are properly allotted to each in the different forms wherein they may present themselves together—these are questions still open at the present day. All the same, a widely spreading taste is unmistakable for that class of art in which, over and beyond the strictly musical element, there is some superaddition of a poetical sort. The whole tendency of modern musical art is in this direction, and no magisterial decisions upon the question can possibly influence the same.

From the very earliest periods in the history of the musical art the effects of musical sound seem to have prompted the most extravagant conceptions. In early Christian times there became elaborated a mystic symbolism of sounds. Correspondences, too, were sought between the phenomena of Nature and those of music. Of course, when instrumental music became developed as a distinct province of art, immense scope was offered to the fancy and the imitative faculty. Thus we find Frohberger attempting to musically depict certain incidents of his own life experience. Couperin's "Pièces de Clavecin," formal and unsuggestive as they are to a modern ear, have their fanciful titles. Johann Kuhnau's "Biblical Histories, in six Sonatas, to be played upon the Clavier, for the delectation of music-lovers," is a truly characteristic specimen of these old-fashioned attempts at "programme" writing. No. 1 of this series represents the combat of David and Goliath; in No. 2 we have "Saul being cured by David"; No. 3, "the Marriage of Jacob," &c. In his preface the composer explains how the parallel fifths are intended to represent Saul's "violent passion"! This work is dated 1700. Three Organ Concertos of the Abbé Vogler are entitled respectively, "The Death of Duke Leopold," "The Last Judgment," and "A Naval Battle." The latter piece introduces wind and waves, cries of the wounded, &c. Our early classic masters, however, seem—with a few pardonable exceptions—to have rather avoided this too realistic form of imitation. This, at a time when the absurdity of such

things could not have been so apparent, speaks much for their taste, judgment, and intuitive appreciation of the fitting and true in art. All along, however, the growing custom of composers in general to associate certain sentiments or realistic events with their musical work must, as a natural consequence, tend to firmly establish the opinion that this imitational business must needs pertain legitimately to the functions of the art. Certainly we should expect in vain to have a distinction made between such works wherein fancies of this sort only serve as *incentives* to the composer's play of imagination, and those wherein these form the prime *raison d'être* of the work, and which the music, for its concern, must do its best to further illustrate and embellish.

"That music which, separated from its text, does not present the pure musical Beautiful in melody, harmony, and rhythm, is, for that reason, no beautiful music at all." So runs the dictum of Zimmermann. The question here involved seems, to our thinking, one of degree. We have already remarked how musical *form* may be affected, more or less, in the union of music with words or programme. The formal design of a work is not, however, an "element" in the same way with melody, harmony, and rhythm. It is largely conditioned by the subject of the work, and when this enters under new conditions the form may need to be modified accordingly. The elements above referred to are not so much liable to this exceptional influence. Whatever the requirements of logical development, a work might never become utterly forgetful of its melodic, harmonic, and rhythmical interest. On the other hand, it may be allowed that even these elementary constituents of a musical work, as employed in following out some prescribed plan, or in illustrating some given text, shall be so far modified that when the music is (experimentally) divested of its logical accompaniment, the said musical elements shall no longer please or satisfy of themselves. It would, indeed, be wrong to say that only such was "schöne Musik" that admitted equally well of being presented under the conditions of absolute music.

Did a piece really express what its title indicates *it would need no title at all*. Even Wagner remarks: "When the musician—*i.e.*, the absolute, the pure instrumental musician—attempts to *paint*, he produces a thing which is neither music nor painting." Schumann says: "They who would judge of the effect and value of the conceptions (*Gebilde*) so formed, need only to strike away the titles. If a composer presents me with a programme along with his composition, I say, 'Let me hear, first of all, whether you have made fine music, and then I will please to consider your programme.' Woe to the piece whose construction is not already so *musically* logical and obvious as to need the apology of a programme." In weighing these sentences we must remember that many of Schumann's compositions, though bearing titles, in reality belonged to the "absolute" order of music, his titles, as a rule, being attached only *after* the work of composition. Therefore, to any work of the same kind his injunction would unquestionably apply. Some distinction needs to be made. No faulty music, certainly, could be suffered to pass on the simple claim that it had to conform to certain suggestions of a title, the music all along being of this particular kind.

Despite the dicta of certain art writers, fidelity or truthfulness, in the portraiture of a given subject, does not alone bespeak or provide for beauty in the work. This mere truthfulness, unless the ordinary demands for euphony, agreeable melody, &c., are therewith satisfied, does not much avail. How many passages could we not quote, in modern works, which aim at minute and realistic characterisation—and so far succeed—but which, nevertheless, leave little if any pleasurable impression in actual performance! On the other hand, how many charming *arias* of the Italian school, *e.g.*, fail wholly to accord with—still less to illustrate or intensify—the dramatic situation into which they are introduced! Were not such distinctions ungenerous, we could point to one or two very clever operas by certain of our leading writers which we, for our own part, have found extremely enjoyable, studied at the desk; but which have proved confessedly failures heard under their proper conditions. Complete appreciation of the works in their fine, subtle (possibly too subtle) touches of musical delineation has, for one thing, pre-supposed a full knowledge of every detail, every word of the libretto. A composer at least must not lose sight of ordinary musical requirements in the attempt to realise peculiar ideals presented in art-combinations, or to satisfy certain theoretical exigencies therein. Till audiences as well as composers have learned that there are certain varying conditions upon which the proper enjoyment of such art works depend, and submit to these, we may often be treated to the experience of a work, written in perfect accordance with the rules of the specific art, yet failing to make the calculated and possibly deserved impression. How far such modifications, made imperative by the altered conditions set up in the combination of different arts, may extend, must be determined by artistic taste and intuition, in view of individual circumstances. For example: no true artist would so far renounce the conditions of abstract music as to make his music little else than a mere running *commentary*, so to speak, upon the logical theme, destitute of all ordinary musical cohesion and interest, simply because a strict architectural plan might be seen incompatible with the logical process of the text. Küster, in speaking of symbolical representation in general, remarks: "The tonal idea should not merely elucidate

the subject; it must be so selected that the limits are observed which cultivated taste prescribes to the artistic representation of the same, as to music generally. And this leads to the question of purity of style."

To sum up. In these combinations, music, on the one hand, must not be so subordinated to its *libretto*, or to the logical course of ideas in a "programme," as to lose all musical cohesion; nor, on the other hand, should the poetic thoughts serve but as the mere peg upon which to string a succession of formally cut phrases and periods. How far a perfect *chemical amalgamation*, so to speak, of the two elements is possible; or whether they can only be *shaken together*, like oil and water, without any real coalescence, is a question which will be largely decided by the success or otherwise of practical experiments. Only let us beware of hasty *a priori* judgments. Let us remember that while poetry has its *ideas* to convey, music forms its own subject-matter: the one art has a *double* aspect, the other but a single one. Köstlin is wrong in saying that "Poetry employs tone only as a sign for a mental thing." This art has its musical, formal, æsthetic sides as well as its idealogical one. This writer adds: "Words do not, as with musical sounds, attract by their musical beauty (!), but by what they conventionally signify. It is not the musical element of the words which forms the matter of poetry—(another thing altogether!)—but only that which these words convey, thoughts and ideas." Certainly it is not, as in music, the *essential matter* of the art, but it is all the same an important and indispensable element thereof. When music is employed but as a mere "colouring" embellishment to the sister art, all its architectural conditions—based upon melodic, rhythmic, thematic, and formal contrivances—are made largely impossible, and it is reduced to mere melismatic tone-and-chord successions—to the elementary impressions of musical *Klang*, in short. Writers of such music are at the very antipodes to those old setters of words, who simply used the words of a song for their rhythmical assistance, or at the most aimed at a musical expression of the broadest ranges of sentiment.

Of course all depends upon what we regard as essential to musical form, &c., under these conditions. If, *e.g.*, it be held absolutely necessary that such compositions should always have their "first" and "second subjects," their "passages of development," of "repetition," and so on—then it will confessedly be hopeless to expect any perfect amalgamation of music and poetry. On the other hand, though no one may demand that the music of a song shall fulfil all the conditions of an instrumental piece, yet it must, *inter alia*, have a well defined melody, and there must be *a certain* formal plan throughout, satisfying sufficiently the universal æsthetic demands for variety, contrast, balance, and unity. Beyond this, the concessions upon the one side or the other, as before said, must be determined by the particular exigencies of the individual work.

Let the *motional* principle of the music be congruent with that of the words, and an illusion is largely effected that the music has but *interpreted* the quality and significance of the words; and that the relation between music and ideas is not only a natural but a necessary and inevitable one. Imagination comes further into play, strengthening the analogical *rapport;* and so on, until we gradually perfect an almost scientific scheme of musical illustration. The most successful setting, then, is by that composer who can trace all these analogies of æsthetic expression between the arts, and can elaborate them in their most suggestive, delicate, and subtle *nuances* of musical characterisation. Nevertheless, the truth remains the same: that words have very little, if any *necessary* musical expression. This is demonstrated, if need be, by the curious instance of certain different settings of the same poetical subject by different composers, all of which—despite their often wide diversity of musical expression—have perhaps appeared equally truthful, characteristic, and penetrative; so much so, indeed, that each interpretation, away from the others, we might almost take to be the inevitable and only possibly perfect one.

THE ORGANISATION OF CHORAL UNIONS.

"Union is Strength" is a motto as true in Church-song as in anything else in the world, and it may be added that as a desire for union in general indicates advance from selfishness to brotherly love, so the desire for union in choral matters proves the advance from that too common but most pernicious self-sufficiency that shuts out all progress—to the ready mind that keeps both eye and ear open for any hint that a brother may be able to give by example or by word. A very early experience of the writer's was to hear a member of a choral committee propound the heresy that no association could look for the pence of pity and of sympathy until it was bowed down with debt. What a mistake! Whatever it ought to do, depend upon it the world rather inclines to the winning side, at present at least. No; if you are going in for choral association at all, begin by looking on the deficit as the dry-rot of the work—that from the smallest fibre will spread and spread till all sap and strength is eaten out. Don't listen when people tell you airily: "Oh, these things never pay; of course you will be on the wrong side with your accounts." There is no "of course" at all about it, be assured; the writer of these lines can say that he never had a deficit on any one of the many, many choral festivals and choral meetings, great or small, that he has carried through.

There are three offices that must be filled, those of Secretary, Treasurer, and Precentor. If three capable men are to be had, well. If but two, they must share the offices; if but one, he must fill all three. And all arrangements must be entrusted to these three, or two, or one; any suggestion may be sent in writing to the secretary by any member of the Union, for due consideration.

Let the treasurer begin by securing promises of annual subscriptions from all able and willing to help in the work, but let no subscription be asked of those who associate their choirs—the absolutely necessary expenses connected with enrolment ought to be held quite subscription enough without more direct payment.

By the time that the long winter nights have made weekly choir practices more regular, and so much longer than a quarter of an hour can be regularly spared for extra work, the book for the coming year's campaign must have been settled, arranged, printed, and distributed by the secretary, after due counsel with his brother officers. One word here on the shape and size of the book and its contents. It will be found both more economical and more convenient to take the octavo size. One sheet will be large enough to carry music and words of four hymns, and the Psalms pointed, besides the words of the anthem, and any necessary directions. If no date be put on this sheet, and an extra number of copies printed—which when the type is up can be done at very trifling increase of cost—the secretary will have by him, as years roll by, a very useful collection of sheets available for use at occasional services in the diocese.

An outer sheet—which to save confusion should vary in colour year by year—will also be needed. This should bear the date or dates and place or places of proposed choir gatherings on the first leaf, and the Preces (which it will be well to have stereotyped once for all) on the second leaf. These two sheets stitched together will be sold to the people on the Festival day, and ought to be a substantial source of revenue.

The choirs will generally need a copy of the anthem and service stitching in—generally, be it said, for it may be that the management may in their wisdom consider that the particular choirs proposing to unite in festival had better not be taken beyond hymn and chant, for which the two sheets will find ample room; for true, indeed, it is that though union may lift up to higher than the usual flight, yet there is nothing more injurious to singers than to take them floundering out of their depth to the absolute ingraining of faults which it is the special purpose of choral association to eradicate.

For the sake of economy, if for nothing else, the selection of anthem will probably be from that marvellous mine of useful little pieces, the three-halfpenny sheets of The Musical Times—that is to say, provided a four-part anthem is desired. For be it remembered that for choirs, or unions of choirs, where all the four parts are not to be had in due balance, there exist two-part anthems, notably those beautiful little compositions of the late Sir George Macfarren, arranged for boys and women against the men, which, under circumstances, will produce infinitely better effect than a four-part anthem practically reduced to two or even one part by want of balance of voices.

The service will be probably selected from among those many beautiful, simple, and fitting unison settings of the Canticles that such leading composers of true church music as Goss, Macfarren, Barnby, E. J. Hopkins, and others have given us.

Let it be at once granted that none but the most efficient choirs should attempt the four-part service that needs more than ordinary intelligence to prevent the words being obscured by the harmony and the points. But clear massive unison, sustained and coloured by illustrative organ accompaniment, enables the singer of even small skill to tell forth the words—if he feels their import—with a power and a purpose that awakens the hearer's sympathy. But to our book. The cover, with sheet inside, and inside that the three-halfpenny anthem and the unison service stitched in, and the secretary will have a complete set of music, all in one, that he may sell to choirs for sixpence, and yet leave margin for stamps and small expenses.

One word of earnest warning must be added before we leave the subject of the music. Let no copyright enter the book without permission having been previously sought and obtained. This is nothing more than a matter of common honesty. The work of a man's brain—whether retained or transferred to another—is as much property as the work of a man's fingers; you may as well take a watch as infringe a copyright. Church work, at any rate, should not be soiled by loose morality.

And now that the book is out, how shall it be got up, in such one way that the singers when they meet on the festival day shall be able to sing with one consent and one accord?

Shall a choirmaster be sent round to the choirs in turn? No; in practice this never answers, however well it looks in theory; for first and foremost, the expense of such a visiting choirmaster as will be accepted by the home teacher as capable of teaching what he himself cannot—if, indeed, this is ever possible—will be simply crushing. Secondly, "is he kitchen or parlour company?"—don't smile—is the parson's very practical and persistent question.

The method that meets most difficulties is for the various home teachers to meet at certain appointed centres and at certain appointed times, under a professional musician of undisputed ability—receiving his due professional fee

out of the funds or by contribution from all who attend—there and then to be grounded in the way he will take the service on the festival day, for he will, almost as a matter of course, be the festival conductor. Let the attendance of the home teacher at these lessons be held as one of the chief terms of enrolment. Let none be excused; but, at the same time, let the attendance of ladies and others connected with the enrolled choirs be not only permitted, but solicited, so as to bring into play the powers of union while at the same time the all-needful *one way* is duly impressed on the minds of those who will have to pass it on to their choirs at home.

We now approach the festival day so long looked forward to. First as to the time of holding it. It will be wise not to fix this until the days have got long and warm enough for the service to be held in the evening, with the all-important full rehearsal in the afternoon. The workers will thus be saved a half-day, and a simple tea between rehearsal and service will take the place of the mid-day dinner, with all its difficulties. The interval between hay time and harvest is a time of comparative leisure that seems most suitable for festival fixtures in the country.

Both for help in arrangement in church, and for recognition out of it, it is most advisable that each choir should adopt a distinguishing badge for its singers.

At an ordinary choral festival the singers will consist of males, surpliced and unsurpliced, and females. It will be well to place all female singers in the front rows before the people, facing the East, and the males—surpliced before the unsurpliced—decani and cantoris. The surpliced alone will form the procession, if it be decided to have one, the rest of the singers uniting their voices as the procession reaches them. The formation—four boys to three men—each choir by itself, will give compactness and handiness to the procession.

If there be a recession at all, it is well for the choirs not to begin to leave their places till the last verse of the recessional is reached, and for the organist to continue in voluntary as long as may be needful; at the end of the service it is almost impossible to secure an orderly recession of any length.

The wise secretary, even in the anxieties of the festival service, will not forget the bogie Deficit. He will take care to have a voluntary before the Blessing amply long enough to enable every man, woman, and child in the church to have full opportunity to give or to refuse to give—a deliberate yes or no—and if when all accounts are got in and paid, there remains a balance—a good honest balance—what shall be done with it? Let it go—with such subscriptions and donations as can be obtained for the most excellent purpose—towards a benefit fund for the choirman whose choir is enrolled. A few days at the seaside after his own illness, or a something towards the doctor's bill after his children's illness might be a boon indeed. Alas, there are far too many occasions on which a £5 so got together would be most thankfully received; and doubly sweet would the grant be from the honest feeling that it was no pauper's pence that were doled out, but a part of the good fruit borne by brotherly association.

J. P. M.

We print another long letter from Mr. Torr, who has discovered for himself a new theory concerning Greek notation, which, as is pointed out by our correspondent, Mr. Bergholt, was discovered fifty years ago by Vincent, but being quite impracticable, has long since been forgotten. This theory, however, seems eminently satisfactory to Mr. Torr, since it has the great advantage of proving that the somewhat considerable literature on Greek music, which has arisen during the last fifty years through the labours of men of European reputation, might as well have never been written; and that the only piece of genuine early Greek music yet discovered is practically valueless to musicians. Before commenting on Mr. Torr's present letter, we may as well inform our readers that M. Gevaert, one of the greatest living authorities on Greek music, having examined M. Reinach's transcript of the Apollo Hymn, considers it "parfaitement exact" (*Ménestrel*, April 15). It is perfectly natural that Mr. Torr should try and show that we have not met his point as to whether Alypius recognised a "Phrygian scale as such"; for if he once accepts the view taken by every single writer, ancient or modern, that the Greeks possessed only *fifteen* scales, each of which was submitted to certain modifications, instead of forty-five, as he contends, his whole theory falls to the ground. Our readers can understand the English of the Greek words we quoted from Alypius, even if Mr. Torr cannot. His quibbles with regard to the A natural and D flat can also only be supported on the 45-scale theory; and we really cannot undertake to suddenly change our whole conception of the nature of the Greek notation at the bidding of even so original an investigator as Mr. Torr appears to be.

As far as we can see, Mr. Torr's theory takes no notice of the difference between fixed and moveable sounds; hence his difficulty with regard to K and I, which are both translated D. K is in this instance one of the moveable notes, and it can be tuned to D flat or D natural, or a note between. In some of the other tetrachords Mr. Torr mentions, I is the moveable and K the fixed note. By all means let Mr. Torr, if he wishes, consider that the moveable K cannot possibly have coincided with I. He will then have the satisfaction of producing the "unmelodious modulation" described by Pseudo-Euclid, p. 21, "When, in modulations, the sounds fall similarly, so that there is agreement in the *pycnum*, the modulation is melodious; but when the sounds are dissimilar, the modulation is unmelodious." Since there are in this hymn several modulations between the conjunct and disjunct system, it seems to us that we have at least as good grounds for accepting that position of K which will produce melodious modulation, as Mr. Torr has for contending that K and I *must* represent notes of different pitch. M. Reinach has explained (*Bulletin de Correspondance Hellenique*, 1893, p. 593) that he considers the notes K and I as *homotones*—*i.e.*, two notes representing the same sound; and that when the composer modulated from the conjunct

to the disjunct system, he would naturally retain the notation of the disjunct until he returned to the conjunct. Mr. Torr has, by contemplating the tables of Alypius, come to the conclusion that since there were twenty-one signs to each octave, there must have been notes of separate pitch for each letter; but he quite forgets to mention that two notes in each tetrachord were "moveable," and, under certain circumstances, would, as we have pointed out, coincide with others of different names. We come to the root of Mr. Torr's new theory in the sentence: "Of course, if Alypius had given the conjunct tetrachord in exactly the same form in every one of his chromatic scales, we should be justified in arguing that this single form must be interpreted in different ways to suit all the different forms that were actually in use. Alypius, however, uses two different forms." And Aristoxenus, p. 50, gives *three* different forms of the chromatic and one of the enharmonic tetrachord, to say nothing of "mixed" and other forms. According to Mr. Torr, Alypius (who, by the way, did not invent the notation, as Mr. Torr seems to think) ought to have given not two, but at least four different forms for the *pycna* of Aristoxenus; not to mention those of Ptolemy. We have, moreover, direct evidence from Aristoxenus himself (p.39) that the notation does not show the differences of intervals. As to whether the ancients found the *nuances* difficult, Aristides, probably quoting from Aristoxenus (Gevaert, p. 295), says (p. 19): "The most natural of the genera is the diatonic, which can be sung by all, even by the unlearned; *the most artificial, the chroma, which only the learned can sing.* In mentioning the diatonic genus generally, our meaning would surely be evident to any one except Mr. Torr. Since he does not mention the fact, he is evidently unaware that Ptolemy describes altogether five kinds of diatonic tetrachord, each of which, by the way, ought to have its own particular notation.

The usual form of chromatic genus during the classical period seems to have been the *toniaion* of Aristoxenus, which was identical with the chromatic scale of the Pythagoreans (Gevaert, I., 320). We have already pointed out that the notation does not indicate the particular tuning used in this or any other music. The passage in Aristides we referred Mr. Torr to on p. 23 has nothing whatever to do with the notation of Aristides on p. 22, to which we did not refer him. We wished to point out that Aristides describes the thirteen scales of Aristoxenus, the lowest notes of which, taken in order, form an octave of twelve semitones. What the difference is between the twelve equal semitones contained in the octave of Aristoxenus and the twelve mean semitones of modern equal temperament, perhaps Mr. Torr can explain. He may possibly have discovered that since Aristoxenus's tone, taken singly, was appreciably more than the sixth part of an octave, Aristoxenus's octave was appreciably larger than the modern octave, and that therefore it produced a decidedly appreciable discord. We willingly acknowledge that Mr. Torr has apparently scored a point in favour of his theory in connection with the soft chromatic of Ptolemy. But we have not discovered as yet that Ptolemy anywhere mentions his soft chromatic tetrachord as peculiar to the Dorian conjunct, or any other of the tetrachords in which the succession of letters we have noticed occurs. As a matter of fact, so close is the connection between the scale given by the white keys of our pianoforte from A to A, and the Greek system, that all those *pycna* whose lowest note would correspond with a *black* note on the pianoforte do not follow the alphabetical order in their three letters, but, skipping over the third, end on the fourth; while those which begin on a *white* key invariably have three letters in alphabetical order, representing originally not the soft chromatic, but the enharmonic genus. This is fully explained by Fortlage. As to the interval between *proslambanomenos* (B) and *hypate hypaton* (C♯) in the Iastian scale, both notes are *fixed* at the interval of a tone; and they have nothing to do with a *pycnum*. The example only serves to demonstrate still further the futility of Mr. Torr's theory. But our point of view is so entirely different from Mr. Torr's, that we can never hope to arrive at the same conclusions. We regard music as a development, an evolution of the human mind. We endeavour to arrive at the solution of its problems by tracing its historical development, and prefer to use that comparative method which has yielded the richest results in this and all other departments of scientific research. We make no claim to originality, but are content to sit at the feet of the great European *savants;* and we would recommend to Mr. Torr a wider course of reading than he seems to have as yet undertaken in the department of Greek music.

M. Kufferath's exhaustive monograph on "Tristan," in all respects a worthy companion volume to those from the same pen on "Lohengrin," "Die Walküre," "Siegfried," and "Parsifal," contains not a little fresh and interesting matter. Thus there is a hitherto unpublished letter from Wagner which illustrates in a most remarkable way the extraordinary and indomitable confidence in his genius which supported him through so many trials and disappointments. It bears the date, January 30, 1860, and is addressed to Madame Dustmann-Meyer, one of the artists whom he wished to retain for the production of "Tristan" in Paris, for at that moment, although the possibility of gaining a hearing for "Tannhäuser" was vaguely talked of, his chief desire was the production of the later work. "This week," writes Wagner, "will decide everything. I have left no stone unturned in order to realize my scheme of giving the first representation of "Tristan" in Paris. If, in the course of the next week, the material difficulties are overcome, all that remains for me is to know whether I can rely upon you and the few chosen souls who surround you. For the rest you need have no apprehension. I know what I am about, and I have never undertaken anything of this sort without being absolutely certain of success. No one can be a better judge on this point than myself. . . . As for difficulties—why one simply casts them aside." Another curious and hitherto unknown fact is mentioned by M. Kufferath in connection with Madame Schnorr, the original representative of *Isolde*. Her maiden name was Malvina Guarrigues, her father being descended from a French refugee who quitted his native land at the period of the revocation of Nantes. This refugee had a brother who made his home in England, anglicised his name to Garrick, and was the father of the famous actor. Madame Schnorr, it may be added, avowed the responsibility for breaking off the negotiations relative to the production of "Tristan" at Carlsruhe in 1859 solely on the ground of her anxiety as to the health of her husband, and the same anxiety was the source of a good deal of friction between her and Wagner in 1865 during the rehearsals at Munich. Just on the eve of the production Madame Schnorr was seized with hoarseness, and went off to Reichenhall to recruit with her husband. This delay exasperated Wagner, who bombarded them both with letters and telegrams to such an extent that Madame Schnorr at last let him know

that she considered his behaviour gratuitous and ill-advised. For this Wagner never forgave her, and in his reminiscences of her husband does not even mention her name. On this M. Kufferath remarks "it is only little men who are lacking in magnanimity." How fully justified were Madame Schnorr's apprehensions was subsequently proved by the sudden breakdown and death of her gifted husband. The episode is worth mentioning, as it exemplifies the candour and impartiality of M. Kufferath. His immense admiration for the genius of Wagner, the artist, does not blind him to his imperfections as a man.

An interesting book might be written on the history of the orchestra regarded from a Darwinian standpoint. Of course we all know the influence which the progress of the art of composition, the improvements and inventions of instruments, and the ever-increasing prowess of performers have had upon orchestral music; but there are other far more curious points. The growth of bowed instruments, for instance, from one parent type which yet survives in Eastern countries; the innumerable "sports" and varieties, some of which have developed into distinct species, which have struggled—successfully in some cases—for permanent existence. The rise and prosperity of the viol family and its overthrow by its most despised member, the violin. The long career of the lute family and its decay, till now it is chiefly represented by the banjo. The vanishing of all varieties of brass wind instruments and their absorption by the saxhorn. Finally, the settling down of the myriad "wood-wind" instruments into the four principal and distinct families—flute, oboe, clarinet, and bassoon. All these are matters highly interesting and curious to consider, but there is also the development of the orchestra as a whole to be regarded in the same manner. Think of the time when composers wrote music which might either be sung or played, and if played then on any collection of instruments that happened to be handy. Up to the time of Haydn they were not at all particular as to what instruments the orchestra was to consist of, as may be seen by a consideration of most of Handel's scores. And the reverence with which we now-a-days insist upon using the exact kind of trumpet that Bach had, and the exact kind of horn that Mozart had is rather absurd when one reflects upon the rough coarse strings and terrible oboes used by these masters, the tone of which we should not dare to reproduce. Well, then we may notice how the different kinds of bands grew up, and what influences caused the development of certain fixed types—the brass band, or *fanfare;* the wind band, or *harmonic;* the string band as used in the concert-room, and that singular instance of the survival of the fittest, the English theatre band.

The genesis of the theatre band is worth giving; the causes which led to its creation being visible in operation at almost any time. Thus, suppose at a fashionable holiday resort a full band is engaged for the season, it is clear that as the visitors drop off the expenses of this band must be gradually reduced. The strings are first thinned off until there are three first and two second violins, one viola, one violoncello, and one bass; next two of the three trombones go. The second oboe, bassoon, and flute can next be dispensed with, and then the bass drum player, the tympanist playing all the percussion instruments at once. We are now reduced to single wood, horns (they are hardly heard: away with them!), two cornets, one trombone, drums, and the strings above mentioned; but further reductions are demanded. Why have so many fiddles? Two firsts and one second must suffice; the viola is a feeble affair and the violoncello plays much the same as the bass. So the survival of the fittest (or, rather, the loudest) at last brings us down to the octet theatre band: two first violins (one conducting), one second, no viola, no violoncello, and one bass; then a flute (who plays always on a piccolo in order to make more noise), a clarinet, a cornet, and a Jack-of-all-trades drummer, and for this wretched collection of instruments some hundreds of pieces of good music and many thousands of dances and operatic selections have been arranged and printed. And audiences have got so accustomed to this shrill thin affair that they positively resent a more artistic and suave combination. In fact, they only want a noise to cover that eminently disagreeable sound, the buzz of a crowd conversing between the acts. But the feelings of a theatre conductor who writes pretty ballet and incidental music for his pantomime and then has to score it for octet band are, we assure our readers, not to be envied. *Experto crede.*

Volapük, the introduction of which into the curriculum of an English Board School in the Midlands was once seriously discussed, and, unless we are greatly mistaken, actually attempted, is irretrievably dead; and its premature decease is almost to be regretted in the interest of the *impresario* confronted by the linguistic difficulties attendant on the performances of opera by a company containing at least as many nationalities as there are colours in the rainbow. Flotow's "Martha" was given the other day in New York, and this is how one of the leading American dailies comments on the performance: "Opera in English always was a strange thing, but as given just now at the Grand Opera House it is a stranger, a more unintelligible thing than ever before. In 'Martha,' last evening, Herr Behrens sang in Italian; Mdlle. Wolf, fresh from Sweden, attempted the vernacular, and might as well have sung the word 'Tändstickor' all night. For Mr. Payne Clark there exists apparently but one letter in the English language—viz., the letter 'a,' and, of course, he was about as understandable as the sweet singer from Sweden. . . . The whole performance was most spirited. It would have been quite artistic, too, had not the Queen's English been so grossly travestied by the principal performers." It is not necessary, however, to go to America to illustrate our point. Criticism in this regard should begin at home. Some of the finest performances at Covent Garden in the present season have been seriously impaired by the bi-lingual method adopted. But of one thing we are certain. Inartistic though it may be to have *Marguerite* singing in French to an Italian-speaking *Siebel*, the results are even more grotesque when, as in the performance of "Carmen," Italian singers, in the interests of uniformity, grapple with the French version in an accent alongside of which the pronunciation of Stratford-atte-Bowe is semi-Parisian.

The connection of science and art, which is so remarkable a feature of modern times, is curiously, nay, alarmingly illustrated by the letter of Mr. Lascelles Scott to the *Times* on the subject of the Waltham catastrophe. "The entire series of explosive nitro-substitution compounds," writes this erudite expert, "(including nitro-cellulose or 'gun-cotton,'

nitro-glycerine, the picrates and their homologues, &c., separate and in mixtures) are liable to instant decomposition—*i.e.*, 'explosion'—into their constituent gases under a variety of circumstances, some of which are not indicated in the faintest degree in any 'Woolwich regulations' or 'Home Office rules' yet promulgated. Moreover, although certain precautions pertaining to ignition, concussion, acidity, temperature, &c., are doubtless stringently enjoined, the practical methods recommended for carrying them into effect are in most instances lamentably inefficient, and, in some cases, of the most impotent character. *All such nitro-compounds are capable of being exploded by the influence of vibration of one kind or another—some even by that of a particular musical note.* But where do we find any useful official instructions upon this (in my opinion) important point?" The passage which we have italicised, in the immortal phrase of Count Smorltork, "surprises by himself." In ancient music—both Greek and mediæval—certain modes were prohibited, or at least discouraged, on the ground that they exerted an evil influence on the moral fibre of those who employed or listened to them. But now the progress of civilisation and science has brought us to a point at which the emission of certain individual notes is fraught with deadly risk to life and limb. The inevitable conclusion to which Mr. Lascelles Scott's revelations point is that the Government should insist on the possession of the sense of absolute pitch in all the workmen employed in the manufactories of these compounds. Failing that, the employment of dumb persons would be the safest way out of the difficulty.

We have always been constrained regretfully to admit that in picturesqueness and wealth of poetic imagery the English musical journalist is miles behind his American cousin. But never has our patriotism received so rude a shock as on perusing some criticisms that have been sent us on the Musical Festival held last May in Cincinnati. This is how the poet-critic of the *Cincinnati Commercial Gazette* begins, under the heading, in large capitals: "Music holds sway over the Queen City again":—

With all the panoply, pomp, and pageantry of Druidic days, when sacerdotal fires consumed the darkness on the eminences until they turned to Ætnas, the Queen of the West, attended by a vast and lustrous train, last evening in her lofty temple, commenced her biennial oblation to the fabled goddess. The priestess queen waved her white wand, and the concourse of attendant instruments and voices sent inspiring strains into the great vaulting temple, to the expressed gratification of the worshippers.

A solitary man, standing on an eminence commanding the views and vistas of a wooded wilderness, where mountain peaks immovable rift the dripping vapours and chilly canyons swallow up the sun's warm light; where waters shimmer with reflective [*sic*] light; silence, with a voiceless, yet impressive eloquence, proclaims its ancient regency, must needs be awed with inspiration into mute and holy reverence. But deeper was the feeling of the reflective spectator who found himself in presence of that throng last night in Music Hall—a multitude of human beings massed into a grand assemblage, a sea of humanity, each component particle scintillating with intelligence and life, garbed with rare and radiant vesture, gemmed with treasure-trove of ocean and vibrant with the spell of music.

The solitary observer, though hushed into reverential calm, feels his own supremacy over the lower kingdoms of the earth. But he who looked upon the multitude must have owned his littleness—a mere atom of the mass, a ripple on the sea, a leaf in the forest—and could not but be touched by a kind of solitude which crept upon him unawares until he found himself alone, surrounded by his fellow men.

The New York critic, Mr. Krehbiel, had, it would seem, the temerity to find fault with the chorus at this Festival; so we find among the "head-lines" in the *Cincinnati Commercial Gazette* for the following day, one very significant one: "Knives out for Krehbiel." We have not yet heard of any accident happening to Mr. Krehbiel, but we tremble for his safety. Let us hope, however, that the writer's sanguinary expression is to be interpreted in a purely Pickwickian sense. It would appear that Cincinnati is as famous for its music as for its pigs. At least this is what our critic tells us:—

And why should not the Queen of the West participate in the music of the spheres, when she herself stands on the over-topping pinnacle of this mundane atom of the universe, from which she sends her musical messengers athwart the land? Her people feel the dint of music, and when such a jubilee of the art is on, they feel a mounting pride as well, despite the humility of their motives in giving art in its simplicity an impetus. So the city is stirred from minaret to moat, and the heritage of divinity they know is theirs, even though its enjoyment is but transitory.

It is rather in the nature of a descent from the lofty altitudes attained in these poetic rhapsodies to find, as an appendix to each criticism, several columns of paragraphs on "Who were there, and what the ladies wore." The public of Cincinnati would seem to find peculiar satisfaction in fashionable tittle-tattle, if they take interest in such paragraphs as these:—

Miss Marguerite Lloyd's Florentine beauty shone to advantage in a yellow satin gown, with immense puffed sleeves.

Miss Eva Holloway was stately and blonde, in a handsome evening gown of black lace.

Better still is a paragraph anent one of the soloists:—

Mrs. Carl Alvés sang with her soul in her voice, and wore a white silk gown, with broad shoulder capes of green and gold embroidery.

Another Cincinnati paper, *The Tribune*, bursts into illustration. Messrs. Ben Davies and Watkin Mills are grossly libelled in a couple of so-called portraits, and for the composer of "Elijah" an intelligent sub-editor has served up a copy of the portrait of Mendelssohn's *father*, that serves as frontispiece to Henselt's book, "The Mendelssohn Family"!

The uncompromising devotees who swear by one particular composer and swear at most of the rest, may be recommended to take to heart the excellent words which fell from the Bishop of Chester in the course of his sermon on the 22nd ult. Preaching at the special public service which inaugurates the Festival, and at which Mendelssohn's "Hymn of Praise" was performed, Dr. Jayne said that they sometimes heard it whispered that the renown and influence of Mendelssohn was on the wane. But, as he added, they were able to take the measure of such an augury as that. It reminded him of the contrast drawn by Wordsworth many years ago between the short lived and superficial verdict of what claimed to be the public, but was really the verdict of an ephemeral coterie, and the weighty and permanent verdict of the people. "Could they doubt that the allegiance of the people was still firm to Mendelssohn, who rendered to them so great, so priceless a gift; meeting their taste, but refining and elevating it at the same time? Surely true wisdom was to be learned from the teaching of St. Paul, who told them that there was one glory of the sun, and another glory of the moon, and another glory of the stars. So

there was one glory of Handel, one glory of Mozart, one glory of Wagner, and one of Mendelssohn; and God forbid that any one of those stars of song should be deposed from the firmament of our musical heaven." That, we take it, is a very sane and right-minded attitude, and may be commended to the consideration of the leaders as well as the rank and file of the musical world. A very happy illustration, we may add, of the Bishop's remarks may be found in the programme of the forthcoming Hereford Festival, at which Handel's "Messiah," a Symphony of Mozart, the Vorspiel to "Parsifal," and Mendelssohn's "Hymn of Praise" will all be given in the Cathedral.

Some notable performances were recently given at the Brussels Conservatoire by the ensemble classes for wind instruments. In the Trombone Class all the brass instruments (such as bass trumpet, tenor, bass and contra-bass tubas) are taught which Wagner introduced into the score of his "Ring of the Nibelung," and had partly constructed in accordance with his own directions. The parts for these instruments are only too often played on the ordinary trombones, and such other brass instruments as may be at the disposal of the conductor; and the peculiar tone-colour intended by the composer is not, in consequence, realised. The Brussels Conservatoire is ahead of all other music schools in adopting them as definite additions to the modern orchestra, and taking steps to train its pupils for the task of interpreting Wagner's superb score in exact accordance with the master's intentions. Under the direction of the professor of the class, M. Seha, the pupils played fragments from the "Rheingold," a Fantasia by M. Gilson, and a Scherzo by M. L. van Dam. Both these latter works were specially written for the occasion, and the tone-colour produced is said to have been extremely fine. An even more remarkable performance was that of Liszt's Fourteenth Rhapsodie, arranged for an orchestra of clarinets, including the small clarinet in E flat, the ordinary clarinet in B flat, bassett horn in F, alto clarinets in E flat, bass clarinets in low F, and last, not least, the pedal clarinet recently constructed by M. Besson, which has the compass of a five-stringed double-bass.

"After a prelude full of intense and bounding joy, saddened temporarily in the middle by a passing memory of the curse of the goddess, the second Act of 'Tannhäuser' opens with the beautiful scene in the minstrel's hall at the Wartberg." This is not an extract from an analytical programme, but it is a typical passage from a novel recently published under the title of "A Baireuth (*sic*) Pilgrimage," in which society small talk, flirtation, and a good deal of pseudonymous personalities alternate with descriptions of Wagner's operas, quotations from his libretti, disquisitions on the history of Bayreuth, and musical "shop" of all sorts. The idea is new, no doubt, and carried out with a good deal of cleverness, but we cannot persuade ourselves that it is altogether a satisfactory precedent. Certainly the devout Wagnerian will not altogether appreciate the comments of the Philistine English officer who, on coming out of the opera-house after the first Act of "Tristan," remarks: "I felt quite jolly and happy before I went in, and now—What business had the fat maid to go and take upon herself to mix up those drinks? I'm afraid she's done a lot of mischief. Those two were acting very straightforward before, but now—O let's go and have dinner; I'm sure we all want our dinner. It's a great take off of this place, the unearthly hours at which one meals."

MUSIC AND MUSKETRY.

"Here we will sit and let the sounds of music
Creep in our ears," wrote Shakespeare long ago;
Not sounds he might have christened "arquebusic,"
The noise of guns that modern hearers know.
The languid lute and the feeble flute;
Their work is undoubtedly done.
You can't dispute that they're meekly mute
When crushed by an eighty-one
Ton gun.

"If music be the food of love," he also
Wrote long ago, "play on. That strain again;
It had a dying fall!" Now "supers" fall so,
Shot by the guns which roar a rough refrain.
The violin, in this deadly din,
All competition must shun;
It can't join in when, through thick and thin,
There thunders an eighty-one
Ton gun.

"Sweet bird," or man, "that shunn'st the noise of folly."
Say what would Milton think of such a din;
"Most musical"—perhaps!—"most melancholy."
Let's grin and bear it. Bear it; need we grin?
The ophicleide is compelled to hide
Its diminished head, though none
Its silence chide, when thus far and wide
We hear but that eighty-one
Ton gun.

"Music hath charms"—a still more trite quotation—
"To soothe the savage breast." This cannon's roar
Undoubtedly would charm a savage nation;
Their "tom-tom" music would be heard no more.
It overcomes even all the drums,
In this fast and furious fun,
The drum just hums, like a bee, when comes
That chord from the eighty-one
Ton gun.

FACTS, RUMOURS, AND REMARKS.

The *Manchester Courier* of June 27 noticed the Jubilee number of The Musical Times in a manner which, I feel sure, has laid everybody concerned in it under a sense of obligation. Among the personal references made by my contemporary was one not distantly connected with the present writer. "Mr. Joseph Bennett's services to musical criticism," said the *Courier*, "require no comment; happily, like the poor, he is ever with us; but it would be interesting, as a comparison, to receive from him to-day another essay on the theme of his first article to The Musical Times, written in July, 1873, entitled 'The Drift of Modern Music.'" The suggestion of the *Courier* is a good one, and I will see if it can be acted upon—not next month, which I am bent upon devoting to absolute idleness, but probably the next. It may be that I shall have to depart little from the opinions expressed in 1873, but much has happened since then. The children born as I wrote are now responsible men and women, and the writer, if he have in any degree used the opportunities of twenty-one years, should possess a clearer insight and command a larger horizon.

Every recognition of native musical talent is precious, and I am glad to learn that Mr. German's fine Norwich Symphony has been put upon Sir C. Hallé's list for next season; also that Mr. Henschel has made enquiries about the work with a view to its

production by his Scottish orchestra. Truly the lines of English composers have now fallen to them in pleasant places!

A Gloucestershire professor of music sends me the following story as one of fact within his own recent experience: "A lady calls upon a teacher of the pianoforte with reference to some lessons considered desirable for her son, a boy of fifteen. The professor mentions, as his fee for twelve lessons, a sum under £2; whereupon the lady, looking much astonished, exclaims: 'Ye are rather dear in these parts. I could get the lad taught in Glasgae for 7½d. a lesson!'" No business was done, not even a saxpence going bang.

A correspondent, seeing the following advertisement in the *Church Times*, was moved to cut it out and post it to my address:—

"Harvest Anthem" and "Church Defence Hymn Tune," by Rev. —— ——, of ——, N.B. Highly commended by the late Sir Frederick Ouseley, Bart., but immensely disparaged by the *Illustrated Church News* (16th June). Price 1½d. each. Copies will be sent to first 100 clergy and honest-minded musicians who apply for them, post-free and without cost.

The reverend composer seems much put out by the criticism of the *Illustrated Church News*. His *quid* for the paper's *quo* may not be new, for condemnatory articles have been advertised by theatrical managers, as who should say: "This silly writer doesn't like the play, therefore it must be good." But though the retaliation is familiar some effect remains in it, and the balancing of Sir F. Ouseley against the religious journal's critic is decidedly ingenious. I should like to know the Rev. —— ——, of ——, N.B.

In a subsequent advertisement the reverend composer returned to the charge:—

The *Illustrated Church News*, *versus* Sir F. Ouseley, Bart. Send to —— for, post-free, gratuitous copies of Anthem and Hymn Tune sledge-hammered by *Illustrated Church News*, 16th June. The Rev. —— ought to feel crushed, but he isn't! Musicians proper, judge between Ouseley and *Illustrated Church News*.

The quarrel seems a pretty one, but, as far as the public are concerned, some evidence is lacking. What did Sir F. Ouseley say of the two pieces? What did the *Illustrated Church News* say? These queries answered, we can obtain the music gratuitously and do as the advertiser wishes—judge.

The *Brecon and Radnor Express* has a correspondent at Llandrindod Wells who may be able to tell the "Old Hundredth" from the "Post Horn Galop," but has not a universal capacity for distinguishing between things that differ. Noticing the performance of a certain orchestral band, he said: "The 'Hallelujah Chorus' or Haydn's 'Surprise,' was in itself a grand achievement and much appreciated." Inasmuch as the Concert took place on a Sunday afternoon, and was confined to sacred music, one marvels how the reporter could have got Haydn's "Surprise" into his head, and, much more, how he could have confounded it with the "Hallelujah" Chorus. But there is no fathoming some of these mysteries.

"Promenade" writes to a daily contemporary complaining that at an Exhibition now being held in London a selection from a certain comic opera is played every day. "Nor is this all," he writes, "for I also had to listen every time to a particular dance." The gentleman has an undoubted grievance, but it does not appear that he suspects the cause of it, though, in all probability, he knows what is meant by the term "royalty system."

With reference to the blemishes in the Handel Festival performance of "Israel in Egypt," it does not appear to have been known—I was myself in ignorance at the time—that Mr. Manns conducted that work under painful physical conditions. Since December last the accomplished *chef d'orchestre* has suffered more or less from rheumatism in the shoulders. This affection, aggravated by the necessary motion in conducting, became more than ever troublesome during the Festival week. On the Friday he could not lift his arm sufficiently, and at the beginning of the two choruses in the rendering of which faults appeared, the necessary indications had to be given with the fore-arm only. I more than suspect that Mr. Manns will visit me with his displeasure for making these facts public. On the other hand, I am sure they ought to be known, albeit nobody connects incapacity with the Crystal Palace conductor's distinguished name. Moreover, the reputation built up by conscientious and brilliant work through nearly, or quite, forty years, is not to be injured by two, or twice two, accidents.

One of the adjudicators at the recent Carnarvon Eisteddfod had a sharp experience. He is a knowledgable man in such matters, but overmastered by infectious garrulity, and not taking into account the disproportion between the volume of his voice and the size of the building, he delivered an adjudication which the people at the far end of the building, who could not hear it, thought too long. Under such conditions a Welsh audience never hesitates to speak out and the gentleman on the platform was forthwith told that he had said enough. He should have closed his mouth at once, but kept it open to say that the cultured part of the audience were happily in the front seats. At this the Welsh fire blazed up and there was a "scene," which ended only when the adjudicator withdrew his remark and apologised. It is pleasant to state that when next the gentleman appeared he was received with loud and general cheers.

The falling out of faithful friends,
Renewal is of love.

A correspondent of the *Newcastle Weekly Chronicle*, writing *àpropos* of a Richter Concert, said: "The programme included two Overtures by Wagner and one of Beethoven's Symphonies, and the union of these two names suggested to one of the audience the remark: 'Beethoven is the Leighton of music and Wagner its Walter Crane, its decorative artist.'" Has a shout of contempt and anger been recently heard in the Central Cemetery at Vienna and in the Garden at Bayreuth?

A correspondent writes complaining of "inadequate balance" in the orchestra of the recent Handel Festival. He says: "The proportions are to one clarinet, forty-six strings; to one horn, forty-two; to one cornet or trumpet, fifty-three; to one oboe or flute, thirty. The tympani, again, are hardly treated. Of the three players, two are taken to play the side-drums when those instruments are used. Surely three or four performers can be afforded for the military numbers!"

Live and learn about Wagner. I have read the following with much admiration: "Wagner often imitates foliage. In the Spring Song in 'Meistersinger,' those figures in the violins, hurrying one after the other with increasing pace towards its finish, generally arbitrary in the order, but never in the direction of its notes, always hurrying up, the last leap being always the longest, suggest the very shape of the crooked green sprouts pushing their way up and out of the twig on which they grow." "Prodigious!" But really now, the Bayreuth Master should be saved from his friends. Why should not an action for defamation lie against the writer just quoted? I may be reminded that Wagner makes his orchestra imitate the growls of Fafner the Worm. The reminder is not necessary. Shall I ever forget the fact? Besides, the poor beast's inarticulate noises cannot be mistaken as intending anything else.

I have received from the authoress, Kate Stanway, a little book entitled "Reminiscences of Mendelssohn's 'Elijah'" (Simpkin, Marshall, Hamilton, Kent and Co.). The word "Reminiscences" is hardly well-chosen, because the writer gives a picture of that which is, not recollections of that which has passed. In effect, Miss Stanway here describes Mendelssohn's great oratorio, principally with reference to its drama, and but incidentally as regards the music. Her work, therefore, is not addressed to the musical student so much as to the lover of oratorio, before whom it sets, with considerable graphic force, the series of events treated by Mendelssohn. I am tempted to make an extract as an example of the writer's method. Miss Stanway thus begins her remarks upon the second part of "Elijah":

The scene is now empty of all human presence; it appears to be the first blush of dawn on the hill-side, already smiling with dainty verdure after the gift of the much needed rain. A solemn silence broods on the face of the resuscitated earth; the infant day, fresh from the Creator's hand, is smiling in tender beauty, as yet unsullied by the contaminating influence of man's iniquity. A strain of music presently steals upon the morning air—music soft as the first breath of spring; music instinct with a rapturous sweetness that touches one's inmost soul. A voice blends with this exquisite accompaniment, beautiful indeed, but trembling with the pathos that expresses the burden of a nameless pain, too deep for tears. This voice is full of the purest tenderness of human love, and the most profound compassion of the Divine; yearning over the fickle, idolatrous nation which is still cherished, despite its many and grievous transgressions, by the infinite heart of God. It seems to have the same sort of sadness in its few touching words that tinctured the mournful lamentation of the Man of Sorrows, centuries later, over the fair city, the joy of the whole earth, as He, with bitter tears, foretold her certain doom.

Without entering upon details of literary criticism, I recommend this little book as a useful preparation for hearing the Oratorio, and as especially fit for young people who are about to attend a performance of "Elijah" for the first time. It will give them a poetic conception of the subject and teach them the significance of its various events.

The Miss Stanway just referred to is the adopted daughter of Mrs. Jeanie M. Hale, who, as Miss Stevens, took part in the first performance of "Elijah" at the Birmingham Festival of 1846, on which occasion she sang in the double quartet, "For He shall give His angels." Mrs. Hale knew Mendelssohn personally, and still treasures a book of Studies in which the great Master inscribed her name with his "kindest regards." Three years since I had the pleasure of meeting Mrs. Hale in Birmingham Town Hall, and of hearing from her some recollections of the memorable performance wherein she took part now nearly half-a-century ago.

I note that Mr. Wegefarth, an ingenious American, has patented a new central pedal which, when pressed, brings the hammers nearer to the strings, and so lessens the tone without muffling it. The pedal locks automatically, and is unlocked by slightly pressing the ordinary "soft" pedal. One man can take a horse to water, but a hundred cannot make the animal drink. Our modern pianists don't want the tone lessened, and they won't use Mr. Wegefarth's invention. All the same, there is an advantage in the appliance which the next-door neighbour will appreciate should it ever come into vogue.

My friend, Mr. Tomlins, and the Chicago Apollo Club have come together again. They parted awhile ago on a question of enhanced salary; whereupon, so says the *Indicator*, certain rich men threatened to withdraw their support, and the club gave way. The *Indicator* remarks that Mr. Tomlins "worships the muse to most excellent advantage," pointing out that he is director of four societies, as well as teacher of numerous classes. What of all that! The Chicago people are smart enough, and if they could get a better man than Mr. Tomlins for the same money they would not hesitate to do so. I have attended a performance by the Apollo Club, and quite sympathise with the "certain rich men" who preferred to "let well alone."

The following may be fresh or stale. I do not know, but will venture it. It purports to be an extract from a novel: "Henry reclined in the easy chair for an hour or more, watching the taper fingers of the woman he adored as they meandered over the ivory keys, calling forth the sweet melodies of Beethoven, Mozart, and Schopenhauer."

I have just read some remarks by Sidney Lanier upon Robert Schumann. They are not only worth transcribing, but considering. The first passage will probably be regarded by most readers as mere "tall talk":

What I do mean is that his (Schumann's) sympathies were not big enough; he did not go through the awful struggle of genius, and lash and storm and beat about until his soul was grown large enough to embrace the whole of life and the all of things; that is to say, large enough to appreciate (if even without understanding) the magnificent designs of God, and tall enough to stand in the trough of the awful cross-waves of circumstance and look over their heights along the whole sea of God's manifold acts, and deep enough to admit the Peace that passeth understanding.

The meaning of this is, perhaps, found, with less froth, in another paragraph:

I cannot find that his life was great as a whole; I cannot see him caring for his land, for the poor, for religion, for humanity. He was always a restless soul, and the ceaseless wear of incompleteness finally killed as a maniac him whom a broader love might have kept alive as a glorious artist to this day.

The principle upon which Lanier thus judges Schumann may be found in a pregnant passage which certainly supplies thought with food:

The truth is the world does not require enough at the hands of genius. Under the special plea of greater sensibilities, and of consequent greater temptations, it excuses

its gifted ones, and even sometimes makes a law of their weakness.* But this is wrong; the sensibility of genius is just as much greater to high emotions as to low ones, and, while it subjects to stronger temptations, it at the same time interposes—if it will—stronger considerations for resistance.

Clearly Lanier would not have us treat a man of genius as a spoiled child. But suppose we whipped him into line with the rest of mankind, would he be half as engaging or anything like as useful in his special vocation?

Princess Alice of Hesse has accepted from Mr. Hamilton Clarke the dedication of a "Bridal March," notwithstanding previous refusal of several other applications. The fact will be regarded as a high compliment to the composer.

The recent death of Madame Catherine Penna brings back recollections of an artist whom the Fates scarcely treated with the kindness she deserved. One who knew her intimately writes to me:

As a reader of vocal music she has rarely been surpassed. It was because she was so thoroughly to be depended upon in this respect that the late Sir Julius Benedict engaged her, when still in her teens, as a soprano for a Norwich Festival after the list of artists had been completed, he fearing that the principal soprano (Madame Albani), then out of health, might not be able to fulfil her engagement. And it was this faculty which so greatly gratified Rubinstein when she sang some of his songs at a Philharmonic Concert. Probably her wedded life—she was twice married—is responsible for the musical world having been deprived of talent which, had its exercise been thoroughly systematic, would have placed its possessor in a prominent position.

The moral of the last sentence for lady artists already wedded to Music is that they should not commit bigamy and marry a mere man.

Advance, Australia! A Leipzig correspondent, to whom I have often been indebted for information about music in the Saxon city, sends particulars of a Recital given lately by Mr. Ernest Hutcheson, a Melbourne pianist. The performance, it appears, took place under the auspices of the Sterndale Bennett Society, which from time to time does good service in furthering the interests of British art. Mr. Hutcheson was, from 1886 to 1890, a pupil of Reinecke, Jadassohn, and Zwintzscher, at the Leipzig Conservatorium, afterwards making a concert-tour in his native land and then settling down at Weimar, where he took further lessons from Stavenhagen. My correspondent writes: "His technical skill is very considerable; his touch is warm and sympathetic, the *pp* passages showing no signs of thinness, while the *ff*'s are not thumped out. It cannot be denied that his readings are musically good, and free from affectation and bad taste." I notice that the young Australian's programme contained a Scherzo in E flat by the Hungarian, Von Buttzkay, and an arrangement, by himself, of nothing less than Wagner's "Walkürenritt." Mr. Hutcheson has his life before him, but he cannot afford to waste time in such barren exercises as the last-named. As Madame Roland invoked Freedom, so, in view of the "Walkürenritt" for the pianoforte, am I disposed to invoke the outraged Genius of that much abused instrument.

Joseph Bennett.

* Genius very often does this for itself.—J. B.

THE HANDEL FESTIVAL.

When one sits down to chronicle an event which took place a month ago, a depressing sense of belatedness weighs upon mind and spirit, equal to, though not quite like that which a diarist feels when he addresses himself to the task of writing up the blank and reproachful pages of his book. Four weeks back is almost antiquity in these days, so that, unless one has a double dose of the historic sense, or of dutifulness, the temptation is to say "What does it matter? All these things have been done and are forgotten!" But The Musical Times must not be a blank in any degree to the future searcher of its pages.

Our issue for July contained a notice of the general rehearsal at the Crystal Palace on June 22, and we now resume with a reference to the performance of "The Messiah," on the 25th, before an audience numbering 20,375 persons. A note of satisfaction with the dimensions of the crowd must first be sounded, since to look upon the many thousands present was to measure, in some degree, the continued popularity of a classic which has done much to keep English taste steady. Amid all the changes that have come over music, some good and some the reverse, "The Messiah" holds its own, and bids fair to stand firm in future, like the poet's "tall rock," which "midway leaves the storm." The performance came fully up to the standard of these occasions, the greater choruses, such as "For unto us," "Worthy is the Lamb," the "Amen," and the "Hallelujah" making all their old impression. With their thundering voices these masterpieces silence all cavil, or send it to mutter feebly in a corner, where there are none to heed. The solos were shared by Madame Albani, Madame Marian McKenzie, Mr. Ben Davies, and Mr. Santley. It is unnecessary to go into details about the singing of these accustomed artists, but note must be made of the tenor's very successful *début* on the Handel Festival platform, and of the veteran Santley's superb singing throughout the Oratorio, yet more especially in "Why do the nations." Apart from some natural decay of voice, the great baritone made no finer effect in his best days. He was most enthusiastically applauded by a sympathetic audience. Mr. Manns, though suffering from rheumatism in the shoulders, kept his forces well together by vigorous gesture and instant readiness when the army showed signs of wavering.

The number of visitors on the Selection Day (June 27) was 21,139, being an advance upon the figures of "The Messiah" audience. This should be explained, perhaps, less by reference to the novelties in the programme than to the fact that the managers concentrated the strength of their soloists, of whom the following took part in the proceedings: Madame Albani, Madame Melba, Madame Marian McKenzie, Miss Clara Samuell, Miss Ella Russell, Mr. E. Lloyd, Mr. Ben Davies, and Mr. Santley. There was no resisting such a combination as this, and hence the marked rise in attendance. Much care had evidently been taken with the programme, wherein figured choice extracts from "Deborah," "Judas Maccabæus," "Jephtha," "Samson," "Joshua," "Solomon," "Serse," "Acis and Galatea," "Ottone," "Ezio," and "St. Cecilia's Day." The master's sacred and secular works were thus laid almost equally under contribution. As may be supposed, the majority of the selections consisted of old favourites, and greedily were these heard, whether delivered by such consummate artists as Albani, Lloyd, and Santley, or by the stupendous chorus and orchestra. Among additions to the repertory of these Festivals was the Sixth Concerto for strings, oboes, bassoons, and organ. Few, if any, among the audience had before made the acquaintance of this piece, the interest of which, perhaps, is greater for the musical antiquary than for the average amateur. A performance of the Concerto under the precise conditions for which it was written would be attractive, but is not possible. The oboe of Handel's day, for example, exists no longer, and, as far as we are aware, no trustworthy specimen can be found as a model for reproduction. Another revival was that of the fine air, "Vinto è l'amor," from "Ottone," to which Miss Ella Russell did ample justice. The Violin Sonata in A had another hearing, with the solo played by all the violins in the orchestra. It, however, came short

of the usual effect for reasons much less evident than the fact. There were many vocal solos, as the array of artists indicates, but by musicians attraction was most largely found in the choruses. The giant choir had only to speak in order to dwarf all else.

"Israel in Egypt" closed the Festival (June 29), and it is curious as showing how little figures can be depended upon as data in these cases that the great choral Oratorio which, three years ago, drew the largest audience now attracted the smallest. The attendance was 18,720, as against over 22,000 in 1891. Possibly the falling off was due to the special combination of solo talent on the Selection Day. Although the performance was not free from defects, one chorus having to be started afresh, much was done in a style of majestic grandeur possible only on these occasions; while it is remarkable that the more difficult choruses, such as "He led them through the deep," were, in several cases, the most successfully attacked. How the "Hailstone," "The horse and his rider," and other favourite numbers were given there can be no more need to tell than there is necessity to demonstrate that their effect was unique. The solos were entrusted to Miss Anna Williams, Miss Clara Butt, Mr. E. Lloyd, Mr. Black, and Mr. Salmond. Miss Butt, who appeared for the first time at a Handel Festival, acquitted herself very creditably in "Thou shalt bring them in," and Mr. Lloyd excited his audience to enthusiasm, as usual, in "The enemy said." The Oratorio was preceded by a selection from the funeral anthem "The ways of Zion do mourn." A better choice might have been made, but, no doubt, the managers were influenced by the fact that Handel himself had associated this music with his great Oratorio. There is little more to say. Mr. Manns may generally be congratulated upon the result of his arduous labours, and the Crystal Palace Company upon another demonstration of successful management. The total attendance was 76,406.

ROYAL OPERA, COVENT GARDEN.

Mr. Cowen's "Signa" was produced here on June 30, the four acts of which it originally consisted having been condensed into two. The work was described so fully in our issues for January and December, 1893—the former containing a thematic analysis, and the latter an account of the production of "Signa" in Milan—that our task on the present occasion is a light one. We have but to record the excellent impression made by the charm of the first act (which is mainly lyrical and contains several melodies that will well bear detachment from the score) and the dramatic power of the second. We cannot admit that the libretto as it stands does justice to the novel, and especially to the central idea of the tale; the characters of both *Gemma* and *Signa* are much too sketchy. Madame Nuovina played and sang with customary earnestness as the pleasure-loving heroine, but did not seem to have studied the character at all. Mr. Ben Davies was of course not an ideal *Signa* in appearance, but his artistic singing made part amends, and in the last scene he acted with genuine power. Mr. Ancona was an excellent *Bruno*, in a vocal sense especially; and Mr. Castlemary was quite satisfactory in the small part of *Sartorio*. Mr. Cowen conducted.

Next to Verdi's "Falstaff," the most significant of the numerous novelties which Sir Augustus Harris has presented to his subscribers this season is "L'Attaque du Moulin," which was first performed at Covent Garden on the 4th ult., and was at once received with a chorus of approval, not a dissentient voice being heard. This is the more remarkable as Mr. Bruneau's previous work, "Le Rêve," was very adversely criticised, as the outcome of a musician, talented certainly, but with no sense of discipline or beauty. But apparently the composer has sown his wild oats and is now disposed to turn his undoubted gifts to advantage. As in "Le Rêve," he has found inspiration from a romance from the pen of Mr. Zola, but in "L'Attaque du Moulin," in place of religious mysticism, we have a story palpitating with human interest and scenes taken from life. Obviously in this episode from "Les Soirées de Médan," the aim of the eminent French author has been to contrast the blessings of peace with the horrors and sinfulness of war. Placing the scene in the sunny province of Lorraine in the summer of 1870, he shows us the quaint betrothal ceremonies observed in the district, rudely interrupted by the announcement that war has been declared between France and Germany. From thence all is sorrow and crime; the most wicked acts are perpetrated, not from innate viciousness on the part of any of the characters, but in obedience to the terrible laws of warfare, and a sterner object-lesson could not be imagined. In illustration of this painful, but strikingly humanitarian romance Mr. Bruneau has penned a score that must rank among the most original, picturesque, and beautiful among lyric dramas produced during the last thirty or forty years; and it is especially remarkable as being by far the most successful exemplification of the Wagnerian method that has yet appeared. Other composers have used the fascinating device of leading themes, but the French musician now develops them, not, perhaps, with the contrapuntal skill of the Bayreuth master, but still with much ingenuity. The first act is all cheerfulness and peace until nearly the close. We have motives suggestive of rural prosperity, the merry hum of a mill-wheel, honest labour, rustic love, and so forth. All these are twined together very effectively, until the ominous roll of a drum foreshadows the outbreak of hostilities, and the first act ends with a fine declamatory solo for the heroine, *Françoise's* foster-mother, *Marcelline*, in which the wretched consequences of war are described in glowing terms. In the second act the genuine trumpet calls of the French and Prussian troops are heard, and we note a beautiful love duet and a weird song for a lonely German sentry, reminiscent of the Irish sailor's ditty at the opening of "Tristan und Isolde." In the third the tragedy deepens, the principal motives are employed with increased effect, and the hymn-like chorus sung over the body of the cruelly slaughtered sentry is singularly impressive. But the climax of musical effect is reached in the last act, in which there are two beautiful duets and a concerted piece in which genius and musicianship are equally displayed. "L'Attaque du Moulin" appropriately ends with a harsh motive indicative of war, a conspicuous interval in which is the augmented fourth, known to the ancients as "tritonus est diabolus." From first to last the orchestration is truly delightful, the voices being gently supported, but never overpowered. As regards the performance, the finest embodiments were those of the old miller by Mr. Bouvet, and the foster-mother by Madame Delna, whose superb mezzo-soprano voice and fine theatrical presence and method must certainly ensure her a successful career in this country. Mr. Cossira, Mr. Albers, and Mr. Bonnard did well in comparatively minor parts. "L'Attaque du Moulin" will not quickly be placed on the shelf.

There is little to be said respecting the revivals of Bemberg's "Elaine," on the 7th, and Verdi's "Aïda," on the 17th ult. In the French composer's pretty, though not very original opera, Madame Melba and Mr. Jean de Reszke both sang superbly, and to the latter has been transferred the air "O douce nuit," in the first act. The whole of the tournament scene, which was the weakest portion of the opera, has been wisely eliminated. If Verdi's beautiful Oriental opera failed to draw a full house, the reason was probably due to the representatives of the two principal characters, the Ethiopian slave and *Radames*, for we cannot believe that the public can tire of the exquisite music. Miss Giulia Ravogli, Mr. Edouard de Reszke, Mr. Plançon, and Mr. Maggi, the last-named a new baritone of considerable merit, were all admirable, and the general performance afforded no loophole for adverse criticism.

We have now to speak briefly of the last of the list of novelties. This, happily, was only a one-act opera, "The Lady of Longford," libretto in English by Sir Augustus Harris and Mr. Frederic Weatherly, Italian version by Mr. Mazzucato, and music by Mr. Emil Bach, whose "Irmengarda," it may be remembered, was received with the faint praise which proverbially has an unpleasant effect. Let us hasten to say that Mr. Bach's later effort shows a marked improvement in certain respects. In "Irmengarda" the sudden and needless shiftings of tonality were sometimes positively ear-torturing, but the restlessness in "The Lady of

Longford" is far less painful, though occasionally the composer moves from one key to another without any apparent reason. The drama, or rather episode, takes place just after the battle of Naseby, when the royalist Earl is flying for his life, hotly pursued by the Roundheads, as Cromwell has set a price upon his head. But their colonel is fired by the Countess's beauty, and offers to spare her husband's life under conditions which she naturally rejects with scorn, and eventually the Earl, emerging from his hiding-place, attacks the Colonel, but after a short, sharp combat he is slain. The lady, seizing her dead lord's dagger, stabs the Roundhead to the heart as he rushes to embrace her, and so this tragic little operetta ends. The music is nowhere striking, but it is fairly melodious, the best portions being the Roundhead's air, with its recurrent theme to the words "Man is mortal, my dear Madam," and the love passages between the Earl, the Countess, and their little girl. Mr. Alvarez, Madame Eames, and Mr. Edouard de Reszke were all highly effective in the three principal characters on the 21st ult., and the part of the child, *Muriel*, was prettily sung by Miss Evelyn Hughes. As we cannot at present speak of the concluding performances, a summing up of an eventful season may be deferred until our next number.

GERMAN OPERA, DRURY LANE.

As the largest audience of the season was attracted by Wagner's "Tannhäuser," on June 26, it would seem that the thick and thin partisans of the Bayreuth master and the "moderates" are in accord over this work. Unfortunately we are unable to speak in very favourable terms respecting the performance. We have really never had as yet a thoroughly satisfying interpretation of this opera in London, and have yet to wait for it. That now under consideration suffered much from the faulty vocalisation of Mr. Alvary in the titular part. The German tenor must surely have been unwell, for he was rarely in tune from first to last. Mrs. Klafsky was rather too imposing as *Elizabeth*, and Miss Gherlsen, on the other hand, too girlish for the part of *Venus*. The two *rôles* should have been reversed. Mr. David Bispham was admirable as *Wolfram*, alike in singing and in his general conception of the part, and there was no ground for complaint against the representatives of the minor characters; but the chorus and scenic arrangements left much to desire, and the omission of the chorus of younger pilgrims made nonsense of the final scene. There were meritorious features in the performance of "Lohengrin," on the 3rd ult. Mr. Alvary acted impressively as the *Knight of the Swan*, but his singing was again defective; Mrs. Klafsky was an ideal *Elsa*, rendering the music faultlessly, and endowing the conception with all the womanly sweetness it demands. A more delightful performance of her part in the bridal duet it would be impossible to conceive, and it may be noted this scene was given without the excisions usually made. Miss Olitzka was an intelligent and even fascinating *Ortrud*, so accounting for the infatuation of *Telramund*, a part well played, as usual, by Mr. Dufriche. The chorus sang in some language it was impossible to determine, but we believe it was meant to be Italian. One of the best performances of the series was that of "Fidelio," on the 7th ult.; but we need not linger over it, as Mrs. Klafsky's unsurpassable embodiment of the devoted wife has already been discussed, and there was nothing in the *Florestan* of Mr. Alvary, the *Pizarro* of Mr. David Bispham, the *Rocco* of Mr. Wiegand, or the *Marcellina* of Miss Gelber to demand criticism in detail, all being satisfactory in their respective duties. The same cannot be said of the chorus; but Beethoven's accompaniments and the Overtures (Nos. 3 and 4) were played in spirited style under Herr Lohse. Three days later Weber's "Der Freischütz" was revived, after being shelved for ten years, save for a performance by pupils of the Royal College of Music in 1887. Why this master-work should suffer such neglect here it is difficult to determine, for in Germany it is still popular, and Weber may certainly be regarded as a forerunner of Wagner. Mr. Alvary was in better voice on this occasion, and sang, as well as acted, with effect in the part of *Max*, better known in England as *Rodolph;* Mrs. Klafsky was splendid in every respect as *Agathe*, but Miss Elise Kutscherra's voice is somewhat too hard for the pretty part of *Aennchen*. Mr. Wiegand as *Kaspar* and Mr. Bispham as the *Prince* were wholly commendable, and it was a treat to hear the dialogue finely declaimed in place of the bald recitatives. The favourite overture and the accompaniments generally were rendered with much vigour under Herr Lohse's direction. The series of operas in German have met with acceptance from the public, and there have been several repetition performances. Next year Sir Augustus Harris will, in all probability, arrange a season on a more extended scale.

RICHTER CONCERTS.

The programme of the last Concert, which was given on June 25, at St. James's Hall, contained plenty that was good, but nothing that even by courtesy could be called new. It speaks well for the patrons of these Concerts that the mere prospect of hearing such familiar works as Beethoven's C minor Symphony and excerpts from Wagner's music-dramas, that have been heard again and again, should have induced them to assemble in numbers that quite inconveniently filled the hall. And, of course, the fact speaks with trumpet tongue in praise of the Conductor—for those who best love great works can least endure to hear them inadequately performed. There was no falling off in this respect on the occasion in question, and Herr Richter's summer season had, in consequence, but one fault—its brevity. We are promised an autumn series, however, and in this must find consolation.

THE NATIONAL EISTEDDFOD.

(From our Special Correspondent.)

To get at the edible part of an onion it is necessary to strip off several coats. A like process has now to be performed in connection with the Eisteddfod held at Carnarvon on the 10th ult. and three following days. First, I peel away the Gorsedd coat, and throw it aside as of no present concern. Similarly I deal with the Royal visit coat, with the competitions coat (other than that of musical competitions), and the speeches coat. This done I have left what, for my immediate purpose, is the core—that is to say, the music. If I am critical as to some points, it must not be supposed that I am also malicious. I feel too much sympathy with Welsh efforts for that. Also, I have too much real desire for their success to pass over obvious defects.

The Eisteddfod programme included a series of four Evening Concerts, at which I will glance in order of occurrence. The first was devoted to Handel's "Samson"—a very good choice of music suited to the public and to the means of execution, which included a fairly competent orchestra of thirty-seven performers, for the most part imported from Liverpool, and a local chorus of 220 voices trained by a Carnarvon organist and choirmaster, Mr. John Williams. The orchestra, having no Welsh significance, may be passed over with an expression of regret that North Wales is still obliged to go across the border for such a body. On the other hand, the chorus demands notice, and chiefly approving notice, since it turned out to be a competent array of singers, with good voices and abundant spirit. So much was expected in a land of song, and so much was duly forthcoming. As to the soloists, three—Miss Eleanor Rees, Mr. Daniel Price, and a tenor substitute for Mr. M. Humphreys—were Welsh, and two—Madame Annie Marriott and Mr. Watkin Mills—were English. The general performance may briefly be described as scoring one to the good. It was, in point of fact, highly creditable. The second programme contained a miscellaneous collection of vocal and instrumental pieces, in which six Welsh composers were represented—namely, John Thomas, R. S. Hughes, J. H. Roberts, Dyved Lewis, Dr. Parry (Cardiff), and C. Francis Lloyd. Associated with these, and standing for art foreign to Wales, were Stephen Adams, Handel, Gounod, Beethoven, Verdi, Sullivan, and Lucantoni. As may be supposed, the Concert, however pleasurable, was not very profitable. Such a jumble of styles and characters makes no definite impression, save one of uneasiness in the region of musical digestion.

The third Concert was, in its nature and intention, of considerable importance, being purely Welsh. It had as subject an Oratorio, "Dewi Sant" ("St. David"), composed by Mr. David Jenkins; as principal soloists a quintet of Welsh singers—Miss Maggie Davies, Miss Mary Thomas, Mr. Ben Davies, Mr. Norman Jones, and Mr. David Hughes; and the work was sung in the Welsh language. To this supreme demonstration of native talent everything should have given place. But the whole business was grossly mismanaged and ended in a dire *fiasco*. It seems a strange thing that our Welsh friends can never succeed in reducing the Eisteddfod procedure to order. Nay, it is a strange thing, especially as the chaos continues year after year, and nobody knows what a moment may bring forth at any stage of the annual gathering. When the morning began (at 10 a.m.) the chairman, Lord Mostyn, warned all and sundry that heavy work lay before, but so invincible is the dawdling and orating on these occasions that the sitting did not end till 7 p.m.—an hour later than the advertised time of beginning the Concert. The result was disaster all round. "Dewi Sant" had to be "cut" in haste and confusion; the great audience began to melt away shortly after the performance began, by the defection of persons who had to catch trains, and the evening, which should have brought a triumph to Welsh talent, raised, instead, a memorial to Welsh mismanagement. These may seem harsh words. I cannot help it, for every one of them was richly deserved. For the composer and his executants, one can have real sympathy, because it is not possible to do justice to either. I decline, after calling upon memory which supplies nothing but confusion, to pass judgment upon Mr. Jenkins's Oratorio, which, I trust, may next be heard where something approaching to order prevails. The fourth Concert was as mixed as the second, and calls for no notice whatever.

Turning to the competitive musical exercises, let me state at once that neither does space allow nor the importance of the facts require a detailed account. There were contests in the curious art of penillion singing, in vocal solos for all voices, in pianoforte playing, in instrumental quartet playing, in chorus singing by male, female, and mixed voices, in harp playing, in various forms of composition, and so on. Some of these were satisfactory; others were not, and in particular was I disappointed with the quality of the vocal solo competitors. Apart from a few soprani, the average of merit shown was unusually low, notwithstanding the "weeding" process to which the competitors had been subjected. A few of the instrumental contests were satisfactory, and the general standard of the brass bands which put in an appearance was considerable. With regard to the choral competitions, around which public interest chiefly gathered, I have to mention the merits and defects with which critics of Eisteddfod doings are familiar. Again was enthusiasm conspicuous, and with it vocal power, emphasis, careful training in the observance of expression marks, and, generally speaking, a high figure of discipline. But Welsh choirs, perhaps from defect of temperament, are given to exaggeration. In some cases an excess of energy carried the singers into a key above that in which they started; in others it caused serious defects of intonation. Until Welsh amateurs learn what restraint means they are not likely to improve on the Carnarvon form, and it seems to me that this important lesson will not be mastered until the conductors cease to stimulate their followers by excess of gesture. There is no reason in the world why they should fling themselves about like dancing dervishes, but every reason why, by calmness of demeanour, they should set an example of self-possession. Enthusiasm is a precious quality; it is also a dangerous one, and needs most careful regulation. On the whole, I am unable to look back upon the Carnarvon musical exercises with large satisfaction.

FESTIVAL OF NORTH-EASTERN CATHEDRAL CHOIRS AT DURHAM.

(From our Special Correspondent.)

The annual Festival Service of the North-Eastern Cathedral Choirs' Association was held on the 17th ult. Like its older and far more important prototype in the Western counties, three cities—York, Durham, and Ripon—are in alternation the scene of this event, and on this occasion it fell to the turn of the second-named of these cities. "Huge and vast" as the Cathedral of St. Cuthbert has been styled by Scott, its vastness is attributable more to its commanding position than to its actual dimensions; and it must be confessed that it is by no means so well adapted for musical performances on a large scale as might be supposed. The nave and choir are too narrow to admit a large chorus, who have to be stowed away in the transepts, so that the body of sound reaching the congregation on these occasions is far less than would be expected from the number of the singers. In addition to the nucleus formed by the Cathedral choirs of York, Durham, and Ripon, together with the more recent foundations of Newcastle and Wakefield, not a few Parish Church choirs took part in the service. The towns and villages thus represented in the chorus were Berwick, Belmont, Bishop Auckland, Bishop Middleham, Brancepeth, Brandon, Chester-le-Street, Dewsbury, Dipton, Durham (St. Oswald's), Earsdon, Haverton Hill, Heworth, Lamesley, Long Benton, Middleton, Newbottle, Newburn, Newcastle (St. Cuthbert's), New Seaham, Norton, Pittington, Sacriston, Seaham Harbour, Trimdon, Washington, Willington, Wingate, and Wolsingham; the entire chorus numbering some 950 voices. The mention of so many names indicates the value of the Festival in influencing for good the church music of the North. In place of the anthem, Mendelssohn's setting of the 95th Psalm, "O come, let us worship," was sung. Considering the practical difficulties of the situation, the distance of the outlying portions of the chorus from each other, and the necessity laid upon the organist of proceeding more by faith than by sight, the performance was thoroughly satisfactory. In some of the imitative passages there was a slight unsteadiness, but this was very soon overcome, and, as a whole, the choruses were smoothly sung. Though it would be absurd to expect ordinary Parish Church choirs to undertake in a general way music of this character, the discipline to which those who assisted must have been subjected in order to arrive at such a degree of proficiency must, as we have already suggested, have a good effect on the church music of the district, a result which may be taken as one of the primary objects of the Association. The tenor solo was taken by Mr. D. S. Macdonald, of the Durham choir, the duet for two trebles being sung by several choirboys. From a musical point of view the most interesting feature of the Service was the Canticles, a recently composed setting of the Cantate and Deus Misereatur by Dr. Armes, the Durham Organist, in the key of A. Both are good examples of modern Anglican church music, in perfect accordance with the "sober standard of feeling in matters of practical religion" that distinguishes the Church of England, yet not neglecting the greatly enlarged powers of expression which the modern developments of the art have placed in a composer's hands. Save in the Glorias, where spontaneity may perhaps be considered as in some measure sacrificed to scholarship, Dr. Armes writes easily and pleasantly, and his music is full of touches that show the intelligent as well as the skilled musician. There is no undue realism in the music illustrating the "trumpets and shawms," the noise of the sea, the joyfulness of the worshippers, but all these are treated with a happy suggestiveness. Regarded in a more abstract sense, the variety of treatment, the effective cadences, and the vocal part-writing are points deserving comment in a generally interesting and well-written service. Dr. Armes conducted the whole Service, and the duty of accompanying was shared between Dr. Naylor, of York Minster, and Dr. Huntley, of Newcastle Cathedral.

WOLFF MUSICAL UNION.

There is every reason to suppose that the new Institution, partially, but by no means wholly, laid down on the lines of that framed and carried on for many years with success by the late John Ella, will prove of lasting value. Mr. Johannes Wolff has displayed much enterprise in the conduct of his undertaking, and not the least interesting

Concert of his first season was that of the 11th ult., at St. James's Hall. For this the services of some wood-wind instrument players from the Paris Grand Opéra were secured, and these French artists were so greatly admired that they will in all probability be re-engaged next year. Mr. Taffanel, who was associated with Mr. Diémer, an excellent pianist, in a well-written and effective Suite in C minor for pianoforte and flute by Widor, proved himself a flautist of superlative excellence, and Messrs. Charles Turban (clarinet), Reine (horn), and Letellier (bassoon) also showed themselves artists of exceptional merit on their respective instruments. Rubinstein's Quintet in F for pianoforte and wind (Op. 55), which opened the programme, is more noteworthy for the freshness and piquancy of the themes than for their development or the general construction of the work; but these characteristics are by no means uncommon with the Russian composer and *virtuoso*. Some minor pianoforte pieces, Mozart's Trio in E flat for pianoforte, viola, and clarinet, and Beethoven's Serenade Trio in D (Op. 25) were included in this excellent programme, in which the efforts of Mr. Wolff and Mr. Waefelghem on the violin and the viola respectively should not pass without acknowledgment.

ROYAL ACADEMY OF MUSIC.

The Royal Academy of Music concluded its summer term by a Students' Orchestral Concert, on the 24th ult., in St. James's Hall. The programme, which admirably represented the good work being done by the Institution, contained a new "Highland" Suite in A for orchestra by Mr. Charles Macpherson, and the first movement of a Violin Concerto in A minor by Mr. Gerald Walenn. The former, which consists of a Coronach, Lullaby, and Dance, is a cleverly written and thoroughly characteristic work, and indicates its composer's possession of imaginative and expressive powers that should enable him to present many valuable tributes to his art. Criticism of Mr. Walenn's new work must be reserved until it is heard in its entirety. The *Allegro moderato* from it, produced on this occasion, is built upon graceful and expressive themes, but the movement would gain in all respects by their development being shortened and made more concise. The solo part, which is effectively written for the instrument, was played with great facility by the composer. Other successful soloists were Miss Llewela Davies, who gave a refined and conscientious rendering of the pianoforte part in Schumann's Concerto; Miss Margaret Moss, another exceptionally promising pianist, who was heard in the Romance and Rondo from Chopin's Concerto in E minor; and Miss May Mukle, an intelligent young violoncellist. Miss Mary Bartlett and Miss Marion Perrott are both gifted with voices that will well repay further study and training. Dr. A. C. Mackenzie conducted.

The annual distribution of prizes was made on the 25th ult., when the awards were presented to the successful competitors by the Countess of Ilchester. The Principal (Dr. A. C. Mackenzie), in his preliminary remarks, said that the recent session had been a very arduous one, but that the results compared most favourably with those of preceding years. New prizes had been placed at their disposal by Mr. Norman Salmond and Miss Agnes Zimmermann, and the fortunate holder of Messrs. Erard's Scholarship was the receiver of a centenary commemoration gold medal. In conclusion, the Principal said it would be impossible to too highly estimate the work of the professors, for it was by them and their influence upon their pupils that the high reputation of the Academy would be maintained. The following were the principal prize-winners:—The Misses M. M. Ames, G. Bevan, M. E. Bigg, I. Coates, Llewela Davies, L. Howell, V. Galbraith, E. O. Greenhill, B. S. Lucas, S. Palliser, and S. Wardell; and Messrs. R. Brophy, B. Flanders, T. M. James, H. E. Macpherson, and C. Wilson.

The competition for the Charles Lucas Medal took place on the 14th ult. The Examiners were Mr. Frederic H. Cowen, Dr. F. E. Gladstone, and Professor C. Villiers Stanford. The prize was awarded to Llewela Davies, and the examiners commended Theophil Wendt.

ROYAL COLLEGE OF MUSIC.

Of two Concerts of chamber music given during the past month by the pupils of this Institution, the first, on the 5th ult., was particularly distinguished by the production of a Nonet in F minor for pianoforte, strings, and wind, by S. Coleridge Taylor, a pupil and scholar. It is quite unnecessary to find fault with Mr. Taylor's ambition, both because experience will soon correct that failing and because there is such striking merit in his work as furnishes an excellent excuse. The whole Nonet is most interesting, its themes are fresh and vigorous, and their treatment proves that the writer has learned to compose with freedom and to treat with skill. The *Scherzo* is unquestionably the most striking movement, and few would guess it to be the work of one still a student. We shall look for further work from Mr. Taylor with great interest. The other most notable features of the Concert were Schumann's Fantasiestücke for pianoforte and clarinet, most delicately played by Miss Gwendolyn Toms and Mr. George Anderson, and Beethoven's Quintet in E flat for pianoforte and wind instruments. Songs were contributed by Miss Jessie Scott and Messrs. J. A. Boyle and Emlyn Davies. The second Concert, on the afternoon of the 12th ult., was much too long—a very rare fault at the College. The performance of Brahms's Quintet in F minor, though accurate and vigorous, was a little lacking in sympathy. In Beethoven's lovely Pianoforte and Violin Sonata in C minor (Op. 30), the violinist, Miss Ruth Howell, entered far more into the spirit of the music (notably in the exquisite *Adagio*) than her companion, Mr. Conal Quirke. Mozart's Quartet in C suffered from its position at the end of a very long programme, and we can hardly blame the performers if it was hurried, not to say scamped. Two small solos for violoncello were well played by Miss May Fussell, and, besides all these pieces, there were songs by Misses Stone-Humphries, Grace Hobson, and Gertrude Brooks, of whom the second was most successful in a pastoral ditty, "Damon," by Max Stange.

The last Concert of the term was orchestral, and opened with an extremely finished performance of Cherubini's "Anacreon" Overture, in which the wind instruments were almost equal to the famous "College" strings. Miss Maud Bramwell distinguished herself greatly by her vigorous and intelligent playing of Brahms's enormously difficult and long Pianoforte Concerto in D minor (Op. 15), that remarkable work in which the Hamburg master first displayed his full strength and foreshadowed his future greatness as a composer of symphonies. Miss Bramwell was a little overweighted in the tremendous first movement, so full of the spirit, power, and nobility of Beethoven; but she improved greatly in the *Adagio* and final *Rondo*. Miss Marie Motto gave an expressive performance of the elaborate and richly scored opening *Adagio* of Max Bruch's second Violin Concerto (Op. 44), in which she displayed a good tone and style. Miss Maud Hobson essayed "Non so più," from Mozart's "Figaro"; six pupils, of whom Miss Jessie Scott and Mr. Francis Harford deserve special mention, sang the Sextet from "Don Giovanni"; and Mendelssohn's "Italian" Symphony, played with immense spirit and abandon, brought the Concert to an exhilarating close.

The eleventh Annual Meeting of the Royal College of Music was held on the 16th ult., His Royal Highness the Prince of Wales, President, in the chair. The report and balance sheet were adopted. The President then presented the Hopkinson Gold Medal for pianoforte playing to Miss Gwendolyn Toms (scholar), and certificates of proficiency to those candidates who were elected Associates of the College at the Examination last Easter. In replying to a vote of thanks proposed by Sir John Stainer and seconded by Mr. Samson Fox, the Prince of Wales took the opportunity of again thanking Mr. Fox for his generosity in giving so handsome a building, and Mr. Donaldson for the "most beautiful and unique collection which he had presented in his Museum," and expressed his regret at the absence, through illness, of Mr. George Watson, the Registrar. His Royal Highness also stated that the sum of £1,755 had been received towards the fund for furnishing the College. He also thanked Sir Augustus Harris, Mr. Irving, and Mr. D'Oyly Carte for the loan of their theatres for performances by the College students.

ASSOCIATED BOARD OF ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE OF MUSIC.

Her Royal Highness Princess Louise distributed the certificates to the successful candidates in connection with the local centre examinations of London and Croydon on the 2nd ult.

Lord Charles Bruce stated that since Her Royal Highness had been present at a similar gathering two years ago a satisfactory advance had been made. In 1892 the number of candidates examined in the London centre was—senior, 251; junior, 91; and of these 41 per cent. had passed. The figures for 1894 were 430 candidates examined, of whom 314 were seniors and 116 were juniors. Of these 50 per cent. of the seniors and 53 per cent. of the juniors had passed. It was remarkable that the percentage of those who had passed with honours in the junior grade was greater for the London district than for the whole of the provincial centres combined. He hoped that the senior students would not be discouraged by the fact that their successes had been fewer than those of the juniors, but that they would find in this circumstance an incentive to further effort. Princess Louise then presented the certificates to the successful candidates.

Dr. Mackenzie moved and Sir George Grove seconded a vote of thanks to Her Royal Highness for the kindly interest that she had shown by her presence on this occasion.

The fifth annual dinner of the Associated Board of the Royal Academy of Music and Royal College of Music for local examinations in music took place on the 16th ult., at the Hôtel Métropole, Lord Charles Bruce in the chair. Among others present were Lord Kilmorey, Sir A. K. Rollit, M.P., Mr. Sidebotham, M.P., the Sub-Dean of the Chapels Royal, Sir A. Blomfield, Mr. E. H. Pember, Q.C., Mr. Danckwerts, Mr. Alfred Littleton, Lieutenant-Colonel Collins, Mr. A. Gilbert, R.A., Mr. Thomas Threlfall, Sir George Grove, Dr. Mackenzie, Judge Meadows White, Mr. Kuhe, Captain Henshaw Russell, and Mr. J. W. Roberts, acting secretary.

In proposing "The Associated Board of the Royal Academy of Music and the Royal College of Music," Sir A. K. Rollit said the position of England in the musical world was again at a very high point, and he thought that in Yorkshire and in Wales the people might claim that in choral music they stood at the head of the nations of the world. (Cheers.) We might pride ourselves upon our advance in musical education. We had in our towns admirable musical instruction, and it was no exaggeration to say that where a few years ago one person learned music in its higher forms, now-a-days fifty persons did so. Much was due to the two Institutions represented by the Associated Board. In the Royal Academy of Music they had the oldest musical teaching school of this country. (Cheers.) The Associated Board had achieved a great practical success by its examinations during the four years of its existence. Some 13,000 candidates had passed through its examinations; and in addition it had examined hundreds of schools, and it had done a very great deal for the musical advancement of this country by taking examinations into the provinces.

MUSICAL GUILD.

The last Concert of the Musical Guild's eleventh series, which was given at the Kensington Town Hall, on June 26, opened with Brahms's beautiful String Quintet in G (Op. 111). The work had been most carefully rehearsed, as a finished and impressive performance plainly showed. Mr. Arthur Bent, the leader, was also heard to much advantage in Spohr's "Scena Cantante" Concerto (No. 8), which he played with appropriate breadth of style and beauty of tone. A momentary loss of memory in the *Finale* did not, fortunately, disconcert this clever young artist. Mr. Algernon Ashton's spirited but somewhat charmless Scottish Dances for pianoforte duet (Op. 18) were splendidly given by Miss Edith O. Greenhill and the composer, and Schubert's String Quartet in B flat (Op. 168) wound up the season. Miss Louise M. Dale, the vocalist of the Concert, is a charming singer; but she cannot yet give expression to the wonderful depth of sentiment of such masterpieces of German song as Schumann's indescribably beautiful "Mondnacht" and "Widmung." Age and experience will no doubt supply in due course what this young and gifted artist at present lacks. We are glad to learn that another series of these very interesting and enjoyable Concerts will be given in November and December next, and we hope that the public will support the young artists of the Guild as they deserve. Few, if any, similar enterprises in England are more worthy of support and encouragement.

THE COUNTESS OF RADNOR'S CONCERT.

One of the most striking features of the present renaissance of music in this country consists in the remarkable increase of lady performers on stringed instruments and the high standard which their playing often reaches. At our music schools they not only outnumber their male colleagues, but, as we have frequently pointed out, they generally excel them in most of the qualities which go towards making a good violinist or violoncellist. The capital ladies' string band conducted by the Rev. Mr. Moberly cannot be approached by any of our male amateur orchestras, and at the Concert given in St. James's Hall, on June 29, the Countess of Radnor's ladies' orchestra of seventy-two strings demonstrated with complete success that the inferior standard of criticism generally applied to amateur performances may in their case be put aside. Their playing was indeed exceptionally good; the tone pure, full, and resonant, the technique and phrasing notable for rare finish, and the *ensemble* almost perfect. These qualities were well displayed in Dr. Boyce's beautiful Sonata in E minor, No. 10, to which Dr. C. H. H. Parry had cleverly added a viola part; the Minuet from Handel's "Berenice," and the favourite Dances from Mr. Edward German's music to "Henry VIII.," which latter, in the new guise of an arrangement for pianoforte and strings, exercised all their well known charm. The chief feature of the Concert was, however, the production of a new Suite for strings by Dr. C. H. H. Parry. It proved a delightful work, in which the composer has caught the spirit of eighteenth century music with rare success. Of the six movements the splendid opening Prelude is perhaps the finest. Here Dr. Parry is at his very best. All his virile strength and exhilarating spirit which carry everything before them are to be found in it. A deeply impressive Sarabande (*Lento*), which contains some strikingly sonorous effects worthy of Brahms, and a brilliant Gigue (*Vivacissimo*) are two other capital pieces, and they were played with perfect sympathy and excellent effect. Lady Radnor is a conductor of quite exceptional qualifications, who evidently exercises the indefinable influence over her players which distinguishes the conductor "born, not made." Her beat is decided and expressive, and she uses her left hand in an effective manner suggestive of a sympathetic study of Dr. Richter's methods. Her whole attention is given to the forces under her command, for she does not belong to those animate metronomes who, as someone—was it Bülow?—said, "have their head in the score instead of the score in their head." Lady Radnor, in fact, hardly ever referred to the music in front of her, even Dr. Parry's Suite being apparently conducted by heart. The chorus of some seventy voices sang two charming little pieces by César Franck, and other part-songs, with delightful freshness and finish, the clear enunciation of the text deserving special praise. Countess Valda Gleichen (a thoroughly artistic singer), Miss Esther Palliser, and Mr. Plunket Greene contributed a number of songs. We may add that this enjoyable and highly interesting Concert was given in aid of the Society for the Prevention of Cruelty to Children and the Alexandra National Hospital at Woodhall Spa.

TONIC SOL-FAISTS AT THE CRYSTAL PALACE.

The Tonic Sol-fa Association held its annual Choral Festival at the Crystal Palace, on the 14th ult. There was a glee-party competition in the morning, at which Mr. Mellis's Choir was the most successful; and at 1 p.m.

Thou crownest the year with Thy goodness.

FULL ANTHEM FOR HARVEST-TIDE.

Composed by JOSIAH BOOTH.

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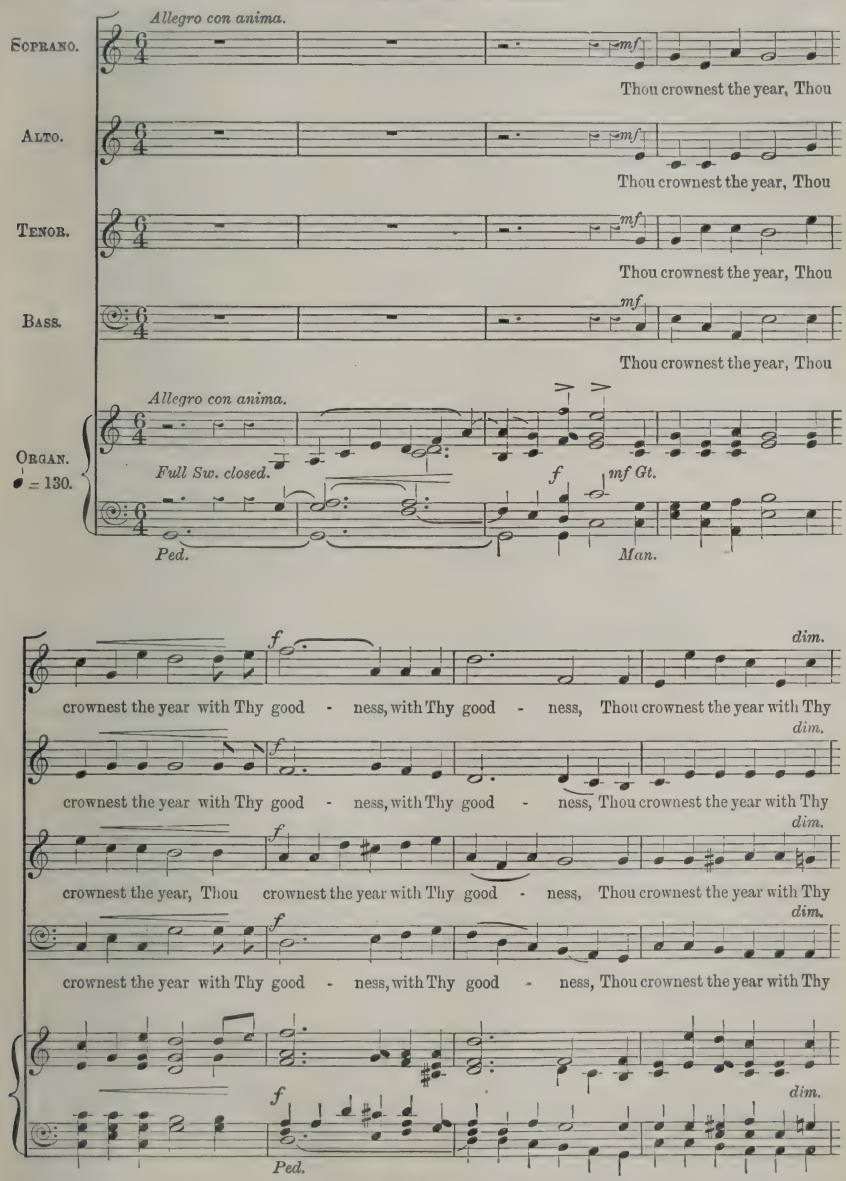

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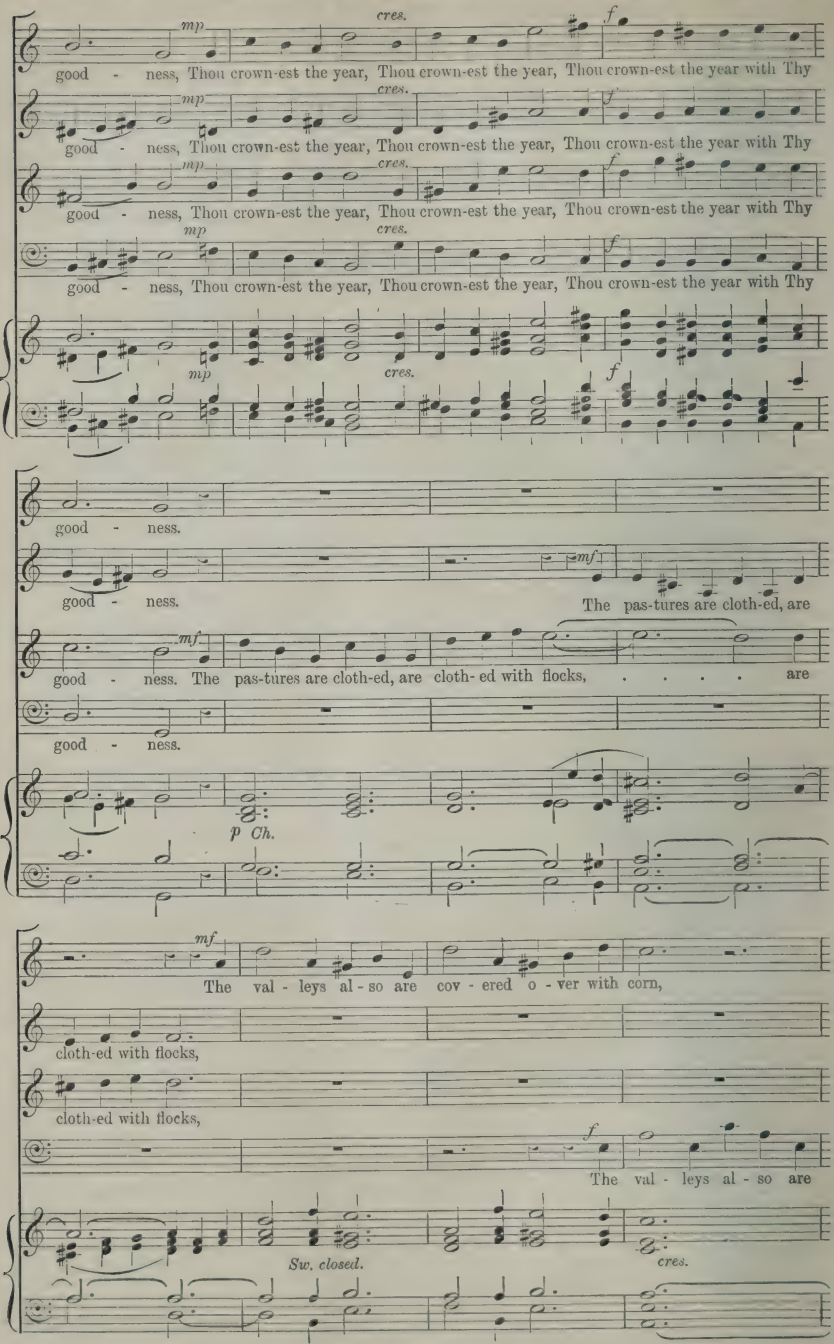
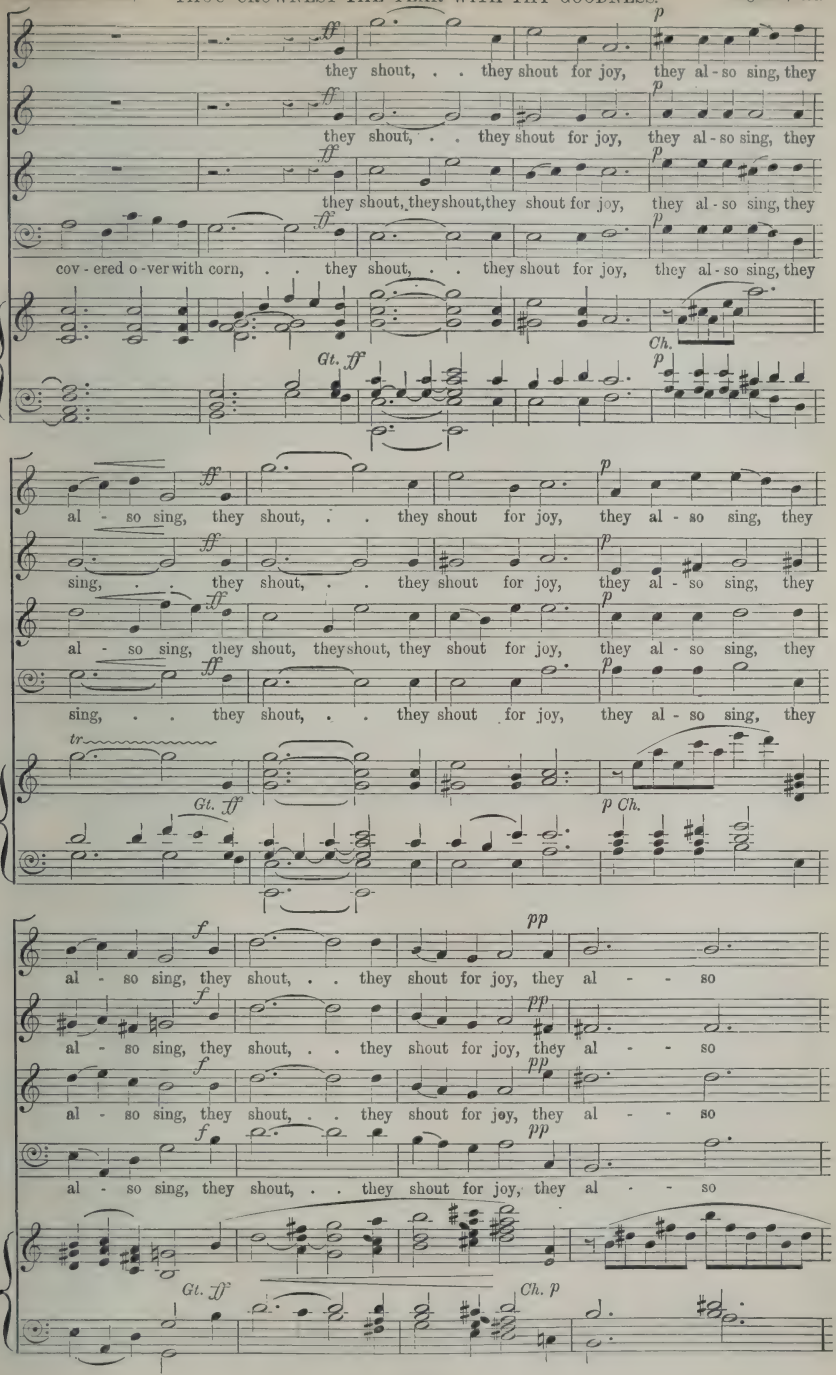
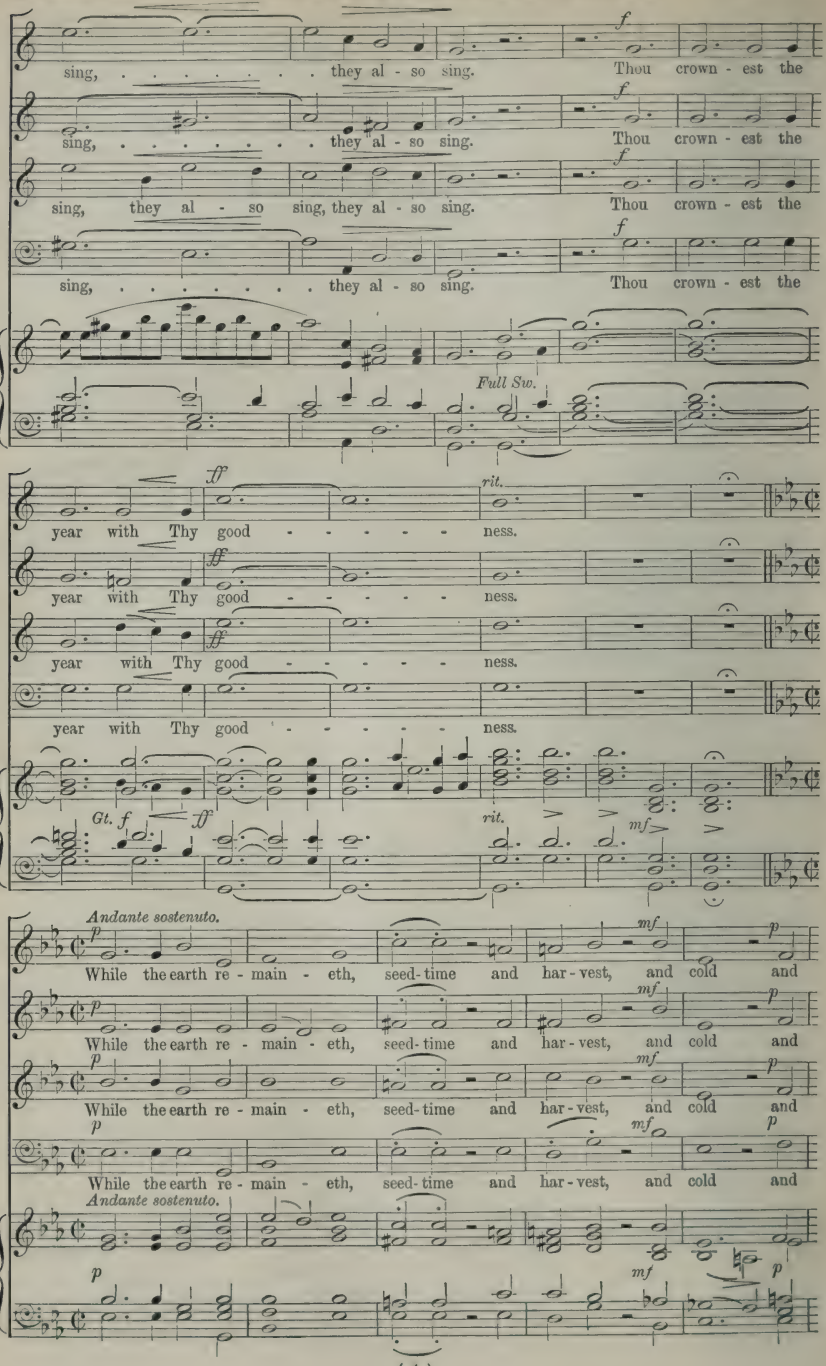
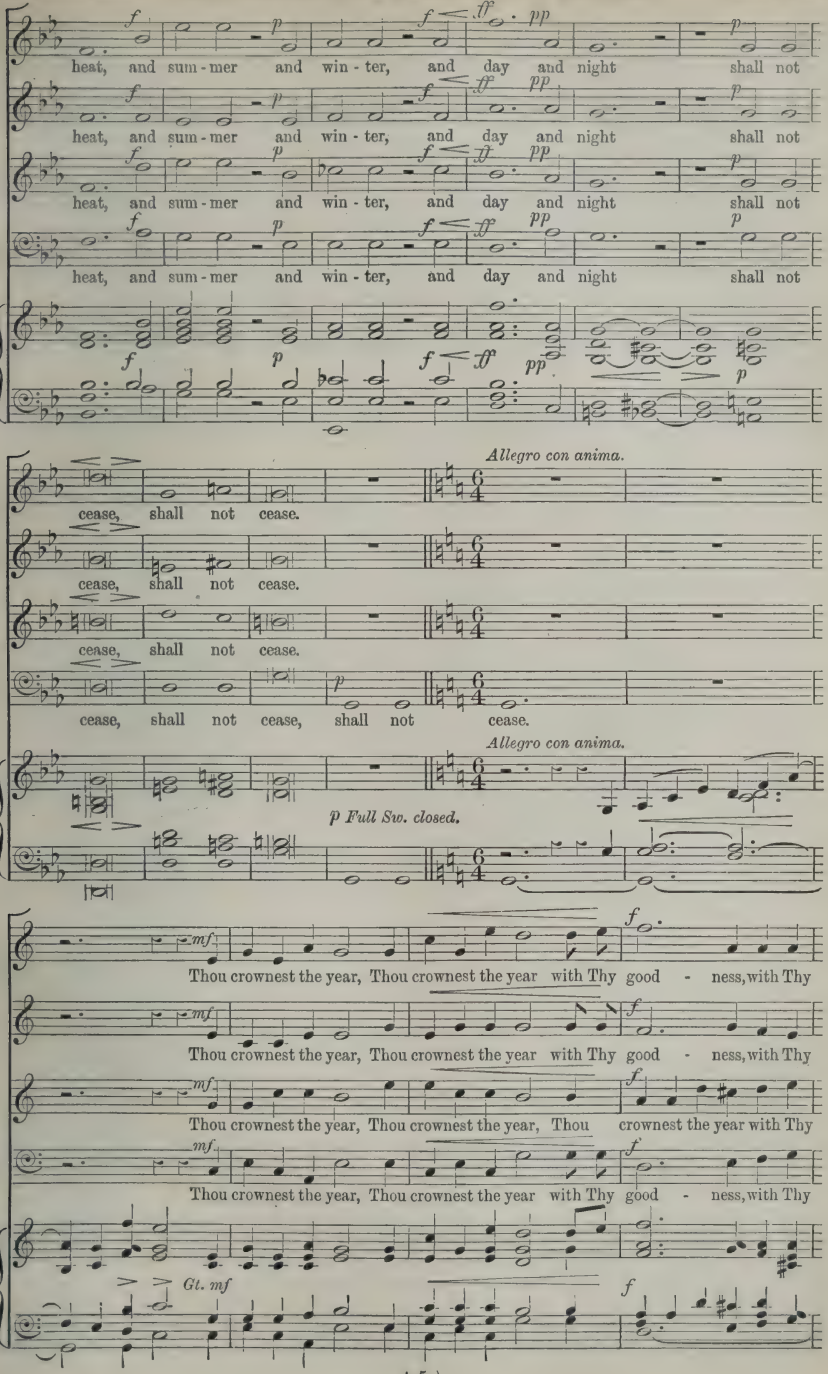
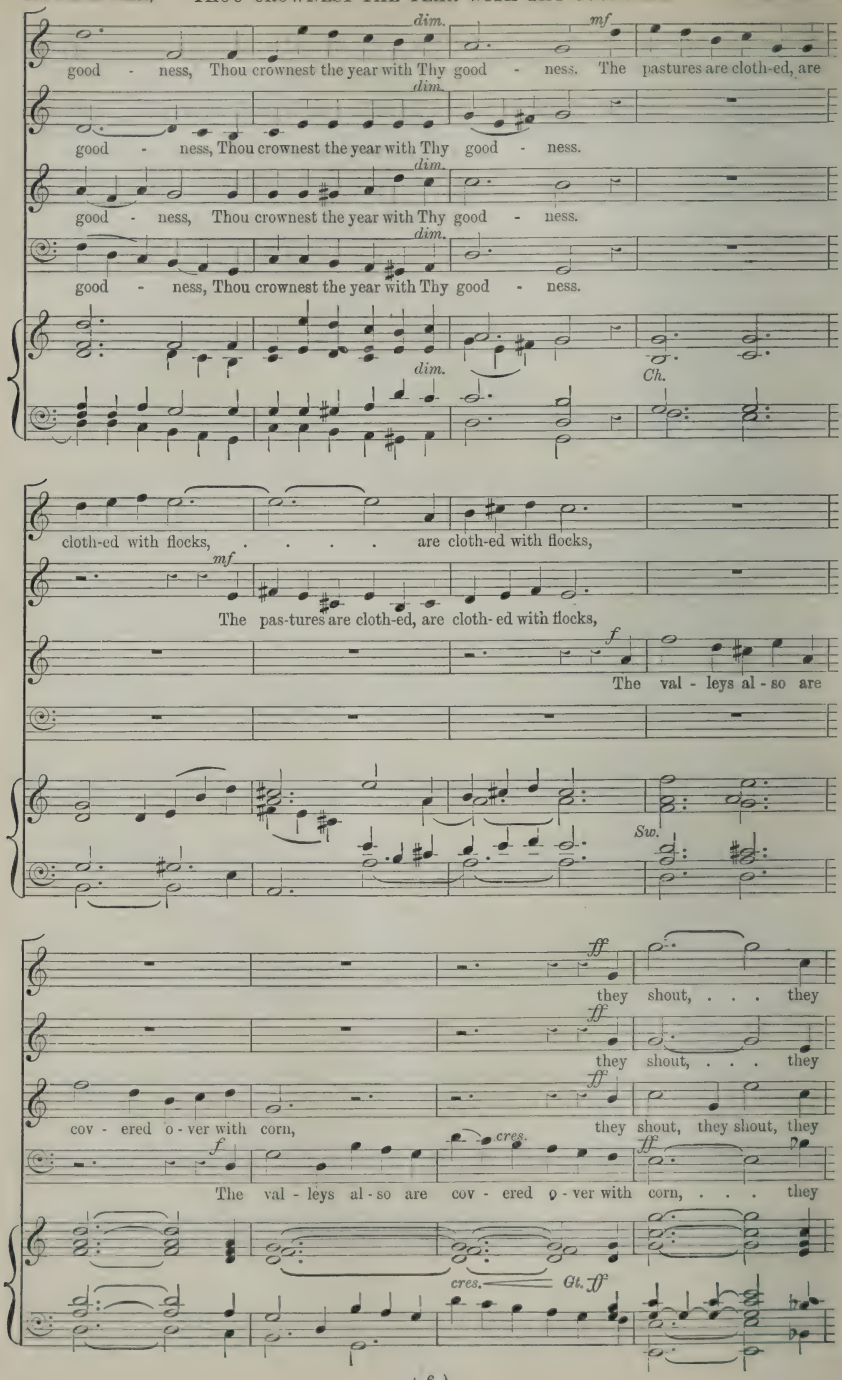
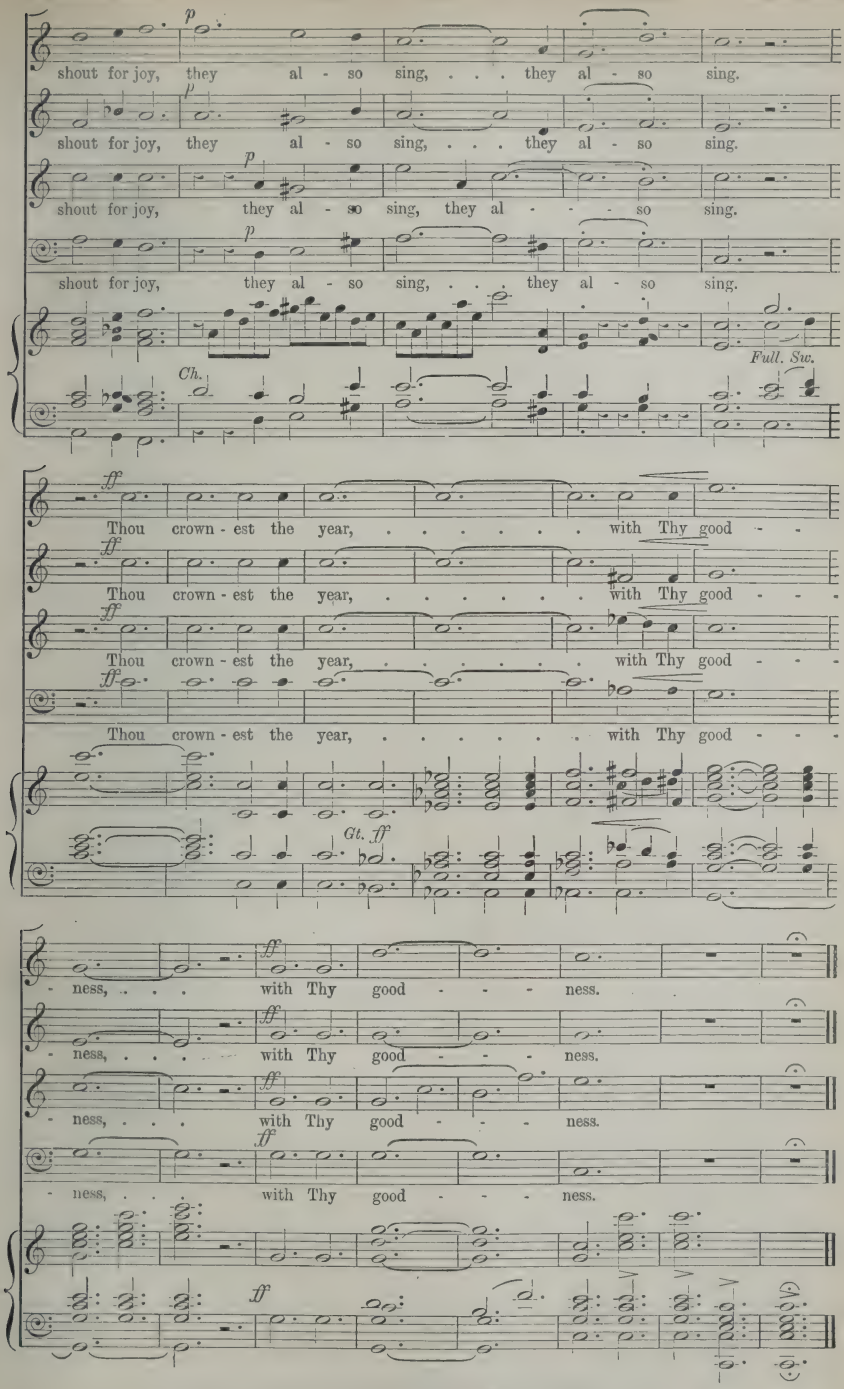

mp
cres.
f
good - ness, Thou crown-est the year, Thou crown-est the year, Thou crown-est the year with Thy
good - ness, Thou crown-est the year, Thou crown-est the year, Thou crown-est the year with Thy
good - ness, Thou crown-est the year, Thou crown-est the year, Thou crown-est the year with Thy
good - ness, Thou crown-est the year, Thou crown-est the year, Thou crown-est the year with Thy
good - ness.
mf
good - ness.
The pas-tures are cloth-ed, are
good - ness. The pas-tures are cloth-ed, are cloth- ed with flocks, ... are
good - ness.
p Ch.
The val - leys al - so are cov - ered o - ver with corn,
cloth-ed with flocks,
cloth-ed with flocks,
The val - leys al - so are
Sw. closed.
cres.

they shout, . . they shout for joy, they al - so sing, they
they shout, . . they shout for joy, they al - so sing, they
they shout, they shout, they shout for joy, they al - so sing, they
cov - ered o - ver with corn, . . they shout, . . they shout for joy, they al - so sing, they
Gt. ff
Ch. p
al - so sing, they shout, . . they shout for joy, they al - so sing, they
sing, . . they shout, . . they shout for joy, they al - so sing, they
al - so sing, they shout, they shout, they shout for joy, they al - so sing, they
sing, . . they shout, . . they shout for joy, they al - so sing, they
tr
Gt. ff
p Ch.
al - so sing, they shout, . . they shout for joy, they al - - so
al - so sing, they shout, . . they shout for joy, they al - - so
al - so sing, they shout, . . they shout for joy, they al - - so
al - so sing, they shout, . . they shout for joy, they al - - so
Gt. ff
Ch. p

sing, ... they al - so sing. Thou crown - est the
sing, ... they al - so sing. Thou crown - est the
sing, they al - so sing, they al - so sing. Thou crown - est the
sing, ... they al - so sing. Thou crown - est the
Full Sw.
year with Thy good - - - - - - ness.
year with Thy good - - - - - ness.
year with Thy good - - - - - - ness.
year with Thy good - - - - - - ness.
Gt.
rit.
Andante sostenuto.
While the earth re - main - eth, seed-time and har - vest, and cold and
While the earth re - main - eth, seed-time and har - vest, and cold and
While the earth re - main - eth, seed-time and har - vest, and cold and
While the earth re - main - eth, seed-time and har - vest, and cold and
Andante sostenuto.


heat, and sum - mer and win - ter, and day and night shall not cease.
Allegro con anima.
p Full Sw. closed.
Thou crownest the year, Thou crownest the year with Thy good - ness, with Thy
Gt. mf

dim.
mf
good - ness, Thou crownest the year with Thy good - ness. The pastures are cloth-ed, are
dim.
good - ness, Thou crownest the year with Thy good - ness.
dim.
good - ness, Thou crownest the year with Thy good - ness.
dim.
good - ness, Thou crownest the year with Thy good - ness.
dim.
Ch.
cloth-ed with flocks, ... are cloth-ed with flocks,
mf
The pas-tures are cloth-ed, are cloth-ed with flocks,
f
The val - leys al - so are
Sw.
ff
they shout, . . . they
ff
they shout, . . . they
ff
cov - ered o - ver with corn, they shout, they shout, they
cres.
f
The val - leys al - so are cov - ered o - ver with corn, . . . they
cres.
Gt. ff

p
shout for joy, they al - so sing, . . . they al - so sing.
p
shout for joy, they al - so sing, . . . they al - so sing.
p
shout for joy, they al - so sing, they al - - - so sing.
p
shout for joy, they al - so sing, . . . they al - so sing.
Ch.
Full. Sw.
ff
Thou crown - est the year, ... with Thy good - -
ff
Thou crown - est the year, ... with Thy good - - -
ff
Thou crown - est the year, ... with Thy good - - -
ff
Thou crown - est the year, ... with Thy good - - -
Gt. ff
ff
- ness, . . . with Thy good - - - ness.
ff
- ness, . . . with Thy good - - - ness.
ff
- ness, . . . with Thy good - - - ness.
ff
- ness, . . . with Thy good - - - ness.
ff

TO CHORAL SOCIETIES.

SHORT CANTATAS

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

there was a Concert given by 5,000 certificated junior singers, conducted by Mr. George Merritt. The Concert was not distinguished by any special features, but the programme was perhaps rather better than is usual at these great gatherings of children. The great event of the day was the first public production of a new sacred cantata, "The King's Error," the composition of Mr. Henry Coward, of Sheffield, which was performed by a choir of 3,000 adult singers, composed of choralists from the Metropolis and many provincial towns, under the conductorship of the composer. It was a bold step on the part of the Association to thus commit itself to bring forward a perfectly new and untried work by a composer comparatively unknown to the metropolitan musical world. We are bound to record that, on the whole, the experiment proved a success, for, whatever may be the ultimate judgment of the musical public, it was clear that Mr. Coward's music had aroused considerable enthusiasm on the part of the executants, and that an audience disposed to be friendly found ample satisfaction in following the performance. The book of words of "The King's Error" was compiled and partly written by Mr. W. W. Chisholm, also of Sheffield. It affords very fair scope for musical treatment, and has the advantage of unfolding a clear didactic story. It deals with the prophecies of Micaiah foretelling the fate of Ahab, and it enforces the hatefulness of war and the blessings of peace. Reflective lyrics here and there provide periods of repose from the action. Mr. Coward's treatment of the text is varied. There are serious scholastic fugues, a free use of representative themes, and occasional dramatic episodes in which the orchestra is used as the chief means of expression. The leading characteristics of Mr. Coward's music are its vigour and effort at breadth of effect. In the orchestration Mr. Coward shows considerable knowledge and experience of effect, but some details show the need of a still larger experience and more restraint. The solos were sung with great care by Madame Clara Samuell, Mr. James Gawthrop, Mr. Robert Grice, and Mr. Charles Siebert. Mr. H. W. Weston was the organist. Mr. Coward proved himself to be a thoroughly capable conductor. Some parts of the work were splendidly performed, but others suffered owing to the band not knowing the music sufficiently, or because the details of accompaniment could not be heard. The orchestra was composed of a large number of amateur performers led by the Crystal Palace band. Nearly 500 of the performers had travelled from Sheffield that morning. It was interesting to observe that many of the Sheffield choralists sang throughout without a book. The cantata was followed by the performance of a short miscellaneous programme, calling for no special remark. Mr. William Holmes's Choir gave an excellent Concert during the evening.

LONDON BOARD SCHOOL CHOIRS AT QUEEN'S HALL.

The annual Competition of selected choirs from London Board Schools was held in the Queen's Hall, on the 18th ult. Seven choirs had been selected at a series of preliminary competitions. Each choir had to sing a trio, "Oh! Skylark" (H. Smart), a piece of its own choice, and a sight test written in three parts. The singing, on the whole, was better than it was last year, the improvement being most noticeable in the expressive rendering of the music. All the choirs sang well, but those from Lyndhurst Grove (Conductor, Mr. Everett), Fleet Road, Hampstead (Conductor, Mr. J. Harris), and the Haselrigge Road (Conductor, Mr. W. T. Stuart) chiefly distinguished themselves; the first-named wresting the challenge shield from Haselrigge Road, the winners last year. The successful choir won its position mainly by showing remarkable proficiency in sight-singing, and by a beautiful performance of a trio arrangement of Stevens's well-known glee, "Blow, blow, thou wintry wind." The sight test was somewhat difficult, and would have severely taxed the skill of more experienced singers. It included one passage of semiquavers in broken time that puzzled every choir in turn. A short Concert followed, in the course of which Miss Wakefield sang two of Mr. Somervell's songs, "Thine am I, my faithful fair," and "O! were my love," with great taste and expression. Mr. Richard Stokoe (organ), Mr. Newman Stratton, and Miss Minnie Cowley also performed. Far too many speeches kept the children and the audience in suspense. The adjudicators were Mr. W. G. McNaught, Mr. L. C. Venables, and Mr. Arthur Somervell. Mr. McNaught, in announcing the award, very highly complimented the choirs and their conductors on their ability. The judges were unanimous in placing Lyndhurst Grove first. The decision seemed to secure general approval from the large audience assembled. Besides the challenge shield, prizes of books and pictures were given by Messrs. Novello and Co., Mr. J. S. Curwen, and others. Lady Jeune distributed the prizes.

THE NEW SALLE ERARD.

The famous concert-room in Paris, known as the "Salle Erard," has long been recognised as a prominent centre of musical life in the gay capital. It has now a duplicate on this side of the Channel—a pretty little room for Recital purposes having been erected on the first floor of Messrs. Erard's premises in Great Marlborough Street. The London "Salle Erard" will hold about 300 people. It is handsomely decorated; the walls, to the height of about eleven feet, consist of oak panelling, and the stained glass windows contain portraits of eminent musicians. On the afternoon of the 11th ult. Mr. Paderewski, who had come from Paris expressly for the occasion, gave an informal Recital at a Reception organised by Mr. Daniel Mayer for the inauguration of the new room. The guests were very numerous, and included the most eminent members of the art-world—music, poetry, painting, the drama, and literature being profusely represented. It goes without saying that not half the visitors were able to get within earshot of the famous pianist, but this mattered little, as the spacious suite of rooms on the same floor offered attractions which, though more material, were obviously well appreciated. The occasion was in all respects memorable—the opening of the Salle Erard must go down to history as one of the "events" of the musical season of 1894. The pieces performed by Mr. Paderewski included the "Waldstein" Sonata of Beethoven, Mendelssohn's "Variations Serieuses," a Mazurka, Prelude, and Nocturne by Chopin, and a Waltz by Rubinstein. It is quite superfluous to say how he played them—such an audience would have stimulated artists far less impressionable to exceptional revelations of power and skill. The applause which greeted his efforts may also with safety be left to the sympathetic reader's imagination. If future occupants of the same platform secure half as much they will have reason to plume themselves.

THE CHURCH ORCHESTRAL SOCIETY.

The inaugural meeting of the newly-formed Church Orchestral Society was held on the 14th ult. The Chairman, Sir John Stainer, in the course of an interesting speech, said that it seemed to him that from every point of view it would be beneficial to have a Society of this sort. Many people were anxious to have orchestral services, but at present such services could only be given at the cost of great effort and with the frequent result that, what with hurried rehearsals and musicians not up to their work, the performances were of an indifferent kind. It would be within the power of the Church Orchestral Society to remedy this by providing an orchestra of musicians already familiar with their duties. He regretted a growing tendency to consider that it was impossible for people to worship unless they were actively employed. In his opinion there was as much opportunity for worship when listening to beautiful music as when joining in it. Some little time since a proposition was made that popular hymns should be introduced in the service of the Holy Communion; and recently a Bishop of the Church of England said from the pulpit: "We must occasionally allow the choir to have an anthem, or otherwise it will be impossible to keep them together." Sir John was exceedingly sorry to hear such a low view

taken of the anthem. He objected to its being spoken of and looked upon as a sort of "sop" thrown to the choir as a bribe. He supposed the Bishop thought that the object of an anthem was the glorification of the choir—an opinion which was much to be regretted. Church music should not be looked upon as ordinary music. When we offered music to God, it was not to excite criticism or discussion, for, beyond all doubt, its object was totally different. The Church Orchestral Society would be the means of providing orchestral music readily and cheaply in our churches, and he hoped that in the future they would be able to say that it had tended to raise the level of church music and added to the beauty and devotion of the services. If heartily supported, he was sure that the Society would be a success, for he felt certain that there was before it a great future.

Sir John Stainer has accepted the post of President of the Society for the ensuing year. The Secretary is the Hon. Richard Strutt, 70, Eccleston Square, to whom application should be made for membership and other particulars.

Ladies and gentlemen, *bonâ fide* members of the Church of England, are eligible for election as honorary or performing members.

THE MODERN MUSIC POEM.

Preceding a Concert given on the 17th ult. by Mr. Isidore de Lara, held by kind permission of Sir Joseph and Lady Mackenna, at 67, Lancaster Gate, M. Paul Milliet, editor of *Le Monde Artiste*, discoursed upon "The theories and errors of the modern music poem." That at least was the attractive title of his paper, which, however, dealt very little with the announced theories and errors, but chiefly with the methods of Wagner and the supposed ignorance of modern critics. In the opinion of the lecturer, any method of composition is only of service to him by whom it is invented, and those who are gifted should speak in the form that their genius dictates; composers, in fact, should avoid systems as they would fly from the plague. The musical poem, the lecturer said, had given rise to numberless theories. There was scarcely a composer or a poet but who would dictate how poetry and music should be united, but there were scarcely two who would agree. Wagner, by the power of his genius, was able to hide the weak places of his system, but it was not so with his imitators. To them Wagner's method was as much a hindrance and a snare as a giant's armour would be to a dwarf. Wagner maintained that the legend was a more suitable subject for musical treatment than the events of history; but Meyerbeer, in "Les Huguenots," had given as powerful a musical expression of the passions of *Raoul*, *Marcel*, and *Valentine* as Wagner had of the emotions of *Wotan*, *Fricka*, and *Brünnhilde*. Gluck effected a revolution in dramatic music. He said that the true function of music was to assist the poem, to strengthen the expression and the interest of the situations, and he had left the receipt which he had followed in the composition of "Alceste" and "Orfeo"—viz., preserve the truth in the declamation and the recitative, and do not hinder the action by superfluous ornamentations. But the observance of these axioms would not produce a masterpiece, because it was the *man* and not his *method* that made the greatness of a work. Methods were peculiar to the geniuses who invented them. Every artist worthy of the name evolved his own theories and systems, which were dependent on his mental peculiarities and the race from which he had sprung. Moreover, artists modified their deepest opinions according to circumstances. Of the many erroneous ideas to which the modern music poem had given birth there were none more striking than those which affected the treatment of melody. Composers strove to follow Gluck in making melody subservient to the text, and to imitate Wagner in surrounding it with harmonic complexities until reason was lost in wild fantasy. Melody, however, found a shelter from scientific complications in England. English composers preserved their sensitiveness to the simple beauty of melody. They put therein neither science nor system, but their heart. It was an old way, but there was never yet a better to stir the emotion of the listener. Why, then, was so much heard of methods of composition? Why did not the critics show that a system of procedure was but the means by which the genius showed its taste? Why did they not show the disastrous consequences which resulted from a composer fettering himself with a system foreign to his genius? Why did not critics do their duty in this matter? Because they were ignorant. Of fifty writers who arrogated to themselves the right to discuss art, there were only ten who had the aptitude and the indispensable knowledge to do so. And what was worse, every one of the fifty thought himself included in the ten.

REVIEWS.

Original Compositions for the Organ. Nos. 198—210. [Novello, Ewer and Co.]

The appetite for new organ music may be said to grow by what it feeds upon, and it is difficult to keep pace with the stream of new publications that reach us every month. The first of the present series is a brief Offertoire in B flat, by Edward Cutler, an earnest and accomplished art-worker, though not a professional musician. The piece is an Allegro in 6-8 measure, with an alternative section or Trio in F, somewhat more sedate in character, but still cheerful. Though not difficult, the Offertoire contains a fair amount of work for the pedals. The next two numbers consist of a Meditation in A flat and a Postlude in C minor, by E. Duncan. The first is a placid but by no means ineffective Moderato written in the Legato style throughout; and the other, though more vigorous, is equally dignified and organ-like in manner. The unexpected burst into the tonic major key eight bars before the close is very effective. Nos. 201 and 202 are pieces by Albert Renaud. The first contains a Communion and a Prière, and the second a Fantasie Pastorale. Extreme simplicity characterises the first two sketches, and if the third is a little more elaborate, and certainly very piquant and delicate, it cannot be described as difficult, or beyond the means of fairly well practised amateurs. The next issue consists of a Prelude and Fugue in D minor, by E. Silas (Op. 120), the first portion of the work being vigorous and agitated, and the second somewhat mournful and elegiac. Both movements display much musicianly feeling, though the fugue subject is not elaborately developed. No. 204 contains a Reverie and Intermezzo, by B. Luard Selby, forming one extended piece in A flat and D flat, very sentimental and savouring rather of the modern French style of organ music, but certainly not to be condemned on that account. The next six numbers contain in all a dozen pieces, by J. Rheinberger. This esteemed German composer's admirably written and extremely effective music for the organ is not yet so widely known in this country as it deserves, but it is gradually forcing its way, and the present series of twelve sketches (Op. 174) will help, for while they are well worth the attention of accomplished executants, they do not abound in unnecessary difficulties, nor are they so lengthy as to prove wearisome to ordinary listeners. They are in various styles, from grave to gay, if the latter term may be legitimately employed in connection with organ music.

Ballet d'Autrefois (Old-World Ballet). Petite Scène à deux personnages. Poëme de Georges Boyer. Musique de Benjamin Godard. [Joseph Williams.]

M. Benjamin Godard, the talented French composer, has written much, and if in some of his works there are signs of hasty workmanship, he has produced others of real merit. This Petite Scène is a *genre* piece containing some delightfully fresh, picturesque music; the consecutives in the pastoral section in D flat are of quaint effect. One of the personages is a young lord (tenor voice), who first compliments a dancer, and then describes the ballet which he has just seen, and in which she (the second personage) has taken part; while he describes, she mimics the principal performers in it. All that this "Scène" wants is a good singer, a clever dancer, and a refined accompanist.

Octavo Edition of Trios, &c., for Female Voices. Nos. 296—301. [Novello, Ewer and Co.]

In the present instalment of a series which has evidently met a distinct want, owing to the multiplication of ladies' choirs, will be found some admirable pieces quite worth the attention of well-trained singers. The first, "Hymn to Nature," by L. Streabbog, the English version of the French words of E. Carolus being from the pen of Miss G. E. Troutbeck, is a very bright and breezy piece, with intervening soli for soprano or mezzo-soprano. The next is a setting of the familiar nursery rhyme "Dickory, Dickory, Dock," by H. W. Schartau, in tuneful 6-8 measure, the phrases being for the most part required to be sung *staccato*. No. 298 is a selection that should be taken up by all ladies' choirs capable of rendering it justice. This is the singularly clever and effective chorus of witches, "Whither away," from Professor Stanford's cantata "The Voyage of Maeldune." It is by no means easy, but it will repay the trouble of study. Two solo voices are required and three-part chorus. "Summer," by Hamilton Clarke, has accompaniments for castanets, triangle, and tambourine, but these are *ad lib.* rather than *obbligato*. It is one of Mr. Hamilton Clarke's happiest efforts, singularly melodious and graceful, being written in waltz rhythm. The same composer's "To the Woods" has similar accompaniments and is equally tuneful and piquant, but is more in the character of a bolero. These two compositions cannot fail to meet with favour alike from performers and audience. The last on the list for the present is Beethoven's "Noble be thy life" ("Edel sei der Mensch, hülfreich und gut"), the original words by Goethe having been skilfully translated by the Rev. J. Troutbeck. This is for six voices, and should be sung unaccompanied if possible.

Suite en Mi bémol pour Grand Orchestre. Par Sigismond Stojowski. [Stanley Lucas, Weber, Pitt and Hatzfeld.]

Suites are no longer written on the old lines—*i.e.*, as a succession of dance movements in one and the same key. Suite now means merely a succession of movements. In the work before us we have first a *Thème varié*. The theme itself, of chorale character, and divided into sections of three bars, is given out by clarinet and bassoon in octaves. The variations are decidedly clever. The second movement is entitled "Intermède polonais," and is, in fact, an animated Mazurka. There is a certain waywardness about the music that gives to it the appearance of an improvisation; the middle section, *meno mosso*, which opens with a refined but melancholy solo for *cor anglais*, is highly characteristic. The third movement is a "Rêverie et Cracovienne," full of strange rhythms and striking harmonies. The work is scored for a large orchestra, including four horns, trombones, and instruments of percussion. The instrumentation is of an elaborate character, and the music, generally, polyphonic.

Arrangements for Military Band. By Dan Godfrey, jun.
Selection from "The Redemption."
Courante from A. C. Mackenzie's Music to "Ravenswood."
Polonaise from Glinka's "Life for the Czar."
Husarenritt. By F. Spindler.
[Novello, Ewer and Co.]

The last two of these pieces are so well known that it is only necessary to call attention to their publication in the form above indicated; while Dr. Mackenzie's spirited and melodious Courante, with its delicious and wonderfully original Trio, has become so general a favourite as a pianoforte duet that its arrangement for military band cannot fail to be welcome. The selection from Gounod's Oratorio now appears for the first time, and at once commends itself by the judicious choice of its melodies and the taste shown in the ordering of their succession. "The March to Calvary" is followed by the lovely quartet and chorus "Beside the Cross remaining," the "Earthquake," the "Promise of Redemption," the superb "Unfold, ye portals everlasting," and the exquisitely tender melody "From Thy love as a Father." Mr. Godfrey's name is sufficient guarantee for the effectiveness of the scoring.

Poèmes Sylvestres. Pour Piano. Par Théodore Dubois. [Heugel et Cie.]

Mendelssohn, Schumann, and Chopin wrote sonatas, but evidently found pieces of short compass far more to their liking, and later composers have followed closely in their footsteps—we need only mention Heller, Kirchner, Brahms, and Grieg. Since Beethoven, interesting sonatas have doubtless been written, but none of an epoch-making character; it may be said generally, that fugue ended with Bach and the sonata with Beethoven. Among modern pieces for the pianoforte, these "Poèmes Sylvestres" deserve honourable mention. The music is interesting, and shows skill, feeling, and refinement. Stephen Heller has exercised his sway over the composer, who, however, is not insensible to other and later influences. And not only is the music attractive, but it is exceedingly grateful to the performer. "L'Allée solitaire," "Les myrtilles," "Les bucherons," "Le banc de mousse," "La source enchantée," and "Danse rustique" are the titles of the various numbers of the collection, and all possess points of interest.

Six Pieces for Violin and Pianoforte. By J. D. Davies. (Op. 21.) [Novello, Ewer and Co.]

The first piece is a Polonaise of clearly marked character and stately rhythm. To the bright first section in G major is opposed a *meno mosso* in C minor opening with an expressive theme; the triplet with the augmented second gives to it a weird effect. The return to the principal key is adroitly managed. The Barcarolle (No. 2) is smooth and pleasing. The accompaniment for the pianoforte is effective, the harmonies are interesting, and the writing is grateful to the player. The *coda* is neat and clever. The Mazourka (No. 3), dedicated to Herr Leopold Wallner, of Brussels, is bright and attractive. No. 4, Legend, also dedicated to a Brussels celebrity, Professor Arthur de Greef, though free in form, is perfectly clear. The interesting music suggests a programme—a tale; but the composer wisely leaves the making of it to the listener. No. 5, Romance, dedicated to Mr. B. Tours, is soft and flowing. The collection concludes with a short, dainty Serenade. Violin and pianoforte players will find this set of pieces worthy of perusal; they contain drawing-room music of the very best kind.

Bacchanalian Dance. Berceuse. For Violin and Pianoforte. By Edward German. [Edwin Ashdown.]

These are two clever and attractive pieces; so far, indeed, as cleverness is concerned, that is to be expected from Mr. German. The Bacchanalian Dance opens with a characteristic theme played on the fourth string; a second and more melodious theme follows in the relative major (the piece opens in D minor). A quaint *meno mosso* section in the dominant minor key offers a pleasing contrast. The Dance concludes with an energetic and effective *coda*. The Berceuse is a dainty little piece. The principal theme is expressive and enhanced by a clever pianoforte part. The soft, soothing *coda* brings the piece to a satisfactory close. The music of this Berceuse betrays French influence.

In the Balmy Night. By P. Tschaikowsky.
Villanelle. By Eva Dell' Acqua.
[Stanley Lucas.]

Mr. Eugène Oudin, to whom we owe acquaintance with many of this composer's songs, has already made the first-named Serenade a favourite in our concert-rooms. It is a charming example of the Russian writer's most graceful style. The second song is provided with French as well as English words, and may be recommended to the attention of light soprano vocalists, to whom its refined and delicate character renders it specially suitable.

Give a Rouse. By A. Davidson Arnott.
[Novello, Ewer and Co.]

The spirit of Robert Browning's lyric has been happily caught by the composer, who has provided baritone and bass voices with a cavalier song of remarkable vigour and effectiveness.

When Israel came out of Egypt. Anthem for four voices. By C. E. Miller. [Novello, Ewer and Co.]

This setting of the 114th Psalm commences with a vigorous chorus in E minor, in which contrapuntal devices are employed to a moderate extent, the section ending with a jubilant outburst in the tonic major. The next number is a duet for basses or baritones, "The sea saw that and fled," full of energy and containing some striking harmonic progressions. A short recitative for trebles is followed by the final chorus, "Who turned the rock to standing water," a finely developed fugue with an imposing climax.

The Flute Player's Journal. Second Series. Klänge aus Oesterreich. Fantasia for Flute and Pianoforte. By Ottomar Beckert. [Rudall, Carte and Co.]

This is a Fantasia of the good old sort: an introduction and a simple theme followed by showy variations. The latter, well written for the instrument, form excellent practice, and, if well performed, are calculated to please all who love bright, brilliant music. The pianoforte accompaniment is of the simplest possible character.

FOREIGN NOTES.

Barcelona.—M. Eugène Gigout, the French composer and Organist of Saint Augustine's, Paris, gave three Organ Recitals in June last, at which audiences numbering from 7,000 to 8,000 people overwhelmed him with applause, laurel wreaths, crowns, bouquets, and all the other paraphernalia of a "grand success."

Bayreuth.—Herr Kniese has been added to the list of conductors of this year's Festival performances, so that, with Herren Levi, Mottl, Richter, and Strauss, there will be five general conductors. The musical assistants and directors of the music on the stage and behind the scenes are Herren Armbruster (London), Humperdinck (Frankfurt), Jünger (Bayreuth), Mikorey (Berlin), Pohlig (Bayreuth), Porges (Munich), Schlosser (Bayreuth), and Siegfried Wagner. Herr Fuchs (Munich) is stage manager. The chorus consists of 110 and the orchestra of 108 performers. The leaders are Herren Rosé (Vienna) and Krasselt (Munich). Sixty dancers (male and female), under the direction of Signora Virginia Zucchi (Milan), take part in "Tannhäuser." The new scenery for "Lohengrin" has been painted by Professor Brückner of Coburg, and the costumes are after designs by Professor Flüggen of Munich. To celebrate the twentieth anniversary of the opening of the theatre, the "Ring of the Nibelung" will be performed in 1896.

Berlin.—There is some hope that Herr Felix Weingartner will, after all, retain his position as Conductor of the Royal Opera. Negotiations are at present in progress with the Munich Opera to have his contract with the latter Institution cancelled, and if these are successful Herr Weingartner will probably receive a life appointment from the Emperor William. In that case the Berliners will be entitled to hearty congratulations, for Herr Weingartner, although still a young man, has hardly a superior as a conductor and he has already done wonders with the Court orchestra. ——Frau Rosa Sucher has received the gold medal for art and science from the Grand Duke of Saxe-Weimar.—— Eugen d'Albert has just completed another grand opera in three acts. —— At Kroll's Etablissement the "Banda Municipale di Roma," or Municipal Band of the city of Rome, under the direction of Cav. Alessandro Vessella, has been giving a number of Concerts to very appreciative audiences. The band contains only wind instruments, and the performances are distinguished by remarkable beauty of tone, rhythmical precision, and general artistic finish. ——On June 30 two new one-act operas, "Das Hexenlied" (The witch's song), by Emil Kaiser, and "Zamora," by Adolf Stierlin, were produced at the Belle Alliance Theatre. Both works were vigorously applauded. ——Frau von Bülow, the widow of the great pianist and conductor, is engaged on editing a number of her late husband's letters. In this collection those addressed to herself, his pupil, Frau von Welz, and his friend, Fräulein Petersen, will occupy the greater portion.——Herr Felix Weingartner has just completed some music to Sophocles's "Œdipus" Trilogy. It is written for wind instruments only. The director of the Riga Town Theatre will produce the Trilogy next season with this music.

Bonn.—The recent three days' Beethoven Festival, at which the whole of the master's Symphonies were performed in chronological order, was not only a great artistic success, but also resulted in a gratifying pecuniary profit—viz., 6,747 marks, of which the committee presented 3,000 marks to the Widows and Orphans' Fund of the Cologne Theatre orchestra, which, under the direction of Professor Franz Wüllner, had interpreted the nine "Wunderwerke."

Christiania.—"Fra gamle Dage" is the title of a new Norwegian opera, recently produced here with success. The composer's name is J. Harklon.

Darmstadt.—The twelfth middle-Rhenish Musical Festival was celebrated on the 7th, 8th, and 9th ult., in the large hall on the Parade Ground, under the direction of Hof-Capellmeister Willem de Haan. Amongst the works performed were Haydn's "Creation," Berlioz's "Romeo and Juliet," and Brahms's "Triumphlied." The chorus numbered 925 singers and the orchestra 140 players; the principal soloists were Fräulein Elizabeth Leisinger and Charlotte Huhn, Herren Willy Birrenkoven and Johann Messchaert.

Genoa.—The first performance in Italy of the recently discovered and much discussed Greek "Hymn to Apollo" was given here recently, under the direction of Signor Lorenzo Parodi. If he used the version of MM. Reinach and Faure, which this paper presented to its readers with the Jubilee number of last June, Dr. Reimann, of Berlin, will no doubt consider Signor Parodi's name peculiarly suggestive!

Girgenti (Sicily).—The Philharmonic Society of this place recently conceived the novel idea of giving an *al fresco* performance of Mascagni's "Cavalleria" on the public square in the neighbouring village of Cattolica, which is said to be the identical place in which the story of the opera is supposed to have happened. The local priest protested against his church being used as "decorations" for the performance, but in vain. The best-looking amongst the inhabitants, in their smartest attire, were employed as supers; the church had to open its doors to receive the mumming "worshippers," and four thousand people from the neighbouring villages came to enjoy the new and gratuitous sensation. That it was a "great success" goes without saying.

Görlitz.—At the twelfth Silesian Musical Festival, on June 17, 18, and 19, performances were given of Handel's "Messiah," Beethoven's Seventh Symphony, Schumann's "Paradise and the Peri," a Symphony in E major by Count Hochberg, a Symphonic Poem, "Von ewiger Liebe," by L. Heidingsfeld, &c. After an address by Count Hochberg, the Festival closed with the "Hallelujah" Chorus from "The Messiah." Choir and orchestra numbered about 900 performers, and Dr. Muck conducted.

Hamburg.—Frau Klafsky has been presented by the King of Würtemberg with the gold medal for art and science.

Leipzig.—An anonymous admirer of Robert Schumann is about to erect a monument to that master, and has set aside the sum of 56,000 marks for the purpose. It will be situated in the Tauchnitz Street, and the work will be commenced almost immediately. This town already possesses another Schumann memorial, which was also erected at the expense of a Schumann enthusiast, Dr. P. Fliedler. Meanwhile, the monument to Richard Wagner, is still *in nubibus*. ——On June 23 Professor Carl Reinecke celebrated his seventieth birthday, when he was the recipient of numerous congratulatory messages and other similar proofs of the high esteem in which he is held. A "Carl Reinecke Fund," which was started at the instigation of a local music publisher, has resulted in a sum of 14,000 marks, the interest on which will be devoted to the relief of members of the Gewandhaus orchestra and pupils of the Conservatoire of Music who may be in need and deserving of pecuniary aid. In honour of the event the town theatre performed the master's comic opera "Der Gouverneur von Tours," which the composer himself conducted with surprising vigour and youthful elasticity.

Liège.—On June 14 M. Sylvian Dupuis conducted a Concert performance of the first and second acts of Wagner's "Tristan and Isolde," without cuts. M. Ernest van Dyck was the *Tristan;* Mdlle. Lejeune, *Isolde;* Madame Fik-Wéry, *Brangäne,* and M. Gillibert, *Kurwenal.* The enthusiasm of the crowded audience was tremendous.

Milan.—The great dramatic singer, Signora Bellincioni, is said to have written the libretto of an opera bearing the amazingly romantic title of "Mac's Sister." A young composer, Signor Settacioli, is to supply the music, and he will, no doubt, do his level best to introduce the necessary Scotch flavour, which is so easily imitated and becomes as easily tiresome.

Mons.—This town, which was the birthplace of the greatest Netherlandish musician, let the tercentenary of his death (June 14) pass without any appropriate musical performance; but on June 23 a *post festum* Festival Concert was given at the Conservatoire, when a cantata, written by M. Laroche and composed by G. M. Jan van der Eeden, was performed by 1,000 executants. Of Orlando di Lasso's own works a "Salve Regina," "Regina cœli," "Miserere," and three madrigals were sung; and Mozart's "Don Giovanni" and Beethoven's "Coriolan" Overtures, and (strange aberration of taste!) Wagner's "Walkürenritt" were sandwiched between the vocal pieces. It had been the intention of the municipality to arrange a big international tournament of song in connection with the tercentenary, but neither French nor German choirs were willing to take part in it The refusal of these foreign choirs is said to have been due to the doubtful qualities of the test piece, "The Dream," specially composed for the occasion by M. van der Eeden, which the "Orpheonistes" of Lille, one of the first male choirs of France, had returned as "unsingable." The 40,000 francs set apart for a worthy celebration of the rare event were spent on fireworks, illuminations, and an agricultural exhibition!

Munich.—Herr Richard Strauss commenced his duties as Conductor at the Court Theatre on June 29, with a splendid performance of Wagner's "Tristan."

Paris.—The Kastner-Boursalt prize of 2,000 francs for the best work on musical literature, published during the last two years, has been divided by the Académie des Beaux-Arts between MM. Albert Soubies and Charles Malherbe, for their "Histoire de l'Opéra-Comique," and M. Julian Tiersot, for his "Rouget de l'Isle, son œuvre, sa vie," &c. Both these works made their first appearance in our contemporary, *Le Ménestrel.*——"Dinah," a four-act opera written by MM. Michel Carré and Paul de Choudens, and composed by M. Edmond Missa, was produced on June 22, at the Comédie Parisienne, a small theatre, where a number of enterprising artists hoped to find a new home for the lyric drama. They intended to perform a number of new works by young composers, but unfortunately the first of these is not a grand success, and the projected season came to a premature end a few days after the production of the unfortunate "Dinah." M. Missa, a young man of thirty-three, and a pupil of M. Massenet, is a clever musician, but his score is uninteresting, even vulgar, and a compound of many styles. The libretto is founded on Shakespeare's "Cymbeline."——This year's Prix de Rome has been awarded to M. Rabaud, a pupil of M. Massenet. M. Letorey, a pupil of M. Théodore Dubois, received the second prize. The test was the composition of a cantata entitled "Daphné," to a libretto by M. Charles Raffalli.—— At the Grand Opéra a new singer with a fine voice, Mdlle. Bourgeois, made her *début* as *Brünnhilde* in Wagner's "Walküre." Only six months ago this young lady is said to have been employed as a pastrycook in a provincial town. Whatever her other qualifications for the stage may be, she is certainly not deficient in pluck, to select the arduous *rôle* of *Wotan's* "Kühnes, herrliches Kind" for her first appearance.

Prague.—At the Bohemian National Theatre a new one-act opera, "Stoja," by Roskoschny, was recently produced. It is just what a refined *fin de siècle* public expects a well-regulated one-act opera to be: brutal music wedded to a brutal story, in which conjugal infidelity forms the plot, and the knife brings about a quick *dénouement.* In fact, a worthy imitation of the "Cavalleria" and the rest of what we might call the bill-poster type of opera. A new Symphony in C minor, by Karl Weiss, which was performed on the same evening, pleased greatly, and the young composer was much applauded.

Stuttgart.—The fourth musical Festival, held here on June 2, 3, and 4, was an unqualified success. The Gewerbehalle, which holds 6,000 people, was crowded to overflowing, and the enthusiasm of the audience unbounded. Anton Rubinstein, who conducted his sacred opera "Christus" (Op. 117), was the hero of the day, or, rather, of the week, as he always is whenever he appears in the capacity of conductor or performer. Opinions of the new work differ very considerably, as was to be expected, but there is no doubt that the performance was excellent. Herr von zur Mühlen was splendid in the part of *Christ,* the composer himself having expressed his admiration of this artist in the words: "Your interpretation of *Christus* was the personified ideal of my most daring expectations." That great Wagner singer, Frau Klafsky, showed her eclectic taste by singing the solo part in the *Finale* from Mendelssohn's "Loreley," which was performed at her special request. Magnificent renderings were given of Liszt's "Faust" Symphony, Beethoven's No. 7, selections from "Parsifal," &c., Herr Hof-Capellmeister Zumpe earning the most flattering encomiums by his superb conducting.

Utrecht.—The "Maatschappy tot bevordering der Toonkunst" (Society for the encouragement of the art of music) celebrated a three days' Festival on June 8, 9, and 10, under the direction of Mynheer Richard Hol. The programmes included selections from Rubinstein's sacred opera "Moses" and the late César Franck's "Béatitudes," both works for the first time in Holland; Beethoven's Choral Symphony, Mendelssohn's "Hymn of Praise," a Pianoforte Concerto by Liszt, &c. The chorus consisted of 350 singers (of which only forty-three were tenors) and the orchestra numbered about eighty performers.

Weimar.—Dr. Franz Beier, of the Cassel Court Theatre, has been appointed Conductor of the Weimar Opera in succession to Herr Richard Strauss.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The musical season in Bristol having closed, there is little of interest to record. The Concert at Clifton, on June 28, given by Mr. and Mrs. J. L. Roeckel, was noteworthy from the fact that the programme was made up exclusively of vocal and pianoforte compositions of British composers. Mrs. Robinson and Miss Moline were the vocalists, Mr. and Mrs. Roeckel the pianists, and Mr. Theo. Carrington the violinist. So successful was the Concert that it had to be repeated, and a good sum was realised for the Benevolent Institution.

On June 26 the third annual Festival in connection with the Axbridge district of the Diocesan Choral Association took place at Cheddar, the parishes represented being Axbridge, Wookey, Cheddar, Draycott, Rodney Stoke, Congresbury, and Berrow. The Rev. H. Toft, of Axbridge, was the Conductor; the Rev. H. P. Denison, of East Brent, presided at the organ; and many orchestral instruments were employed in the service. The Dean of Bristol was the preacher.

A Concert was given on June 29, at Midsomer Norton, by the Mid-Somerset Ladies' Orchestral Society, who creditably played several well chosen compositions.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

For the first time within a period of many years the second city is absolutely without a single serious event worthy of recording in a hitherto almost unbroken monthly summary of news. Not a note of music has been heard here except in the parks, where local military bands have been giving their usual summer performances. In this direction, however, may be chronicled a couple of musicaf afternoons exploited by the Sunday Society on the day of rest. The "Best" Memorial Fund is growing somewhat, but nothing is yet announced as to its probable ulterior outlook. Enquiries at the Philharmonic office have resulted in the reception of not a particle of news

as to what is to be done by the premier Society during next season, and, in fact, it seems to be holiday everywhere. The Music School closed its doors for the summer recess on the 26th ult., after a successful term's work, during which the number of students has steadily increased. The Eisteddfod as usual created something of a stir among local Cambrians, but none of the big prizes have found their way to Liverpool or Birkenhead, except that for ladies' choirs, won, for the second time, by the "Gitanas" of the last-named town, conducted by Miss Maggie Evans. The Festival in the adjacent city of Chester will, towards the close of July, have proved a veritable oasis in the desert for musical people hereabouts.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The spirit animating all connected with the management of the Royal Manchester College of Music has been well displayed during the past month. Evidently the strong metropolitan opposition to the granting of a charter of incorporation has in no wise daunted the Council, but has rather strengthened a healthy spirit of self-reliance. After a week of strict examination of all the pupils, the professors boldly challenged public approval of the result of their first year's work, and unquestionably gained it. The charming little concert-room of the College was crowded during the afternoons of the 16th, 17th, and 18th ult., and the first Manchester Festival—henceforth to be an annual and not a triennial affair—was held. The great source of delight and hopefulness was that it was entirely the result of local talent, locally developed. On the Monday the many solos of the students were relieved by the admirable performances of the stringed orchestra of the Institution, under Mr. Willy Hess. On Tuesday the choir, under Dr. Watson, undertook a like pleasurable duty of forming the framework of the programme; and the closing afternoon was entirely devoted to the exhibition of those young artists who were crowded out from the long recitals of the previous days. Without recording the names of such youthful aspirants, it must be said that abundant evidence was shown of talent, of perseverance, and of good teaching. The rendering of the works undertaken, which was almost invariably clear, intelligent, and characterised by remarkable self-possession, frequently showed the earnestness of absorbed students, and occasionally such bright promise as roused the warm encouragement of the listeners. Sir Charles Hallé and the whole staff of professors may be congratulated upon such results achieved in the first session of the Royal Manchester College.

On Saturday, the 14th ult., a Musical Fête, under the direction of Mr. Lane, was given in the Botanical Gardens with great success. It is to be hoped that the pecuniary results may help to cheer the Manchester Philharmonic Choir, and encourage it to continue the Concerts which have done so much to enliven the evenings of several past winters.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

The balance sheet for the recent production of the "Yeomen of the Guard," by the North Staffordshire Amateur Operatic Society, has been published, and shows a profit of £50. The members appear to be very enthusiastic in their work and will, during the coming season, produce "Iolanthe." The Hanley Nursing Society is entitled to the benefit of the last season's performances.

The Hanley Temperance Society purpose holding a Choral and Instrumental Competition at the Victoria Hall, on September 15. The scheme embraces pianoforte solos, violin solos, and a choir contest for juveniles, with a choral contest for adults. Mendelssohn's "Thee we hail, O forest fair," is given as a test piece for the juveniles, and T. W. Stephenson's Madrigal, "O pure delight," for the adults. The conditions are most carefully arranged, and the competition deserves very hearty support from the choirs of the district. The Longton Choral Society visited Keele, on the 5th ult., for its annual excursion, and, under the direction of the Conductor (Councillor E. H. Bloor), a very enjoyable day was spent, Keele Gardens being open to the visitors. The competition promoted by the Manchester Philharmonic Society interested many of the music-lovers of this district, owing to the presence of the Hanley Vocal Union. At the contest, on the 14th ult., the local choir, under the leadership of Mr. J. Garner, succeeded in carrying off the first prize. Gaul's "Singers" was the test and Dudley Buck's "Hymn to Music" the selection piece. Nine choirs entered, and the competition was of a very high order.

The Meakin Popular Concert Committee (of the Hanley Town Council) have engaged Miss Teresa Blamey, Mr. Dan Billington, and Mr. C. W. Perkins (City Organist of Birmingham) for the first Concert, on October 8.

The North Staffordshire Tonic Sol-fa Association held its first annual pic-nic on Saturday, the 21st ult., Sandon (the seat of Lord Harrowby) being the place selected.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

During the great summer meeting of the National Home-Reading Union, which took place in Salisbury last month, an interesting Lecture on the Development of Music was delivered to a good audience in the County Hall, by Mrs. Brownlow, the Lecture being illustrated by vocal and instrumental selections. Mr. C. F. South, the Cathedral Organist, was prevented by illness from giving his promised Organ Recital, but the Rev. H. W. Carpenter came to the rescue, and delighted a large congregation by his performance of an interesting programme, which included compositions by Handel, Haydn, Smart, and Sterndale Bennett.

At Warminster a successful open-air Concert was given in the grounds of St. Boniface College, on the 3rd ult., when an excellent programme of vocal and instrumental music was provided by the students and a number of friends.

Mr. Edwin Nunn, the Conductor of the Wilts Oratorio Society, is making preparations for a great Musical Festival extending over three days, to take place at Devizes during the coming season. Four Concerts will be given, and the works to be performed are "The Revenge" (Stanford), "Hymn of Praise" (Mendelssohn), "My spirit was in heaviness" (Bach), "Harvest Cantata" (Weber), "Messiah" (Handel), "The Last Judgment" (Spohr), Beethoven's C minor Symphony, and Schubert's First Symphony. All lovers of music in the county will wish Mr. Nunn success in such an important undertaking.

The Test Valley Musical Society, under the conductorship of the Rev. E. H. Moberly, has resumed work, rehearsals having commenced for the Concerts to be given in October next at Salisbury and Winchester.

The newly organised Pier Concerts at Southampton have hitherto been an unqualified success, and much satisfaction is felt at the general support which the recent movement has received. Some of the best bands from the Portsmouth Garrison have appeared during the past month, and good vocal music has also figured on the programmes.

On the 12th ult. a testimonial was presented to Mr. W. Stevenson Hoyte, in recognition of his long service as Organist and Choirmaster of All Saints', Margaret Street. The testimonial consisted of a richly illuminated address and a purse of 150 guineas. The Vicar presided. Mr. Rivington made the presentation on behalf of the subscribers in graceful and eloquent terms, and Mr. Hoyte replied with much feeling, testifying to the pleasure with which he had worked with the three successive Vicars of All Saints', and acknowledging the good spirit of loyalty with which the choir had always co-operated. Mr. Hoyte afterwards gave an Organ Recital in the church. Mr. Hoyte played Fantasia in C minor (Hoyte), Caprice (Guilmant), Canon (Schumann), and Toccata and Fugue in D minor (Bach); and, with Mr. Tivadar Nachèz, as duets for violin and organ—"Elegy" (Ernst) and "Träumerei" (Schumann). The choir of All Saints' sang "Judge me, O God" (Mendelssohn), "God is a Spirit" (Bennett), and "O Gladsome Light" (Sullivan).

The reports of H.M. School Inspectors have just been issued. On the whole they bear witness to a gratifying progress in the performance of the educational time, tune, and other tests, and of the songs submitted. One inspector (Mr. Dibben) remarks: "Notwithstanding all the time and labour devoted—and in many cases very successfully—to the teaching of music in our day schools, it is to be feared that much of the good work accomplished is lost to the nation, since our school children leave at such an early age; but perhaps the admirable scheme of vocal music suggested in the new Evening Continuation Schools Code may remedy this by helping to bridge over the gulf between childhood and manhood. Such, at any rate, is the earnest hope of many who are anxious for the cultivation of musical taste in our midst." Sir John Stainer and Mr. W. G. McNaught give a very hopeful account of the state of music in the Training Colleges for schoolmasters and schoolmistresses. There are now nearly sixty colleges, in which about 4,000 students are being trained. Each student is examined separately at the end of a two years' course. The report says: "One of their most important qualifications, the teaching of voice-production, baffles all examination; it is eminently practical, and yet is so difficult in practice, although the theory would appear to be comparatively easy. For the progress students make in this branch of study we have to trust largely to their own good sense and proper appreciation of its great value. On voice-production depends very much, though not of course entirely, the art of maintaining pitch, or 'singing in tune,' as we commonly express it. Habitual loss of pitch is one of the most common and persistent faults of school singing; perhaps it can rarely if ever be eradicated, but it can be brought within the smallest limits, and even such a partial result as this can only be obtained by constant attention and skilful treatment of the children's voices." The following colleges gained the highest percentage of marks: Swansea, Lincoln, and Oxford, 97; Bangor, Bishop's Stortford, Stockwell, and Warrington, 96.

At its first public Concert, at Queen's Gate Hall, Harrington Road, on the 9th ult., the recently-formed "South Kensington Choral Society," under Mr. John W. Ivimey, gave very creditable performances of the beautiful chorus "There is joy in the presence," from Sir Arthur Sullivan's "Prodigal Son"; Mendelssohn's "Hear my Prayer" (solo part by Mrs. Helen Trust); Gounod's Motet, "By Babylon's Wave"; a nicely harmonised part-song, "Weep no more, sad fountains," by the Conductor; and other pieces. The choir contains some capital material, the tone is fairly good, and the members sing with care and intelligence. There is, of course, room for improvement, especially as regards rhythmical precision, promptness of attack, and clear enunciation; and a tendency to "scoop," which was especially noticeable in the sopranos, should be rigorously checked. A Trio in D for pianoforte and strings, by Mr. John W. Ivimey, which was played by the composer, Mr. Joseph Ivimey (a refined and capable violinist), and Mr. Arthur Blagrove, is the work of a clever musician, who has the gifts of inventing a good theme and the power of making the best use of it, the *Andante* being especially deserving of praise on these grounds; it is a charming movement. The work would have made more effect if the composer-pianist had been less modest and given more prominence to the pianoforte part, which was throughout too subdued. Mr. Blagrove played Francis Thomé's sentimental Andante Religioso for violoncello with considerable beauty of tone and expression, and Mrs. Trust displayed her charming *mezzo-voce* in songs by Max Stange.

The programme for the Birmingham Festival is now definitely arranged. The Festival will commence on Tuesday morning, October 2, with "Elijah"; in the evening, Berlioz's "Te Deum," Brahms's Second Symphony, Mackenzie's "Britannia" Overture, and Liszt's Fourth Rhapsody. On Wednesday morning Dr. Hubert Parry's new Oratorio "King Saul," written expressly for the Festival, will be produced; and on Wednesday evening, the late Mr. Goring Thomas's posthumous cantata "The Swan and the Skylark," set to Felicia Hemans's poem, with Mendelssohn's "Hymn of Praise" and Sullivan's "In Memoriam" Overture. On Thursday morning "The Messiah" will be given, and in the evening Mr. Henschel's new "Stabat Mater," Schubert's "Unfinished" Symphony, Brahms's Rhapsody, and a couple of Overtures. On Friday morning Palestrina's "Stabat Mater" will be given, with Cherubini's Mass in D minor, the Good Friday music from "Parsifal," and Mozart's E flat Symphony; in the evening, the "Tannhäuser" Overture, Schumann's "Faust" (Part 3), and Beethoven's Choral Symphony. The principal artists engaged are Mesdames Albani and Henschel; Misses Anna Williams, Hilda Wilson, and Marie Brema; Messrs. Lloyd, McKay, Black, Oudin, Brereton, and Henschel, with Dr. Richter as Conductor. Dr. Hubert H. Parry and Mr. Henschel will direct their own works.

Miss Liza Lehmann's farewell Concert was given at St. James's Hall, on the 14th ult. The kindliest wishes for the future of this pleasing young vocalist, whom marriage is removing from the concert platform, were expressed, and regrets at her leavetaking were intensified by the perfect manner with which she gave "Oh! listen to the voice of love," Thomé's "Les Perles d'Or," "La charmante Marguerite," and (as an encore) "When love is blind." Miss Lehmann's ability as a composer was evinced in the song "Mirage," delicately rendered by Madame Marian McKenzie; by the Irish love-song, "Cean dubh deelish," sung by Madame Alice Gomez; and by a couple of pianoforte pieces played by Madame Haas. An effective "Ave Maria," for contralto solo and female chorus, with harp, violoncello, organ, and pianoforte accompaniment, by Mr. Herbert Bedford, was exceedingly well received. Miss Fanny Davies, Miss Florence Oliver, Messrs. Plunket Greene, David Bispham, and J. Robertson also appeared.

The National Temperance Fête at the Crystal Palace, on the 10th ult., included choral contests for adults and juveniles, and two Concerts of 5,000 voices each, among its leading features. As regards the competitions, in the class for choirs of from seventy to a hundred voices there was only one entry, from Cardiff, and a special certificate was given. In the juvenile contest, success was achieved by two Band of Hope Choirs from Portsmouth. In the class for choirs of from forty to sixty voices, each competing party having to sing Leslie's "How sweet the moonlight sleeps" and a piece of its own selection, victory fell to the Nottingham Tabernacle Temperance Choir (Conductor, Mr. W. Riley), a Reading contingent came second, and a party from Dowlais third. The winning choir took for its selected piece Dudley Buck's "Hymn to Music." At the Concert several sacred and secular pieces were sung with spirit and taste, under the conductorship of Mr. James A. Birch, with Mr. F. Wilson Parish at the organ. Sir B. W. Richardson, in presiding over a meeting held during the day, said there were now 150 choirs included in the National Temperance Choral Union.

The second of the three admirable Recitals announced by Miss Fillunger, Miss Emily Shinner, and Mr. Leonard Borwick took place at the Queen's Hall, on Thursday, June 28, and was devoted to Schumann, the programme including the Humoresque for pianoforte solo (Op. 20), the Phantasiestücke for pianoforte and violin (Op. 73), the Sonata in D minor for the same instruments (Op. 121), and no fewer than ten of the *Lieder*, including some not frequently heard. Brahms was the composer represented at the third Recital on the 12th ult. For this occasion the principal features of the programme were the Variations for pianoforte on a theme in F sharp minor by Schumann (Op. 9), the Pianoforte and Violin Sonata in D minor (Op. 108), and the Hungarian Dances (Nos. 1, 2, 4, and 15), also for pianoforte and violin. Miss Fillunger sang eight songs and was asked to repeat two of them. The artistic and educational value of these performances can scarcely be over-estimated, and another series should be given, if possible, during the winter season.

A very successful Concert was given in the small Queen's Hall, by Madame Florence Winn, on the 4th ult.

A large audience listened with appreciation to a popular, if somewhat lengthy, programme, admirably sustained by Miss Ethel Winn, Miss Marie Gould, Miss Greta Williams, Miss Florence Bethell, Madame Agnes Larkcom, the Polymnia Quartet, Mr. Roger Peck, Mr. S. Masters, and Mr. Santley. The popular baritone sang "Did'st thou but know," by Ellen Wright, and "The Vicar of Bray," and was, of course, encored in each song. Madame Winn was also encored for her excellent singing in "Voices of the Angels" (H. Lane Wilson) and Molloy's "Twenty-one." Additional attractions were found in the æola solo by Miss Edith Drake, the violin solos by Miss Kate Chaplin, and in the bright and effective comedy acting of Miss Olive Kennett and Mr. Charles Fry in the well-known scene between *Helen* and *Modus*.

Members of the aristocracy no longer hold aloof from the concert platform, and one of several Concerts this season in which titled ladies have taken an active part was that of Madame Cellini, which took place at St. James's Hall, on June 28. The Concert-giver holds a high position as a teacher, and in her programme she received able assistance, among others, from Lady Spencer Churchill, Miss Russell-Tavray, the Countess of Yarborough, Lady Margaret Hare, Lady Beatrice Hare, Lady Bootle-Wilbraham, Lady Beaumont, Madame Marian McKenzie, Mr. Aramis, and Mr. Tivadar Nachèz. Some "Spanische Tänze," by Moszkowski, were excellently played on four pianofortes, with two executants at each instrument, and some part-songs rendered with delightful refinement by a choir of lady amateurs, conducted by Mr. T. Popplewell Royle.

Madame Adelina Patti's Concert at the Royal Albert Hall, on the 7th ult., comprised another Wagnerian *morceau* given by the *prima donna*—namely, "Elizabeth's Prayer," from "Tannhäuser." Rarely, if ever, in London has this exquisite excerpt been so well sung. Its interpretation by Madame Patti was instinct with feeling, purity, expression, and dramatic force. Mr. J. M. Coward effectively accompanied on a Mustel organ. The reception awarded the artist at the close was most enthusiastic. Vocal assistance was given by Mesdames Antoinette Sterling and Alice Gomez, Messrs. Ben Davies and Santley. Master Jean Gérardy played on the violoncello, Madame Augarde was the pianoforte soloist, and the Royal Welsh Ladies' Choir sang part-songs with a spirit and finish that proved irresistible. Mr. Ganz accompanied with his accustomed readiness.

Lady Ramsay, of Banff, appeared both as composer and as vocalist at the Concert at the Chelsea Town Hall, on the 5th ult., in aid of St. Ursula's Association for Girls' Clubs in Whitechapel. The first part consisted of a setting of D. G. Rossetti's poem "The Blessed Damozel," set to music by Lady Ramsay, who may be complimented upon producing a fresh and vigorous cantata likely to be heard of again. The tasteful choral portions were sung by a ladies' choir of about thirty voices, the solos were successfully taken by the composer, Miss Marguerite Hall, and Mr. Leland Langley; Miss Katherine Ramsay played the accompaniments on the pianoforte, and Sir John Stainer ably conducted. The work elicited close attention and was received with marked approval. Later came miscellaneous pieces sustained by Mrs. Arkwright, Herr von Dulong, and others.

Mr. Avalon Collard, the tenor of the German Reed Company, gave a successful Concert at Kensington Town Hall, on the 3rd ult. Mr. Collard sang with much taste and expression an "Ave Maria," by Luzzi, and "The Last Farewell," by Gerard F. Cobb, and joined Miss Alice Gomez in Goring Thomas's duet, "Beneath the stars." In addition to the valuable assistance of Mr. Corney Grain, whose humorous musical sketch was, needless to say, received with much laughter and applause, Mr. Collard secured the services of Miss Agnes Janson, Mr. Harrison Brockbank, and Mr. Lindsay Hammond; Miss Ross and Mrs. Hart Dyke (mandolinists), Mr. Franco Leoni, Mr. W. German Reed, Mr. Sinclair Mantell (pianoforte), Mr. Hugh Berry (Mustel organ), and Mr. Charles Fry (recitations).

The Church Sunday School Choir Festival at the Crystal Palace, on the 21st ult., included an afternoon Concert by 5,000 voices. Nares's Jubilate in E was capitally rendered by this small army, representing about 100 schools from London and the suburbs. Hayes's anthem, "The Lord descended from above," was also executed with spirit combined with some regard for light and shade. Both in the sacred and secular divisions of the programme the choir did so well that several repetitions were demanded. The hymns were sung with much devotional feeling and with point; indeed, throughout the choralists proved that they were conversant with the sentiment of the various pieces occupying their attention. The conductors were Messrs. George Hare and H. A. McLaren, and Mr. F. W. Belchamber was at the organ.

Mr. Wilhelm Ganz's Concert in the small Queen's Hall, on the 10th ult., included a number of high-class pieces, both vocal and instrumental. Solos on the violin and on the violoncello were contributed by Mr. Johannes Wolff and Mr. Hollman respectively, and the last-named was joined by the Concert-giver in a telling interpretation of Mendelssohn's Duo Sonata in B flat (Op. 45). The vacant place in the programme caused by the absence, through indisposition, of Miss Ella Russell was filled by Mr. Ganz, who volunteered the "Moonlight" Sonata. Miss Clara Butt sang "Chè faro" with her usual success, and a couple of Tschaikowsky's songs were admirably rendered by Mr. Oudin. Acceptable pieces were also forthcoming from Madame Alice Gomez, Madame Frances Saville, and Mr. Richard Green.

Mr. Andrew Black's Concert, given at St. James's Hall, on the 5th ult., was well and fashionably attended. The programme was miscellaneous and need not be criticised in detail. The gifted baritone vocalist was heard to the fullest advantage in Mr. Henschel's fine declamatory song "Jung Dieterich." Mr. Ben Davies gave two songs by Rubinstein with much effect, and among other artists of repute who took part in the entertainment were Miss Antoinette Trebelli, Miss Esther Palliser, Miss Florence Monteith, Mr. Hollman, and Mr. Delafosse, the last-named a new pianist whose Recitals are noticed in another column. Madame Sarah Bernhardt and Mr. Guitry introduced an amusing dialogue, "La Pluie et le Beau Temps."

The first anniversary of the opening of the new premises of the Metropolitan College of Music at Holloway was celebrated, on the 7th ult., by a Garden Party in the grounds attached to the College. Selections of music were played by a small orchestra, under the direction of Mr. Halfpenny; by the band of the Children's Home, under the direction of Mr. H. Edwards; and by the College Orchestra, under the direction of the principal, Mr. C. J. Dale; while vocal music was provided by a select choir of forty students of the College, who sang several part-songs, conducted by Mr. Cecil J. Sharp.

The performance of vocal compositions by Mr. Henschel, given under the direction and with the co-operation of his gifted wife, at the Queen's Hall, on Friday, the 6th ult., was pleasing and successful in every respect. The piquant "Serbisches Liederspiel" (Op. 32), for four voices with pianoforte accompaniment, were excellently rendered by Mr. and Mrs. Henschel, Miss Marguerite Hall, and Mr. W. Shakespeare. Six charming "Lieder im Volkston," from Op. 22, 24, and 29, and several other effective songs and duets were included in a well-arranged and not too lengthy programme.

On the whole, the past season has not been very prolific or exciting in respect of Pianoforte Recitals, but we are not disposed to complain on that ground. Certainly the flourish of trumpets which preceded the re-appearance of the Dutch pianist, Mr. Zeldenrust, produced little effect, the large Queen's Hall, on Monday, the 9th ult., presenting a melancholy array of empty benches. The player is a sound and conscientious artist, and makes no effort in the direction of new readings or sensational execution. His style is pure and perfectly legitimate, this being the most that can be said in his favour.

A most agreeable Concert of music for two pianofortes was given by the Misses Rose and Ottilie Sutro, at the Steinway Hall, on the afternoon of the 20th ult. The programme included a Concerto in C minor by Bach, and smaller pieces by Stephen Heller, Reinecke, Chopin, Rudorff, and Duvernoy. All were played with beautiful unity of technique and expression, and a "Feu Roulant," by the last-named composer, was so perfectly interpreted that it was impossible for the ear to distinguish between the two instruments. The Misses Sutro should give some more performances as early as possible next season.

The following candidates have been successful in gaining diplomas of Fellowship of the Royal College of Organists:—G. P. Allen, Swadlincote; J. E. Barkworth, Edinburgh; W. D. Boseley, Reading; G. F. Bruce, Wallington; E. Cope, Ashton-under-Lyne; P. J. Fry, London; F. J. Gostelow, Luton; Miss J. M. Hardwick, Grantham; R. Harris, Cranleigh; E. J. Hickox, London; W. H. Hickox, London; F. Pugh, Brixton; T. H. Ross, Tunbridge Wells; J. C. Schofield, Huddersfield; J. W. Scott, London. The diplomas were distributed by Mr. J. W. Sidebotham, M.P.

The adaptability and simplicity of Professor Bridge's "Musical Gestures" for teaching the rudiments of music were remarkably shown on the 13th ult., when a number of boys from the Streatham High School went through the instructive and interesting evolutions with a precision that indicated the value of the method for ordinary school boys as well as choirboys. Professor Bridge briefly explained the objects of his system, and his remarks were preceded by some excellent music, admirably interpreted by Miss Langdon, Mr. F. B. Ranalow, Mr. W. H. Reed, and Mr. H. E. Macpherson.

The Cremona Orchestral Society gave its closing Concert of the season at Shepherd's Bush, on June 28. Among the several selections of music played by the orchestra, under the able conductorship of Mr. J. Stansfeld, the performance of Haydn's Sixth Symphony deserves special mention. Miss Haroldine Nott played some violin solos, and other instrumental solos were given by Mr. Dawson Smith and Mr. Anderson. Miss C. M. Stevens and Mr. Francis Belton contributed songs, and recitations were given by Mr. Samuel Woodin.

The seventh annual Concert given by Mr. de Manby Sergison took place at St. James's Hall, on Tuesday, June 26, and was well attended. Among those who took part in a high class miscellaneous programme were the child violinist, Master Huberman, Miss Agnes Zimmermann, and Mr. Leo Stern. Mr. de Manby Sergison is distinguished as an organist, conductor, and teacher, and in the last-named capacity he was represented by several past and present vocal pupils, the most noticeable being perhaps Miss Carrington (soprano) and Miss Macquoid (contralto).

The prospectus of the Huddersfield Subscription Concerts announces a series of twelve Concerts and a Conversazione, commencing on September 25 and finishing on March 28. Orchestral music will be represented by Dr. Richter, Mr. Henschel's and Sir Charles Hallé's orchestras; Mr. Joseph Hofmann will give a Pianoforte Recital, Mr. Plunket Greene and Mr. Leonard Borwick will give a Song and Pianoforte Recital, and engagements have been concluded with Madame Albani, Mr. Edward Lloyd, Madame Swiatlowski, and other well known artists.

The Corporation of Trinity College, London, have provided eight additional scholarships—three pianoforte, two vocal, two violin, and one for some other orchestral instrument—out of the dividends of the invested funds. These scholarships are open to all-comers of either sex or of any nationality. In addition to these eight scholarships, the Queen Victoria Composition Scholarship, in July, 1895, and the Henry Smart Organ Scholarship, in July, 1896, will be competed for, both tenable for three years.

A successful Concert was given at the School for the Indigent Blind, St. George's Circus, Southwark, on June 27. The choir of the Institution, under the able direction of Mr. Herbert Hodge, sang several popular choruses and part-songs with taste and expression, and several orchestral pieces were well played by the band, under the direction of the Bandmaster, Mr. W. H. Hall.

Miss Edith Nalborough, a refined pianist, gave a successful Concert at Brinsmead's Galleries on the 14th ult. This young artist joined Mr. R. Ortmans (violin) and Herr Gallrein (violoncello) in a skilful rendering of Beethoven's Trio in C minor, and in other pieces made a highly favourable impression. Madame Sandon's singing of Massé's "Fior d'Aliza" and Mr. R. Ortmans' playing of Svendsen's Romance and of his own "Danse Polonaise" are also entitled to special mention.

The Chester Festival, which commenced on the 25th ult.—too late, therefore, for notice in our present issue—was preceded, according to custom, by an inaugural Service in the Cathedral, on Sunday evening, the 22nd ult. A fine performance was given of Mendelssohn's "Hymn of Praise," with Miss Anna Williams, Mrs. Howson, and Mr. Iver McKay as soloists, and an admirable sermon was preached by the Bishop, who pleaded eloquently for catholicity in musical taste.

Mr. Franklin Taylor has been deputed by the Associated Board of the Royal Academy of Music and the Royal College of Music to conduct a series of examinations in music throughout Cape Colony, in response to an invitation from the University of Cape Town. This is the first extension of the operations of the Board to the Colonies and indicates an important advance in the progress of musical education.

The following gentlemen have been elected directors of the Philharmonic Society for the ensuing year: Mr. Oscar Beringer, Mr. Cummings (hon. treasurer), Mr. Charles Gardner, Mr. A. Gilbert, Mr. Randegger, and Mr. G. H. Robinson. Dr. A. C. Mackenzie was re-elected Conductor, and it was decided that seven Concerts shall be given next year at the Queen's Hall, on March 7 and 20, April 3, May 1, 16, and 30, and June 13.

"The Musical Exchange" was inaugurated by an "At Home" on the 10th ult., and the crowded attendance of visitors indicated the interest taken in the opening of a club available for musicians and others, both for social and professional purposes. A number of well-known artists took part in the programme, and the excellence of the general appointments of the building for the comfort of the members met with much appreciation.

The Music Committee of the Guildhall School of Music are to be congratulated on the appointment of Mr. Hilton Carter as Secretary to the School in the place of the late Mr. Charles P. Smith. Mr. Carter gained his experience in similar work as Secretary to the Hampstead Conservatoire, and more recently as Secretary to the London Organ School, where his energetic direction has, in a single year, largely augmented the number of students.

The tenth of the monthly series of free Organ Recitals given by Mr. Rudolph Loman, at the Dutch Church, Austin Friars, took place on the 19th ult. The programme included a Sonata (No. 3, in A minor) by A. G. Ritter, Bach's Fantasia and Fugue in G minor, and pieces by Mailly and Guilmant. The Recitals will be resumed in October.

It is intended to place a stained glass window in All Saints' Church, Scarborough, in memory of the late Rev. R. Brown Borthwick, who was for twenty-one years Vicar of that church. Contributions towards this appropriate memorial may be sent to the present Vicar, the Rev. C. H. Coryndon Baker.

Mr. Mancinelli will contribute to the Norwich Festival of 1896 a setting of "Ero e Leandro," the libretto by "Tobia Gorrio"—a *nom de plume* for Arrigo Boito. The libretto has already been set to music by Bottesini and by Boito himself, part of the latter setting being incorporated in "Mefistofele."

At the recent annual Examinations at the Guildhall School of Music, Miss Minnie Theobald, a young violoncello player, obtained the Gold Medal which is awarded with the Certificate of Proficiency and Associateship of the School.

Sir Arthur Sullivan is composing the incidental music to Mr. Comyns Carr's play on the subject of "King Arthur," which Mr. Henry Irving has announced for production at the Lyceum before Christmas.

OBITUARY.

We regret to announce the following deaths:—

Walter Spinney, the composer of numerous anthems, on June 21, aged forty-one, at Leamington, where he was Organist of the Parish Church.

Madame Catherine Penna, well known in London and the provinces as a clever and capable singer, on June 6.

Thomas Pettit, for many years professor at the Guildhall School of Music, on the 5th ult., aged forty-three.

Madame Sutton Shepley, contralto vocalist, on the 12th ult., at 97, Dalberg Road, Brixton, aged thirty-three, after a long illness. She was formerly well known to Yorkshire and North country audiences as Miss Sarah Riley.

The Princess Marcelline Czartoryska, one of the favourite pupils and the devoted friend of Chopin, at Cracow, aged seventy-seven. The Princess was a pianist of rare talent and a Chopin player of the very first rank; in fact, Lenz refers to her as the Polish master's best pupil and the incarnation of his pianoforte style. In the early days of the third Empire she frequently played in Paris for the benefit of the poor, and her performances were enthusiastically spoken of; her playing of the Sonata with the Funeral March especially was considered superb. She will be best remembered, however, by the fact that, with Gutman and other friends, she was present at Chopin's death, though there is no truth in the story that in his dying moments she placed herself at the pianoforte at his request and played one of the master's works.

Hermann Kleinmichel, music director, at Hamburg, on May 29, aged seventy-seven. Formerly a military conductor, and, until two years ago, director of the stage music at the theatres of Hamburg and Altona.

Frl. Ardegg, a young Court opera singer of promise, at Brunswick.

Alexander Krakauer, composer of songs and "Singspiele," at Graz, aged twenty-eight.

Hermann Manek, a favourite singer, on June 15, aged sixty-four, at Bremen, where he had been a member of the town theatre for thirty years.

Mariano Vasquez y Gomez, composer of many successful Zarzuelas, a Requiem Mass, and many other sacred works; conductor, professor at the Conservatoire, and critic, on June 17, at Madrid, aged sixty-three. He was the first to conduct Beethoven's Choral Symphony in Spain.

Filippo Coletti, formerly a great bass singer, at Anagni, aged eighty-three. He sang at the greatest opera-houses in Italy, Spain, Paris, and London; and he is also memorable as the sole performer in whom Carlyle saw any merit on his famous visit to the Opera.

Guiseppe Brunello, aged eighty-eight, at Milan, where he had been for fourteen years the *impresario* of the "Scala" Theatre. Under his management "Aïda" and "Lohengrin" were first performed in Milan.

Dr. Domenico Menin, at first a barrister, afterwards an excellent basso-buffo, at Vicenza.

Leopold Langevara, composer of numerous sacred works, at Vienna, aged sixty-three.

August Fricke, at Berlin, on June 27, aged sixty-five, for nearly thirty years bass singer at the Royal Opera, and one of the best artists of the German lyric stage. He was also a successful landscape painter.

Max Funger, Court pianist, at Altenburg, on June 15, aged forty-six.

Amanda Röntgen, *née* Maier, excellent violinist and also composer of talent; at Amsterdam, on June 15.

Katharina Luise Bott, formerly a pianist of reputation, at Cassel, aged seventy.

Carl Hieber, Royal Kammermusiker and excellent viola player, at Munich, on June 25, aged fifty-four.

Charles Philbert, French Consul-General in the Netherlands, on June 16, at Avranches, aged sixty-six. He wrote several valuable works on acoustics and organ-building.

Carl Boch, music director in the University, at Heidelberg, on the 10th ult., aged sixty-nine.

August Uschmann, the oldest musician in the Grand Duchy of Saxe-Weimar, on June 19, at Weimar, aged ninety-one. For nearly sixty years he was Cantor at Blankenhain.

CORRESPONDENCE.

THE HYMN TO APOLLO.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the comments on my letter in your July number, pp. 453 and 485, the writer replies to various objections that I did not make, and slurs over most of those that I did make.

Thus, for example, one of my points was that the writer asserted that the twelve signs belong to *the* Phrygian notation as given by Alypius, whereas Alypius gives two different Phrygian notations, and the twelve signs do not belong to both. This point has not been met. And then another of my points was that the writer assigned a note to *the* conjunct tetrachord of *the* Phrygian scale, whereas there is more than one Phrygian scale, and the conjunct tetrachord is not the same in each. That point has not been met.

In his comments on my letter the writer is good enough to suggest that I have been led away by some table, similar to that given by Gevaert, in which a scale is arranged in alphabetical order; and that I have thus come to the conclusion that there must have been a note of separate pitch for every letter of the three alphabets, with the exception of the three letters Π P Σ. I was not led away by any table. I got my result straight from Alypius, and I do not see how anybody could get any other result as regards the alphabets. The thing is too obvious to be disputed: there is not a single deviation from the alphabetical order in all the five-and-forty scales of Alypius. As for the deduction that there was a note of separate pitch for every letter, this follows from the fact that the four notes of a tetrachord are necessarily of separate pitch. Take, for example, the letters I and K, which both become D natural in the transcript. In twelve of the scales of Alypius these letters I and K both occur in the same tetrachord; so they must stand for notes of different pitch. And the same test can be applied all through the alphabets.

The writer says that to assign I and K to the same note is to do no more than to assign the names C sharp and D flat to the same sound in modern notation. That does not meet my objection at all. I said that the transcript is the best that can be made with our modern notation, but that it does not put people into a position to form a critical opinion about the merits of the piece. And I do not see how people can form a critical opinion about the merits of a piece if a transcript assigns one and the same note to C sharp and D flat, while the original makes C sharp and D flat two distinct notes in a tetrachord.

This difficulty is avoided, as I pointed out before, by supposing that we have a soft chromatic in this hymn. I thought that, in pointing this out, I had used language that was guarded enough to prevent any misunderstanding. I said that *assuming* that M and I denote C natural and D natural, A and K must belong to two notes in between; and that *if* these notes are placed symmetrically at intervals of one-third of a tone, we get precisely what Aristoxenus calls a soft chromatic. The writer does not dispute this, but he writes away as though I had denied the existence of any kind of chromatic except the soft, and fills about a column of your space with statements that have nothing to do with the case.

He admits that, if the soft chromatic tuning was used, K would be flatter than I by one-third of a tone. But then he says that K has to serve for the second highest note of the conjunct tetrachord in the *chroma toniaion*, the *chroma hemiolion*, and the *enharmonic* genus as well as in the soft chromatic. As regards the *chroma toniaion*, this is simply an assertion of his own, without a scrap of evidence to support it. Of course, if Alypius had given the conjunct tetrachord in exactly the same form in every one of his chromatic scales, the writer would have been justified in arguing that this single form must be interpreted in different ways to suit all the different forms that were actually in use. Alypius, however, uses two different forms. In nine of his chromatic scales he represents the *pycnon* of the conjunct tetrachord by three consecutive letters, answering to K A M in the present

case; but in the other six he represents it by three letters answering to I Λ M. Now the writer's contention is that the K in K Λ M may be taken as equivalent to I. But if Alypius had regarded this as possible, he would not have needed the I Λ M form at all, and could have used the K Λ M form throughout. Assuming again that I and M denote D natural and C natural, as the transcript says, the I Λ M form would be wanted to represent the *chroma toniaion*, where the *pycnon* is altogether a tone; and K Λ M must represent one of the other tunings, where the *pycnon* falls short of a tone.

In defence of the transcript the writer argues thus: "At the time this hymn was written the *enharmonic* genus had ceased to be used; it is possible that the trained solo singers would still delight in the *nuances* of the *chroma hemiolion* and *chroma malakon*, but it is scarcely likely that the chorus singers would use any other than the easier and more natural *chroma toniaion;* and since this hymn was certainly sung by a chorus, we are perfectly justified in considering that the weight of probability points to the use of the last-mentioned variety." The writer is making two assumptions here. In the first place, he assumes that the *chroma toniaion* was easier and more natural than the others. No doubt it would be easier and more natural for anyone accustomed to the modern scale, with its intervals of tones and semitones; but that is no reason for supposing that it would have been easier and more natural for an ancient Greek. In the second place, he assumes that a chorus could only manage the simpler forms of music, and contrasts the chorus singers with the trained solo singers, as though the chorus singers had practically no training at all. But it is absurd to suppose that in a country like Greece, where music was a factor in everybody's education, the priests at Delphi could not get together a chorus capable of using the recognised forms of the chromatic scale.

Again, the writer argues that, if the piece was composed a long time after 279 B.C., the probabilities are all the more in favour of the view that no intervals smaller than a semitone were used, since the chromatic genus gradually disappeared and gave way to the supremacy of the diatonic. So the writer is not aware of the fact that a diatonic scale could have intervals of less than half a tone. Ptolemy, *Harmonics*, i. 15, gives a "medium soft" diatonic that has intervals determined by the ratio 28 to 27, and therefore as nearly as possible a third of a tone; and he says (i. 13) that this was the only diatonic used by Archytas.

Even if the writer's arguments were valid, they would only tend to show that the probabilities were in favour of the use of the *chroma toniaion* in this hymn. Arguments of that sort would be all very well, if we had only the words of the hymn and were wondering what the music was like. But here we have the music; and the music shows us that the *chroma* is not the *toniaion*, the K Λ M form being used in all the *pycna*.

In dealing with M. Reinach's transcript from Alypius, I pointed out that it must have been made on the assumption that every third letter represents a natural, two letters being consequently left in every interval between a pair of naturals. In reply to this the writer says that the modern octave, C, C sharp, D flat, &c., contains twenty-one names of notes, and every third letter represents a natural; but we only use thirteen sounds, and the presumption is that the Greeks did the same. There cannot be a presumption that, because we use this makeshift, the Greeks used it also. And there is direct evidence to the contrary. The letters α, β, γ occur in the same tetrachord in Lydian chromatics, so they must stand for notes of separate pitch. This is true of α, γ, δ in Æolian chromatics, $\delta, \varepsilon, \zeta$ in Phrygian chromatics, δ, ζ, η in Iastian chromatics, and so forth.

In another passage the writer says boldly that there never were twenty-one notes in the octave. It is quite clear that there were twenty-one signs for notes in the octave; for if we take the signs in the order adopted by Alypius, we find that in every one of his scales the sign for the key-note is the twenty-first beyond the sign for the octave. If the writer wishes to deny that the twenty-one signs represent twenty-one notes, he should adduce some evidence in support of his view. A bare assertion does not help to settle the question.

The writer informs me that, if I turn to Aristides Quintilianus, p. 23, I shall find what seems to him convincing proof of the contention of Westphal and Bellermann that Aristoxenus used equal temperament; for there I shall see a list of thirteen scales, each with its lowest note a semitone higher than the lowest note in the scale before. And the writer adds that he cannot see how this can possibly agree with a scale of twenty-one sounds to the octave. The thing is plain enough. The notation of Aristides—see p. 27—is formed from the notation of Alypius by striking out every third note all the way through, which reduces the notes in the octave from twenty-one to fourteen; and these fourteen are then reduced to twelve by striking out the 5th note of Alypius and its octaves the 26th and 47th, and his 14th note and its octaves the 35th and 56th.

This system of Aristides has nothing whatever to do with the matter in hand. In the first place, it cannot be applied to the hymn. All the fourteen signs that occur in the hymn occur in the notation of Alypius; but five of these signs are omitted in the notation of Aristides. In the second place, it cannot be applied to Aristoxenus. The notation of Aristides, p. 27, will not express any intervals of less than half a tone; but Aristoxenus, p. 21, has intervals of a third of a tone and a quarter of a tone.

The writer has gone curiously out of his way to cite Aristides, who lived about 500 years after Aristoxenus, in support of a point that can be proved from dozens of passages in the writings of Aristoxenus himself. Everybody knows that Aristoxenus based his system on something that may be described as "equal temperament"; but this was not equal temperament in the modern sense of the term. In the modern tempered scale the octave consists of twelve mean semitones; and the writer must regard the semitones as the essence of equal temperament, for he cites the scales of Aristides with their intervals of semitones as evidence that equal temperament was used, and also treats the *chroma toniaion* as corresponding to our equal temperament, because the *pycnon* is formed of two semitones. Aristoxenus, however, took the tone as his unit, and divided it into quarters and thirds as well as halves. And the tone of Aristoxenus was not the sixth part of an octave, but appreciably more. This is demonstrated by Euclid, *Sectio Canonica*, theorem 14.

Returning to the scales of Alypius, the writer proceeds to lecture me as follows: "Let us, as an example, apply the alphabetical test to the conjunct tetrachord of the Dorian scale in the chromatic genus. The letters given by Alypius for the pycnum of this tetrachord are N O Π. Now by Mr. Torr's method of reasoning we cannot place these letters symmetrically at intervals of a third of a tone, for the letter Ξ is omitted between N and O, and there must therefore be a note between these letters. But what note? On the alphabetical principle, the interval O Π would be half N O, owing to the omission of Ξ between N and O, and this will produce no variety of pycnum that is described by ancient writers."

So the writer imagines that, if the interval O Π is one-third of a tone while the interval N O is two-thirds, this will produce no variety of *pycnon* that is described by ancient writers. He will doubtless be interested to learn that it will produce the *pycnon* in the soft chromatic of Ptolemy—quite a different scale from the soft chromatic of Aristoxenus. Ptolemy, *Harmonics*, i. 15, fixes the intervals by the ratios 28 to 27, and 15 to 14.

Continuing his lecture, the writer says: "In the Iastian scale, chromatic genus, four letters are omitted between *proslambanomenos* and *hypate hypaton*. Yet we know that this interval could only be a tone in all the genera. Would Mr. Torr propose to divide this tone into five symmetrical intervals?"

Alypius gives this notation for the Iastian enharmonic scale as well as the Iastian chromatic scale. Now, Ptolemy (*Harmonics*, i. 15) uses intervals of a fifth of a tone in his enharmonic scale and intervals of two-fifths of a tone in his "intense" chromatic scale, fixing the intervals by the ratios 46 to 45 and 22 to 21. And I presume that, as these intervals were used, there was a notation to express them. In the present case the first letter in these Iastian scales is B and the fourth letter is C, if we follow the principle of the transcript that every third letter must represent a natural. Then if we divide the interval between the first letter and the sixth letter into five intervals of a fifth of a

tone apiece, we only arrive at the result that the interval between B and C is equivalent to three-fifths of a tone.

I must apologise for the inordinate length of this letter. My only excuse is that I was unwilling to ignore any of the issues raised in your comments on my former letter.—Yours, &c.,

Cecil Torr.

ANCIENT GREEK MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I am glad that Mr. Cecil Torr, in your July issue, has revived Mr. Vincent's theory of the twenty-one Pythagorean dieses to the octave; for although I have read and re-read the original exposition thereof given some fifty years ago by its learned author, I confess that I never succeeded in properly understanding it. But now that Mr. Torr comes forward as a new advocate of this "secret doctrine" (as Mr. Vincent was pleased to call it), he will, no doubt, be able to elucidate those points which seem to me obscure.

What I want to know, first of all, is: are these twenty-one intervals fixed or moveable? If fixed, what are the exact distances between them? If moveable, according to what law do they move? Next, how many of them are contained in a Pythagorean tone? How many in a perfect fourth? And how many in a perfect fifth?

Mr. Vincent said there were three, nine, and twelve in the above intervals respectively; but, seeing that this involved an obvious discrepancy, he subsequently "hedged" by remarking that this was only true *approximately*. Why "approximately"? Are the twenty-one to the octavo also "approximate"? And if so, will Mr. Torr tell us what they should be exactly? And again, if there are three to a tone, why does Mr. Vincent make the lowest tones of the Ionian and Hyper-Ionian each contain five, and that of the Dorian four?

I should also like Mr. Torr to say what meaning (if any) he attributes to the following passages from Greek writers (for the sake of the printers I give the extracts in an English translation, but the references will guide Mr. Torr to the original text in Meibomius's edition):—

"These [scales] are set out according to the three genera, including the 'unisons' (*συμφωνίας*). And a 'unison' is when, out of two notes—which, according to the enharmonic [scale] include two intervals—*one* of these notes alone, in another genus, designates *both* the intervals combined."—(*Aristides*, p. 26.)

"The ancients invented also notes called 'homotones,' used indifferently instead of each other, so that there is in practice no distinction between the various 'homotones,' whichever be the note used."—(*Gaudentius*, p. 23.)

If Mr. Torr will answer the above queries, I have a few more to put, but, perhaps, these will be enough for the present.—Yours faithfully,

Ernest Bergholt.

July 7, 1894.

HANDEL MYTHS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In The Musical Times of January, 1885, appeared an article by me with the above title. It dealt with the Church of St. Lawrence, Whitchurch, near Edgware, and with the statement engraved on a brass plate which is affixed to the organ in that church. The inscription says: "Handel was organist of this church from the year 1718 to 1721, and composed his oratorio 'Esther' on this organ." I endeavoured at some length to show that every part of that statement was a myth. In June last a correspondent of the *Middlesex Courier* wrote a letter to that journal in which he followed tolerably closely the line of argument given by me, and on June 22 there appeared a reply from Mr. Edward Cutler, in which he endeavoured to defend the erroneous inscription, the latter part of which can only be regarded with amusement by any skilled musician who knows what the art of musical composition is. The statement that Handel was organist of the church may be met with an absolute denial. He never was organist of Whitchurch, not even for a month. If this is questioned, let the church and parish records be searched by some influential resident of Whitchurch, when, doubtless, the name of the organist appointed at the re-opening of the church will be found and all musicians will be grateful for the information.—Yours,

William H. Cummings.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—My attention has been drawn to an illustrated article on Handel in the last issue of the *Sketch*, in which it is stated that the organ, formerly the property of the Duke of Chandos, is to be seen at Whitchurch. The organ referred to has stood in the Church of The Holy Trinity, Gosport, originally called Gosport Chapel, for one hundred and forty-six years. The entry in the vestry book of this church, which I have before me, for the year 1748, tells us that the organ was "opened" on May 8 in that year. The particulars are given in your Handel number, and I need not repeat them here. The Chandos monogram above the organ pipes has been preserved during all these years, as may be seen by referring to the illustration in the "Handel" number of The Musical Times, copied from a photograph, which in itself is satisfactory evidence of the genuineness of the instrument. The public will probably agree with me in thinking that it is time that the truth should be known at Whitchurch as well as outside that locality as to this; and although the *Genius loci* may feel outraged by such a deprivation, nevertheless the most prejudiced sentiment must give place to such evidence.

I am, Sir, your obedient Servant,

William Lee,
Vicar, Holy Trinity, Gosport.

"THE MUSICAL TIMES" JUBILEE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It is with feelings of great pleasure that we, the undersigned (musicians of the Queen City of Canada), convey to you, and the enterprising firm connected with your journal, our sincere congratulations of this your Jubilee Year. They may be somewhat late in being forwarded to you, but you may be assured that they are none the less sincere and hearty.

Although a young city in a young country, the cultivation of the art of music has not been neglected, and Toronto, in the musical world, compares favourably with cities of the same size in the old country, and as such has repeatedly been noticed and encouraged in the columns of your journal.

The Musical Times has held a high place in the esteem of our local musicians, and will, we trust, continue to do so.

May you succeed in the future as well as in the past, each succeeding year becoming more prosperous in the continuation of the good work you are doing for the art which is dear to us. Such is the wish, freely, though perhaps inadequately expressed, which we now convey to you.—We remain, yours faithfully,

F. H. Torrington.
W. E. Fairclough, F.R.C.O.
Cyril E. Rudge.
Arthur E. Fisher.

Toronto, July 9, 1894.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have the honour, by direction of my Committee, to convey to you the congratulation of the Melbourne Philharmonic Society on the attainment of your Jubilee in connection with The Musical Times.

Our Society is devoted to the performance of Oratorio music (chorus, grand organ, and orchestra), and has performed, during the past two years, the "Elijah," the "Creation," "The Messiah," "Mors et Vita" (three performances), "Gallia," "Song of Destiny," Choral Fantasia, &c. The concerts always take place in the Melbourne Town Hall, capable of seating 2,300 people.—I am, Sir, yours truly,

Henry Buck, Hon. Sec.

Melbourne Philharmonic Society, June 5, 1894.

THE MISSING WIND PARTS, "MESSIAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Please allow me to state that neither Mr. Prout nor Dr. Mann *discovered* the missing wind parts of "The Messiah." As I have the pleasure of knowing both these gentlemen, I am sure that they would wish the actual facts of the "find" (if it be so) to be quite correct. Since my appointment to the Foundling, I have turned out and re-arranged several old cupboards, and among the parcels conveyed to my library for further investigation, and which I myself came across, was the valuable one containing the complete parts (vocal and instrumental) of "The Messiah." This I untied in Dr. Mann's presence, and at his request. My impression is that both my esteemed predecessors, Messrs. C. E. Willing and Myles Foster, knew of the parts, and that they had been carefully packed away and perhaps forgotten till I unearthed them.—Yours faithfully,

H. Davan Wetton.

Foundling Hospital, W.C.,
July 21, 1894.

TO CORRESPONDENTS.

*** *Notices of concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Hope Ash.—(1) *The two volumes of Loewe's Songs published in the Peters Edition contain several that would no doubt suit you.* (2) *At that time far greater use was made than now of the falsetto register.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Blaina, Monmouthshire.—The English Congregational Church Choir gave its eighth annual Oratorio Concert at the Public Hall, on the 9th ult., when Handel's "Judas Maccabæus" was very successfully rendered. The chorus numbered about 100, and the principal vocalists were Miss S. A. Jenkins, Miss Olive Grey, Mr. Herbert Williams, and Mr. David Hughes. The accompaniments were played by an efficient orchestra, under the leadership of Mr. W. F. Hulley, Mr. Daniel Williams rendering valuable assistance at the organ. Rev. David Williams conducted. The chorus fully sustained its high reputation, and the soloists were well received.

Chigwell.—An Organ Recital was given in the Parish Church, by Mr. Arthur George, on the 17th ult., when he played an interesting selection from Handel, Delbruck, Arcadelt, Guilmant, and Spohr. The special choir, numbering seventy-six voices, sang "Hear my prayer" and some anthems with excellent effect, under the direction of Mr. Henry Riding. Vocal solos were also contributed by Master Herbert Clinch, Master William Clark, Mr. Herbert Clinch, and Mr. E. F. Jordan.

Chipping Norton.—On the 19th ult. two Organ Recitals were given in the fine old Parish Church, by Dr. J. Warriner, Organist of St. Matthew's, Denmark Hill. The programme included Handel's Overture to "Julius Cæsar," Boyce's Overture to "The Chaplet," Hesse's Prelude and Fugue in C minor, and other interesting pieces, the performances of which were much appreciated.

Crewkerne.—Mr. Louis A. Brookes gave an Organ Recital at the Parish Church, on the 17th ult. The selection included pieces by Mendelssohn, Ouseley, Spinney, Brookes, and Wély.

Edinburgh.—On the 27th ult. Mr. Arthur Reynolds opened the new organ in St. Andrew's Free Church. The programme was drawn from the works of Bach, Handel, Mendelssohn, Widor, Saint-Saëns, Piatti, and Sullivan. The organ, built by H. S. Vincent and Co., Sunderland, contains two manuals and pedal organ with twenty-two sounding-stops.

Exeter.—The eighth annual Festival of the choirs belonging to the Diocesan Choral Association was celebrated on the 3rd ult., in the Cathedral. The choirs from the Rural Deaneries of the Archdeaconry represented on this occasion were as follows: Aylesbeare, 334; Cadbury, 90; Christianity, 144; Honiton and Ottery, 219; Kenn, 169; East and West Tiverton, 100; total, 1,056. The music included Dr. Hopkins's setting of the Magnificat and Nunc dimittis; Berthold Tours's anthem "Blessing, glory, wisdom, and thanks," and, after the sermon, the Te Deum specially set for this Festival by Mr. Ferris Tozer. These were all excellently sung, under the able and experienced conductorship of Mr. T. Roylands Smith, Choirmaster of the Association, to whom great praise is due. Previous to the service, Smart's Offertoire in D and Clausmann's Allegretto in D were played on the organ by Mr. Woods. The esteemed position and widespread support the Association has acquired is most satisfactory, for the healthy influence it must exert on local parish choirs can scarcely be over-estimated.

Farnborough.—The Empress Eugénie presided, last month, at the distribution of the prizes at the Convent of the Sacred Heart. The three principal prizes were awarded to Miss Gill, of Westport; Miss J. McCaffrie, of Blantyre; and Miss Eily McDonnell, of Tulse Hill. The music performed included choral and orchestral pieces, as well as various solos.

Froome Selwood.—The Organ Recital at the dedication Festival in the Parish Church, on June 26, was given by Mrs. F. Harold, whose programme included Grison's Offertoire in C and Batiste's Offertoire in F minor.

Headingley, Leeds.—Mr. W. E. Belcher played, on the 17th ult., an excellent selection of genuine organ music at his third Recital in St. Michael's Church. The programme included Bach's Passacaglia in C minor and Widor's Second Symphony in D.

Leeds.—Miss Katie Brigstocke gave a Pianoforte Recital, in the Philosophical Hall, on the 10th ult. The Concert-giver was heard to great advantage in works by Bach, Schumann, Chopin, Brahms, Raff, and Saint-Saëns, all of which were interpreted in a musicianlike manner. In addition to the above, Miss Brigstocke and Mr. Alfred Giessing were heard in a Duo for pianoforte and violoncello. The vocalist was Mr. Gordon Heller, who contributed songs by Scarlatti, Schubert, Wagner, Gounod, and Sullivan.

Llandudno.—An excellent performance of Mendelssohn's "Hear my Prayer" was given, in place of the anthem, on June 24, in Holy Trinity Church. The solo was admirably sung by Miss Jephcott, and the chorus, numbering fifty voices, was formed of the regular and supplementary choirs of the church. The accompaniments were rendered according to the composer's score by seventeen members of Rivière's Orchestra (strings, oboe, clarinets, bassoons, horns, and drums), who also played in the Canticles (Tours in F) and the hymns. Mr. R. H. Whall, Organist of the Church, conducted.

Malvern.—Mr. Allan Paterson gave an excellent Organ Recital on the 11th ult., in the Priory Church, of which he is the Organist. The programme included Rheinberger's Pastoral Sonata, a Fugue in G by Bach, and a March in B flat by Silas.

Mildenhall, near Marlborough.—The new two-manual organ, built under the supervision of Dr. Martin, of St. Paul's Cathedral, for the Parish Church, has just been completed by Henry Jones and Sons, of South Kensington.

Newcastle-on-Tyne.—Miss Annette Trotman was the recipient, on the 14th ult., of a presentation from the students of the Northumberland College of Music, in recognition of the excellence of her vocal teaching during her professorship at the College, from which she has now retired.

Patronal, Carmarthen.—On St. Peter's Day special services were held at St. Peter's Church as follows: 8 a.m., Celebration of the Holy Communion; 11 a.m., Morning Prayer; 7.30 p.m., Choral Service. The service was Tours in F and the anthem was "Praise the Lord" (Goss). The last-named was sung with great precision, the quartet being excellently rendered by Miss Phillips and Messrs. Spurrell, Reeves, and Arthur, the fine fugue being interpreted with admirable steadiness. This is the first full cathedral service which has been held in St. Peter's Church since Mr. Wesley-Martin's appointment as organist, and the singing reflected great credit on all concerned. The same music was repeated on the following Sunday evening.

Reigate.—The annual Festival Service in connection with the Rural Deanery Choral Union took place at St. Mark's Church, on the 5th ult. The Magnificat and Nunc dimittis were sung to a setting by Goss, and the anthem was Stainer's "Sing a song of praise." The combined choirs, numbering over 200 voices, were under the direction of Mr. Frederick G. Shinn, of Sydenham Parish Church, and Mr. Small, the Organist of St. Mark's, was the accompanist.

Sydney, N.S.W.—Madame Belle Cole's Concerts during May, in the Town Hall, have been greatly appreciated. The company included Miss Emily Spada, Mr. Philip Newbury, Mr. Charles Magrath, Miss Henriette Murkens (violinist), and Mr. J. E. Sykes (pianist). Valuable assistance was rendered by M. Wiegand at the organ.

Tewkesbury.—An interesting Organ Recital was given on the 10th ult., in the Abbey, by Mr. Allan Paterson, whose programme included Guilmant's Third Sonata, Bach's Fugue in G minor, and Rinck's Flute Concerto.

Trent.—Mr. George Fox gave an attractive Organ Recital on June 22, at Trent College. Mr. H. E. Diver was the vocalist.

Windsor.—The fiftieth anniversary of the Dedication of Holy Trinity Church was celebrated by special Jubilee Services on June 24. The combined bands of the Royal Horse Guards (Blue) and the 1st Battalion of Coldstream Guards assisted in the musical portion of the morning service, and a special hymn was sung, written for the occasion by the Rector, the Rev. A. Arthur Robins, M.A., and set to music by the Organist of the Church, Mr. H. R. Couldrey. In the evening the Magnificat and Nunc dimittis were sung to a setting by the Rev. L. Warneford, in F, and the anthem was "O come let us worship," Mendelssohn. The last-named was well rendered by the choir, the solo being expressively sung by Mr. Herbert Howard, of the Eton College Choir. Mr. Couldrey's Vesper Hymn and Final Amen were sung at the conclusion of the service.

Organ Appointments.—Mr. T. Blackith, Organist to All Souls', South Hampstead.—Mr. George W. R. Hoare, Organist and Director of Choir, St. Mark's, Regent's Park.—Mr. Frederic Just, Organist, Choirmaster, and Musicmaster to All Saints' School, Bloxham, near Banbury.—Mr. Robert W. Pringle, Organist and Choirmaster to St. Mary's Church, Grassendale, Liverpool.—Mr. F. G. Sanders, Organist and Choirmaster to the Parish Church, Chislehurst.—Mr. Robert F. Virgoe, Organist and Director to the Parish Church, Totteridge, Herts.—Charles H. Moody, Assistant-Organist to the Cathedral and College, Wells.

Choir Appointments.—Mr. Gilbert A. Cope, Director of the Choir and Orchestra of the Church of the Transfiguration, Lewisham.—Mr. J. R. Wigginton (Tenor), to the Priory Church of St. Bartholomew the Great, West Smithfield.

DEATH.

On the 23rd June, at 37, Sinclair Road, Kensington, Atalanta Heap, A.R.C.M., of The Downs, Upper Walmer, Kent.

AUTOGRAPH LETTERS (signed) by Mendelssohn, Berlioz, Meyerbeer, Hummel, Sir H. R. Bishop, Sir Jules Benedict, Carl Tausig, Dr. Burney (five long and interesting letters), Boehsa, Sir G. Smart, Sims Reeves, Dr. Gauntlett, Dr. Praeger, Guglielmo, Ed. Taylor, Virginia Gabriel, Ed. Pauer, Chabran, Antossi, Lord Westmoreland, &c. A very choice collection on SALE. What offers? May be seen by appointment. Headmaster, Ollerton School, near Knutsford.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

THE WESTMINSTER ABBEY CHANT BOOK. Arranged and edited by the Rev. J. Troutbeck, D.D., and Dr. J. Frederick Bridge. Third edition, revised and greatly enlarged. Paper cover, 2s. 6d.; cloth, 3s.

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DURING THE LAST MONTH—*continued.*

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Mr. John More Smieton's dramatic Cantata "King Arthur" was the *pièce de resistance* at the annual concert by the Glasgow Academy Choir on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smieton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power, the work, in short, of a craftsman who is steadily making progress amongst contemporary composers.

DUNDEE EVENING TELEGRAPH (March 30, 1892).
"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smieton's recitatives. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work.

GLASGOW HERALD (November 30, 1892).
The Eastern Choral Sociey gave a concert last night in the City Hall. The work chosen for performance was Mr. John More Smieton's "King Arthur." Mr. Smieton has set music to his brother's libretto with very happy results, and the work contains many delightful choruses and solos. Miss Annie Lea was the soprano soloist, impersonating *Guinevere*; Mr. Probert, the tenor (*Arthur*); Mr. J. W. Render took the music allotted to *Merlin* and *Sir Bedevere*. Mr. Cole's orchestra furnished an excellent accompaniment. . . . The choir consisted of about 150 voices, and Mr. George Taggart, the conductor, may be congratulated on having trained them to a high state of efficiency.

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Solo Vocalists: Madame ALBANI, Miss EVANGELINE FLORENCE, Miss ANNA WILLIAMS, Miss HILDA WILSON, Miss AGNES WILSON, and Miss JESSIE KING; Mr. EDWARD LLOYD, Mr. HIRWEN JONES, Mr. SANTLEY, Mr. PLUNKET GREENE, Mr. ROBERT GRICE, and Mr. WATKIN MILLS. In the Cathedral: Sept. 11.—Mendelssohn's ELIJAH. Sept. 12.—Dvorák's REQUIEM MASS, Mozart's SYMPHONY in G minor, Dr. J. F. Bridge's THE CRADLE OF CHRIST; Evening: Bach's CHRISTMAS ORATORIO (Parts I. and II.), Haydn's CREATION (Parts I. and II.). Sept. 13.—Dr. A. C. Mackenzie's BETHLEHEM (Part II.), Wagner's VORSPIEL to PARSIFAL, Mendelssohn's 42ND PSALM, Spohr's LAST JUDGMENT; Evening: Dr. C. H. H. Parry's JOB, Mendelssohn's HYMN OF PRAISE. Sept. 14.—Handel's MESSIAH. In the Shire Hall, at 8 p.m.: On Tuesday Evening, Sept. 11, Miscellaneous Concert, including Dr. C. H. Lloyd's New Cantata, SIR OGIE AND THE LADIE ELSIE, and GRAND WAGNER SELECTION. On Friday Evening, Sept. 14, CHAMBER CONCERT.

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BIRMINGHAM MUSICAL FESTIVAL,

1894.

TUESDAY, WEDNESDAY, THURSDAY, AND FRIDAY,

October 2, 3, 4, and 5, 1894.

Principal Vocalists: Madame ALBANI, Mrs. HENSCHEL, and Miss ANNA WILLIAMS; Miss HILDA WILSON, Miss MARIE BREMA, and Madame MARIAN McKENZIE; Mr. EDWARD LLOYD and Mr. IVER McKAY; Mr. ANDREW BLACK, Mr. EUGENE OUDIN, Mr. BRERETON, and Mr. HENSCHEL.

TUESDAY MORNING.—"ELIJAH."

TUESDAY EVENING.
BERLIOZ'S "TE DEUM," AND MISCELLANEOUS.

WEDNESDAY MORNING.
DR. PARRY'S NEW ORATORIO "KING SAUL."

WEDNESDAY EVENING.
GORING THOMAS'S "THE SWAN AND THE SKYLARK."
MENDELSSOHN'S "HYMN OF PRAISE."

THURSDAY MORNING.—"MESSIAH."

THURSDAY EVENING.
HENSCHEL'S NEW "STABAT MATER."
MISCELLANEOUS.

FRIDAY MORNING.
CHERUBINI'S D MINOR MASS. PALESTRINA'S "STABAT MATER." MOZART'S E FLAT SYMPHONY.

FRIDAY EVENING.
"TANNHÄUSER" OVERTURE. SCHUMANN'S "FAUST." BEETHOVEN'S NINTH SYMPHONY.

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Extract from the *Liverpool Daily Post*, June 4, 1894.—"Miss Fanny de Boufflers is in growing demand as leading vocalist at our popular watering-places and health resorts. Having just fulfilled an engagement at Llandudno, our Liverpool *prima donna* is now at Rhyl, where she remains for a week, next visiting in turn Blackpool, Buxton, Douglas, Lytham, Harrogate, Scarborough, &c., and some *return* visits, including a special engagement during the week of the royal visit to Rhyl; in all over eleven weeks' engagement."

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"Miss Alice Walker is always listened to with pleasure. In the Recitative and Air, 'I dreamt I was in heaven' (Costa), she was more than successful."—*Manchester Courier.*

"In her first song, 'Nobil Signor,' from 'Les Huguenots,' Miss Alice Walker displayed a full and resonant contralto voice of good quality. Her delivery of this difficult cavatina was highly artistic."—*London*, May 11, 1892.

"Each time we hear her we recognise an advance in her art. Her reading of Meyerbeer's cavatina 'Nobil Signor' is excellent, and, in a different fashion, nothing could be pleasanter than her singing of the 'Slumber Song' by Heinz."—*Manchester*, Dec. 4, 1893.

"The air 'Thou shalt bring them in,' from 'Israel in Egypt,' by Miss Walker, was particularly well received, the applause amounting to a re-call."—*Kendal*, March 13, 1893.

"Especially pleasing was Miss Walker's singing of the beautiful air 'O rest in the Lord' ('Elijah'), the expression being excellent."—*Buxton*, July 21, 1894.

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PRESS NOTICES.

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"The exquisite quality of her voice and refined style has certainly established her a favourite here."—*West Herts Post*, December 24, 1893.

"A rich contralto voice, and remarkable clearness of enunciation." ("Messiah," second engagement.)—*Isle of Man Times*, July 24, 1894.

"A first-class contralto; won golden opinions."—*Hastings Observer*, August 11, 1894.

"Is gifted with a clear and highly cultivated contralto voice . . . her singing was delightful . . . enunciation very distinct."—*Chronicle*, August 8, 1894.

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"Won golden opinions from the outset."—*Advertiser*, August 9, 1894.

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"JUDAS."—"Mr. Browning left no doubtful impression. Throughout he sang with very fine effect. 'Arm, arm, ye brave' was greatly applauded, and would have been encored had not the following chorus, 'We come,' put an end to the chance of getting Mr. Browning back. As it was, a good number of bars of the chorus were passed before the applause ceased. . . . Mr. Browning had a well-deserved encore for 'The Lord worketh wonders.' In these days when runs like those of Handel's day are long out of fashion, save for voice-training, they are apt to be deemed insipid. But so long as they fall into the hands of artists like Mr. Browning, Handel's airs will live not only in spite of their *roccoco* embellishments, but because of them, and the splendid opportunities they afford to exhibit the highest effects of careful culture and study. The management of breathing is one of the first troubles they exhibit; but Mr. Browning sang in this respect without any effort, and with the utmost smoothness and precision, yet *con bravura*, and with great power."—*Whitehaven Free Press*, December 23, 1893.

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"CREATION."—"Mr. Browning was thoroughly successful in the bass solos. In the Recit. at the outset, 'In the beginning,' he showed himself to be in fine condition for his share of the work; and in 'Rolling in foaming billows' he sang with dramatic skill, the band assisting his efforts in effective fashion, the pastoral-like 'Softly purling,' which closes the movement, being treated with much devotional feeling, and was warmly recognised."—*Rotherham Advertiser*, March 31, 1894.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1894.

AMERICAN COPYRIGHT.

Novello and Co. *v.* The Oliver Ditson Co.—Judgment.

The hopes and expectations of British composers and music publishers, so far as they were founded on the anticipation of benefits to be derived from the American Copyright Act of 1891, have been subjected to three distinct shocks since that Act became law on March 3 in that year. Each of these shocks has amounted to a veritable crisis, which threatened at one time to imperil the very existence of the International character of the Act in its application to Great Britain, and afterwards to discount the practical benefits which it was intended to bestow, by converting it into a sort of trap for those who were bold enough to attach a plain meaning to plain words. The last of these crises was successfully passed on the 1st ult., when Judge Colt, in the action of "Littleton and others (Novello and Co.) *v.* The Oliver Ditson Co.," delivered the judgment of the Circuit Court of the United States in favour of the Plaintiffs, and granted them the injunction they sought.

For the purpose of making the actual point thus recently decided more clear to those who have not had the opportunity of following the details of this Act from its origin, it is necessary to give a short *résumé* of its history, with special reference to those sections which have raised this important controversy, and which provoked the several crises referred to.

The following sections of the Act alone need careful examination:—

Sect. 1.—The author, inventor, designer, or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, statuary, and of models or designs intended to be perfected as works of the fine arts, and the executors, administrators, or assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing, and vending the same.

Sect. 3.—No person shall be entitled to a copyright unless he shall [within certain fixed limitations of time, deposit at the American Copyright Office a printed copy of the title and two copies of the work to be copyrighted].

Then follows the important proviso, commonly known as the "Manufacturing Clause," which has proved the real bone of contention in the recent litigation:—

Provided, that in the case of a *book*, *photograph*, *chromo*, or *lithograph*, the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States, or from transfers made therefrom. During the existence of such copyright the importation into the United States of any book, chromo or lithograph, or photograph, so copyrighted, or any edition or editions thereof, or any plates of the same not made from type set, negatives, or drawings on stone made within the limits of the United States, shall be, and it is hereby, prohibited.

The point for decision in the action "Novello and Co. *v.* The Oliver Ditson Co." was—whether a "Musical Composition," referred to as a subject of copyright in Section 1, is "a book" within the meaning of the proviso in Section 3, and, therefore, whether copyright can be secured in America for a musical composition which has not been printed from type set in America.

The last section of the Act which originated the first of the three crises above referred to runs as follows:—

Sect. 13.—That this Act shall only apply to a citizen or subject of a foreign state or nation when such foreign state or nation permits to citizens of the United States of America the benefit of copyright on substantially the same basis as its own citizens; or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States of America may, at its pleasure, become a party to such agreement. The existence of either of the conditions aforesaid shall be determined by the President of the United States by proclamation made from time to time as the purposes of this Act may require.

It will be noted that the benefits of the American Act are reserved to the subjects of those countries alone which the President of the United States might proclaim under the Act, and that the President could not proclaim a country which did not permit to Americans the benefits of copyright on substantially the same basis as to its own citizens. When once a country was proclaimed, the new American law abandoned absolutely, as regards that country, its former objection to aliens holding copyright, nor was it any longer necessary that the foreigner seeking copyright should reside in America. On the other hand, there was a doubt, or a supposed doubt, whether the English law permits aliens to hold copyright in Great Britain, and further, whether residence in some part of Her Majesty's Dominions is not a necessary condition to British copyright. These apprehensions evidently weighed heavily upon the mind of the American President; for, had they been well founded, it was felt that on the two points in question there would be a want of reciprocity on the part of Great Britain; and the President hesitated to proclaim Great Britain as one of the countries which were to be entitled to the benefit of the American Act. Things therefore assumed a somewhat critical aspect at the outset. The points were at once referred to Lord Salisbury by the American Ambassador in London, and the law officers of the Crown were in due course consulted by the English Government. From them a very precise opinion was obtained, that an alien can hold British Copyright by first publishing in any part of Her Majesty's Dominions; that contemporaneous publication in another country does not defeat British Copyright; that residence in some part of Her Majesty's Dominions is not essential for the acquisition of British Copyright, and that the Copyright law in all British Dominions permits Americans to enjoy the benefit of copyright on the same footing as it permits British subjects. This statement of the existing British law at once satisfied the American President; the British Dominions were duly proclaimed by the President as entitled to the benefits of the Act of 1891, and the first crisis was at an end. From what had transpired up to this point it is evident that there is no International Copyright Treaty between England and America as is generally, but erroneously, supposed. America, uncontrolled by any other country, merely altered her own domestic law in such a way as to admit to its full benefit aliens who had been previously excluded, and the statement of the British law by the British Government was merely an answer to a question, addressed to the Government from America, upon which the President of the United States was free to act as to him seemed best. The cause for wonder is that America, having gone so far in the direction of recognising the principle of the International view of copyright, did not go one step farther and join the Berne Convention of 1886, which established International Copyright amongst the principal nations of Europe.

The second crisis followed very quickly upon the first; for, some time before the American Act came into active force (on July 1, 1891), Mr. Lauriston L. Scaife, Messrs. Novello and Co.'s American counsel, who had long ago established his reputation as an authority on Copyright law, advised them that long before the American Courts could have an opportunity of deciding the doubtful point under the Manufacturing Clause, which might hold a musical composition to be "a book" and require it to be printed in America, vast quantities of musical compositions would be offered for entry as copyright at the American Copyright Office; and that British composers and their publishers, relying on their contention that the American Act does not require musical compositions to be printed in America, would offer for entry as copyright quantities of publications printed in England, and would ship those publications to America either by post or through the American Customs House. It was clear, therefore, that the first interpretation of the doubtful point would rest, from the very day on which the law came into operation, with the Librarian of Congress (the Copyright Officer), who might decline to make entry of English printed musical publications in his office, and with the Customs officials and Postal officials, who (under the Importation Clause following the proviso) might decline to admit those publications into the country seeing that they had not been printed there. Under these circumstances there was a very reasonable possibility that, for some considerable time before a legal decision could be obtained, the non-judicial authorities referred to would prejudge the whole question to the disadvantage of British copyright holders, and would refuse to acknowledge that copyright could exist in English-printed music, until, at some later date, an American Court should decide that the Manufacturing Clause did not apply to music. To meet this very serious possibility, Messrs. Novello and Co.'s counsel saw the necessity of ascertaining forthwith what view these State officials proposed to

take in the matter, and of convincing them that there was only one reasonable view that they could take. For this purpose Mr. Scaife, at a great expenditure of time and labour, involving a very deep research into the law of the case, and a prolonged examination of the State records, went to work, on Messrs. Novello's behalf, to interview all the important State officials who, in their administrative capacity, would be called upon forthwith to interpret the Act. Not only did he hold long discussions with Mr. Spofford, the Librarian of Congress and head of the Copyright Office, with the Customs officials and others, but he obtained access to important official reports, and was successful in securing interviews with some of the most influential members of the House of Representatives and of the Senate who had taken active parts in the passage of the Bill through the Houses of the Legislature; and from these sources, besides obtaining encouragement in other ways, he ascertained that not only was it intended to exclude "musical compositions" from the Manufacturing Clause, but that an Amendment by which an attempt was made to include "musical compositions" had been debated upon and rejected. Mr. Scaife then prepared a very learned and elaborate treatise upon the whole question, copies of which he furnished to Mr. Spofford and others interested, wherein he urged, in support of the English view of the meaning of the Act, nearly every one of the many points which he subsequently very skilfully elaborated in his "brief" (printed argument) in the law-suit which followed. At that time the Act had not yet come into operation, but July 1 was approaching, and it was still a matter of anxious doubt as to what view the administrative officials would adopt. Mr. Scaife's treatise, however, seems to have surprised many of these officials and to have convinced them all. It carried everything before it. Before a writ was issued he had obtained all the benefits of an interim judgment, and the American State officials, so far as they could decide the point, decided that until the courts might overrule them, the practice of their several departments must be in favour of the copyrighting and importation of musical publications, even though printed in England or in any other proclaimed country.

The second crisis was now over. Messrs. Novello's counsel had, without going into court, obtained a *primâ facie* copyright for English-printed music, and he thereby established a practice which for three years had all the effect of law. This interpretation of the law was of the utmost importance to those who supported the English view of the meaning of the Manufacturing Clause, for the onus was thereby laid on the attacking parties, not only of proving that the law had been wrongly administered, but also of facing the formidable task of upsetting the established practice of the administrative Government departments. The English position, therefore, became a strong one; for should the law courts ultimately have considered that the meaning of the Act was doubtful, they would, in accordance with their own decisions, have leaned towards the assumption that the settled practice, unless it was clearly wrong, was right, and that, for the sake of convenience, it ought not to be disturbed. If there had been a doubt the English view would probably have had the benefit of it.

The American music publishers and printers, however, were not content to let the matter rest here; they determined to have a legal decision on the point. Very soon after the Act came into force the defendants, The Oliver Ditson Co., reprinted three or four of the plaintiffs' publications, which the American Copyright Officer had admitted as copyright in his office. These publications had all been printed in England, and everything was ripe for litigation. Hitherto Messrs. Novello and Co. alone had borne the brunt of the battle, but at this point all the important music publishers in London came to their assistance, and, under the auspices of the London Music Publishers' Association, guaranteed a fund to provide the necessary expenses for commencing and prosecuting an action. Pressure was also brought to bear upon German and French music publishers in the hope that they also would join in the fight by contributing to the expenses of the litigation; but the foreigners, notwithstanding that their interests were identical with those of the Plaintiffs in the action, preferred to look on while England fought for the benefit of all, and no help was obtained from the Continent. Mr. Scaife, who already had his material and arguments at his fingers' ends, was promptly instructed by Messrs. Novello to issue a writ against the defendants in the action asking for an injunction to restrain them from printing, publishing, or selling the English copyrights which had been infringed. The writ was duly issued and the third crisis in the matter had to be faced. The first steps in the action were taken just two years ago, and the case was ultimately argued as a pure question of law, all the facts being admitted. The substance of the judgment of the Court of First Instance is now familiar to the world, and it is most satisfactory to know that it maintains the English position until a superior Court shall upset or vary it. Seldom has such a small point involved such a vast amount of legal learning. Mr. Scaife's opening argument alone fills some 120 pages of printed matter (royal 8vo), to say nothing of the defendants' answer, their supplemental answer, and Mr. Scaife's reply. But the main arguments are of a very simple nature, and as the judgment has been given on the broad lines indicated in it, it is only necessary to refer very shortly to the main line of argument adopted.

The defendants rested their case on the fact

that, until the Act of 1891 became law, the word "book" in American Copyright statutes and legal decisions included "musical composition"; that this was also the case, and still is the case, under the English Copyright law; and that the use of the word "musical composition" in the Act of 1891 does not deprive the word "book" of the comprehensive meaning given to it in the law courts prior to the Act of 1891.

The plaintiffs maintained that this is not a copyright case at all; that it is purely a case of statutory construction, and that it matters not what used to be the law in America or what is the law in England, as the whole question depends upon the meaning of the actual words used in the sections above set out. It was claimed that when the Act enumerates sixteen things (of which "book" is one and "musical composition" is another), and declares that under certain considerations they shall enjoy copyright in America, and then goes on to stipulate that in the case of four only of the sixteen (of which four "book" is one but "musical composition" is not one), certain other conditions are to be observed, those conditions apply only to the four that are enumerated, and not to the twelve which are not; and that whatever meaning "book" may have had in America prior to the Act of 1891, or still has in England, the expression could not any longer include "musical composition" so far as the Act of 1891 is concerned, seeing that in that Act the two expressions appear side by side in the same sections of the Act. In other words, the Act of 1891 broke up the former conglomerate meaning of the word "book," and the broken fragments are dealt with in a different way according to the well-known intentions of the framers of the Act.

Whether the view maintained by the plaintiffs' counsel is a correct one is no longer a question of argument outside the Court of Appeal, as it is entirely confirmed by the judgment of Judge Colt in the following words:—

JUDGMENT.

Colt, J.: This case raises a new and important question under the Copyright Act of March 3, 1891. (26 Stat. 1106.)

The plaintiffs, subjects of Great Britain, and publishers of music, have copyrighted three musical compositions, two of which are in the form of sheet-music, and one a cantata consists of some ninety pages of music bound together in book form and with a paper cover. Two of these pieces were printed from electrotype plates, and one from stone by the lithographic process. The inquiry in this case is whether a musical composition is a book or lithograph within the meaning of the proviso in Sec. 3 of the Act, which declares that in the case of a "book, photograph, chromo, or lithograph" the two copies required to be deposited with the Librarian of Congress shall be manufactured in this country.

The Act of March 3, 1891, is an amendment of the copyright law then existing; the principal change made is the extension of the privilege of copyright to foreigners by the removal of the restriction of citizenship or residence contained in the old law, and hence it is sometimes called the International Copyright Act.

Section 1 relates to the subject-matter of copyright, and declares that "the author, inventor, designer or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, statuary, . . . shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing," etc.

Section 3 recites the conditions which must be complied with, and says:

[The Judge here read the 3rd Section already quoted at the beginning of this article.]

From the language of these provisions it seems clear that "book" was not intended to include "musical composition." In the section which enumerates the things which may be copyrighted musical composition is mentioned as something different from book, and we find this same distinction twice observed in the preceding part of the section which contains the proviso. It is as reasonable to suppose that book and musical composition were as much intended to refer to different subjects as map, chart, engraving, and other enumerated articles.

If Congress in the proviso had intended to include a musical composition among those copyrighted things which must be manufactured in this country, it should have incorporated it in the list of things subject to this restriction. The omission in the proviso of musical composition as well as of map, chart, engraving, and other things before enumerated is very significant as indicating that Congress never intended to extend this provision to any of these articles. And so with respect to lithograph, if Congress had intended to cover by that word a musical composition made by the lithographic process, it should have expressed its meaning in clear and unambiguous terms in view of the language used in other portions of the statute.

If there is any doubt as to the meaning of the statute it is proper to examine the history of legislation on this subject in order, if possible, to discover the intent of Congress. As the bill passed the House of Representatives this proviso was limited to book, but when it reached the Senate an amendment was offered and passed extending the proviso to various other subjects of copyright, as map, dramatic or musical composition, engraving, cut, print, etc. A conference committee was appointed, and a compromise was agreed to enlarging the House provision by the addition of photograph, chromo, or lithograph, and the bill was finally passed in this form. In the debate in the Senate, reference was made to the fact that musical compositions had been eliminated from the proviso. The first and fundamental rule in the interpretation of statutes is to carry out the intent of the legislature, if it can be ascertained, and I think that an examination of the proceedings in Congress shows that it was intended to exclude musical compositions from the operation of this proviso. *Cong. Rec.*, Vol. 22, Part 1, p. 32; Part 3, pp. 2378, 2836; Part 4, p. 3847.

Book has been distinguished from musical composition in the statutes relating to copyright since 1831. (4 Stat. 436.) The specific designation of any article in an Act, or series of Acts, of Congress requires that such article be treated by itself, and excludes it from general terms contained in the same Act, or in subsequent Acts. *Potter's Dwarris on Statutes*, pp. 198, 272; *Homer* v. *The Collector*, 1 Wall. 486; *Arthur* v. *Lahey*, 96 U. S. 112; *Arthur* v. *Stephani*, Ibid. 125; *Vietor* v. *Arthur*, 104 U. S. 498.

If, in a popular sense, and speaking particularly in reference to form, book may be said to include a musical composition, the answer to this proposition is that where two words of a statute are coupled together, one of which generically includes the other, the more general term is used in a meaning exclusive of the specific one. *Endlich on the Interpretation of Statutes*, Sect. 396; *Reiche* v. *Smythe*, 13 Wall. 162.

The reasoning upon which this rule of specific designation is based is that such designation is expressive of the legislative intention to exclude the article specifically named from the general term which might otherwise include it. *Smythe* v. *Fiske*, 23 Wall. 374, 380; *Reiche* v. *Smythe*, 13 Wall. 162, 164.

The English cases cited by the defendant to the effect that book includes musical composition are not material in the present controversy, because the statute law of the two countries is different. The early English Statute of 8 Anne, c. 19, says in the preamble "books and other writings," while in the modern English Statute, 5 & 6 Vict. c. 45, § 2, book is defined to include various

specific things, as map, chart, sheet of music, etc. Nor do the American cases cited, *Clayton* v. *Stone*, 2 Paine, 382; *Scoville* v. *Toland*, 6 West Law Jour. 84; *Drury* v. *Ewing*, 1 Bond, 540, help the defendant. In none of these cases has the question ever been determined whether a musical composition is a book. It must also be remembered that the question now presented is not strictly whether a musical composition can ever be regarded as a book, but whether Congress meant in the Act of March 3, 1891, to include musical composition within the terms of the proviso referred to.

Nor do I think the dictionary definitions of book render us much assistance, because the word is used in so many different senses; it may refer to the subject-matter, as literary composition; or to form, as a number of leaves of paper bound together; or a written instrument or document; or a particular subdivision of a literary composition; or the words of an opera, etc.

Looking at the natural reading of the statute, the intent of Congress, and the rules which govern the construction of statute law, I am of opinion that the plaintiffs have complied with the provisions of the Act of March 3, 1891, respecting the three musical compositions complained of, and that the defendant should be enjoined from reprinting, publishing, or exposing for sale these compositions, or any essential part of them, as prayed for in the bill.

Injunction granted.

The defendants have already signified their intention of appealing against this decision, and there is a probability that the appeal will be very shortly heard. In the meantime it is a matter of congratulation that Messrs. Novello and Co., first of all by themselves, and afterwards with the assistance of their *confrères*, but from beginning to end through the splendid work done by their counsel, Mr. Scaife, have so far been successful in securing a copyright in America unencumbered by the necessity of setting up their type and printing their works there. And it should not be forgotten that, although this has been a publisher's action, it has been fought, at great cost, in the interest of Copyright as a property, and that every music-composer, whether English, German, or French, will reap an immeasurable benefit from the enterprise and determination of the Plaintiffs and those who so patriotically supported them.

FROM MY STUDY.

THE portraits now presented are personal illustrations of the great school of pianoforte playing which flourished through the early decades of the present century, and down to the period of "higher development"—a school distinguished by—to use the words of a well-known writer—"the most smooth and equable touch, the most perfect legato, with supple wrists and quiet position of the hands, a suave and singing tone, capable of endless modifications and delicate shades of expression." Pianists of this order have nearly all passed away, along with the instruments upon which they performed, and we shall never see their like again, whether the deprivation be for good or for evil. Vanished, too, is most of the music with which they charmed the world; the surviving examples living on more by the vitality of inspiration than by appreciation as music for the pianoforte. Still, let us praise famous men and the fathers of art who preceded us. There is much still to be learned from them.

Marie Felicité Denise Moke (Madame Pleyel), whom the annexed portrait shows in the plenitude of her early charms, was a native of Paris, where she was born in 1811. This lady had a personal history scarcely less interesting than that which musical lexicographers have written about her artistic career. For many years her life was a striking illustration of the fascinating power which a gifted and beautiful woman can exercise, if she please, upon the opposite sex. The incident which Berlioz describes in a famous chapter of his auto-

biography shows how early, and with what force, she began her witchery. It is true that Berlioz had a volcanic nature. He resembled one of those easily irritated geysers into which you drop a single stone, and, the next minute, see it flying upward in a storm of hot water. It is true, also, that the French romanticist had a lively imagination, and sometimes confused its suggestions with facts. But, making all due allowances, no doubt remains that when Mdlle. Moke jilted her absent lover he was profoundly moved. We are not compelled to believe his story of the disguise and the armoury of lethal weapons with which, on revengeful thoughts intent, he set out from

Rome to Paris. But the poor moth was badly singed by the fickle flame of the candle which attracted him. Mdlle. Moke, not long after, married Camille Pleyel, eldest son of Ignaz Pleyel, the composer and founder of the still existing pianoforte manufactory. But the lady by no means settled down to matronly duties. Both as artist and woman she had the world at her feet, and the position was one to be enjoyed. If we follow her triumphal progresses from city to city she is found always in an atmosphere of fascination. The greatest musicians of the day were proud to hold her fan, and Liszt, on one occasion, not only led her to the pianoforte, but turned the leaves of her music. She came to England (1846) and met with equal success, dazzling the eyes of the critics as much by personal charm as by executive skill. Some of them appear to me to have lost their hearts when I read their passionate eulogies. In all this there was nothing new. The magnetism of sex under certain conditions is a very old story.

Madame Pleyel's development as an artist was quite premature, though it does not appear that she figured as an infant prodigy. She had the best masters of her time—Herz, Moscheles, Kalkbrenner—who taught her when themselves in the fulness of power, but, according to the highest authorities, she owed more to her own unflagging industry. If genius be "the faculty of taking pains," then Madame Pleyel undoubtedly had genius. Anyhow, the clever Parisienne possessed talents and ambition which, in alliance with an all-subduing personality, carried her to the highest pinnacle of fame. In 1848 Madame Pleyel, though then only thirty-seven years of age, accepted the post of Professor of the Pianoforte in the Brussels Conservatoire, and retained it till 1872. She died March 30, 1875.

From a great French pianist I turn to a famous German professor and composer for his instrument—Adolph Henselt. This well-known master was born at Bavarian Schwabach, May 12, 1814, three years later than Madame Pleyel, and within a year or two of a host of men distinguished in music. Though a distinctly remarkable and, in some respects, an original executant, Henselt did comparatively little before the public. It was not his fate to travel through the civilised world as a blazing meteor attracting all eyes. Even when he visited England in 1852 and 1867, and was surrounded by powerful temptations to appear upon the concert platform, he successfully resisted them all, consenting only to play at Messrs. Broadwood's before an invited company. Constitutional nervousness is said to have been the cause of his aversion to public performance. With regard to Henselt's method, which has been described as in some respects original, it is best to let the authoritative voice of Mr. Dannreuther be heard:

"Henselt's ways at the keyboard may be taken as the link between Hummel's and Liszt's; that is to say, with Hummel's strictly *legato* touch, quiet hands and strong fingers, Henselt produces effects of rich sonority, something like those which Liszt gets with the aid of the wrists and pedals. But as such sonority, apart from any rhythmical accentuation, depends in the main upon the widespread disposition of chords and arpeggii, the component notes of which are made to extend beyond the limits of an octave, Henselt's way of holding the keys down as much as

possible with the fingers, over and above keeping the dampers raised by means of the pedals, does not seem the most practical; for it necessitates a continuous straining of the muscles such as only hands of abnormal construction, or fingers stretched to the utmost by incessant and tortuous practice can stand. . . . Nevertheless, be his method of touch needlessly cumbrous or not, if applied to effects *à la* Chopin and Liszt, the result under his own hand is grand; so grand, indeed, that though his appearances in public have been fewer than those of any other celebrated pianist, he has been hailed by judges like Robert Schumann and Herr von Lenz as one of the greatest players."

Reference to Henselt as a composer appears almost superfluous, so well known are the works upon which his reputation is based, and in right of which his name will descend to posterity. The Concerto in F minor has repeatedly been heard in this country, and, though not among first favourites, seems likely to retain its place on the active list. His twelve Studies all pianists know as works which are something more than they assert themselves to be, and, like those of Chopin, have a purely lyrical as well as technical value. Henselt is a popular composer for the pianoforte on the strength of a number of drawing-room pieces not to be surpassed for grace and elegance. The "Wiegenlied" and the "Gondola" may be examples of art which does not aim very high, but, nevertheless, is perfect art in its way. A composer of such things does more good than many people imagine. He decks with flowers and graceful forms the portals of the temple of music, attracting many who otherwise might pass by unregarding. Henselt settled in St. Petersburg when a young man of twenty-four, and there made his home for life, ultimately holding the position of Court pianist, teacher of the Imperial children, and Inspector of the Russian Seminaries for women.

It remains to speak of another pianist who settled in the capital of the Czar, and made himself renowned. This is John Field, called "Russian Field," to distinguish him from Henry Field of Bath, who, be it added, was every way a much smaller man. John was by birth an Irishman—most likely, by descent also—and first saw the light in Dublin, July 26, 1782. He studied the pianoforte under Clementi, and from that master derived a perfect method, but a taste for music seems to have been inherited from his father, who was a violinist, and his grandfather, an organist. It cannot be said of Field's early course that the valleys were exalted and the mountains and hills brought low. The "ups and downs" were considerable, sometimes painful, as when, in early youth, he ran away from home to

escape the relentless rule of his father and grandfather, who kept him always hard at work. His wanderings as a vagrant were soon cut short by hunger and wretchedness. Even when apprenticed to Clementi, Field was in hardly better case. His master kept a shop, and made him sell music as well as study the pianoforte. Indeed, it is difficult to say whether Clementi regarded him the more as a shopman or a pupil, for when Spohr visited St. Petersburg he discovered the young Dubliner showing off pianofortes in his chief's warehouse—"a pale, melancholy youth, awkward and shy, speaking no language but his own, and in clothes which he had far outgrown; but who had only to place his hands on the keys for all such drawbacks to be at once forgotten."

Clementi, who took his apprentice to St. Petersburg as a shopman, left him there as a teacher. Then Field had his chance, and for a long time made the best of it, his services being much in request, and his success in the Concert-room immense. Unlike Henselt, he courted the public voice, playing in all the great towns of Europe, and enjoying the enthusiastic acclaim of his audiences. Coming to London in 1832, Field appeared at a Philharmonic Concert, playing a Concerto from his own pen. He afterwards visited Italy, but this was his last venture—last not because the Concerts did not pay, but for the reason that the demon of drink obtained a complete mastery, and wrecked yet another precious life. In Naples, it is said, he was reduced to utter misery, and lay for nine months in a public hospital. There he was found by one of his adopted countrymen named Raemonoff and by him taken in charge *en route* for Moscow. Passing through Vienna, the shattered man made his last public appearance, his return to Moscow being scarcely accomplished before death claimed him. He perished —that is the proper word—in January, 1837, in his fifty-fifth year.

Field was the author of many large musical works, including seven Concertos, but, like his successor, Henselt, he lives chiefly in effusions of smaller pretence. In point of fact, he is "Field of the Nocturnes," and little else. It would be superfluous to dwell upon the charm of the pieces with which the Irish pianist is most closely associated. Some of these Mr. Dannreuther has spoken of as "the very essence of all idylls and eclogues, 'Poésies intimes' of simple charm and inimitable grace, such as no undue popularity can render stale, no sham imitation nauseous."

Field has an almost equally great claim upon respect and gratitude in that he has been a model for musicians even greater than himself. The Nocturnes of the Irish composer were not only precursors, but the suggestors of the Nocturnes by Chopin. Again I quote the authority already cited: "Both as a player and a composer, Chopin, and with him all modern pianists, are much indebted to Field. The form of Chopin's weird Nocturnes, the kind of emotion embodied therein, the type of melody and its graceful embellishments, the peculiar waving accompaniments in widespread chords, with their vaguely prolonged sound resting on the pedals—all this, and more, we owe to Field." Here is a splendid tribute, such as alone might make welcome the portrait now before the reader. X.

ENGLISH MUSIC.

In a review of Dr. Parry's new book, "The Art of Music," which appeared in the *World*, the critic was good enough to go out of his way to give that distinguished Englishman advice as to his proper sphere in art. Leave oratorio writing, he said, and turn to instrumental music, of which you have given us such splendid examples. "Job" and "Judith" are not to be compared in interest with the "Overture to an Unwritten Tragedy" and the "English Symphony." Now these are the sort of thoughtless remarks which have lately become common in certain circles. It is the fashion to point the critical finger of scorn at our Cantatas and Oratorios; to call them "Festival manufacture" (as indeed they are, but why to their disadvantage?), and, in general, to attempt to discourage the only national school of music we possess. The majority of these productions may be of the nature of occasional music; the commonplace of the age, and of little value to the world at large, but even then they are useful to us. Chorus-singing is the one thing that we do more, and perhaps better, than any nation in the world. We must have something new to sing. Our provincial Festivals, which multiply yearly, are the direct cause of a great deal of music being written, and, on the whole, adequately performed. It must, therefore, be in this direction that any greatness that is to fall to our lot will come upon us. We have no instrumental traditions, and but little adequate performance of instrumental music. The best of it is under foreign direction, and comes from foreign sources. Who, then, in their senses, could advise Dr. Parry, or any other English composer, to turn away from all the national traditions and devote himself to those which we have derived from Germany?

The English oratorio has tended hitherto to be a bastard production, with no definite style or object. Years ago it was mostly Handel: then there came an infusion of Spohr and Mendelssohn; now it not unfrequently holds a little Wagner in solution, and attempts elaborate dramatic developments. All to no purpose. Such work may have great qualities, but it is not English oratorio music, either in spirit or expression.

Englishmen have been so long under the domination of Italian and German masters that they have almost forgotten the possibilities of their own language. It is usual to accept the statement that English is a bad language to sing without question; indeed, we make this our principal excuse for singing so much in foreign languages. And yet English is full of possibilities. No language is so good an expression for our emotions as that to which we were born, if only we had composers to treat it adequately.

Addison pointed out long ago, in the *Spectator*, the weakness of adopting Italian traditions into English music. "The tone, or (as the French call it) the accent of every nation in their ordinary speech, is altogether different from that of every other people, as we may see in the Welsh and Scotch, who border so near upon us. By the

tone or accent, I do not mean the sound of each particular word, but the sound of the whole sentence. . . .

"For this reason, the recitative music in every language should be as different as the tone or accent of each language, for otherwise what may properly express a passion in one language will not do it in another. . . .

"Thus the notes of interrogation or admiration in the Italian music (if one may so call them), which resemble their accents in discourse on such occasions are not unlike the ordinary tones of an English voice when we are angry. . . . For this reason the Italian artists cannot agree with our English musicians in admiring Purcell's compositions, and thinking his tunes so wonderfully adapted to his words: because both nations do not always express the same passions by the same sounds.

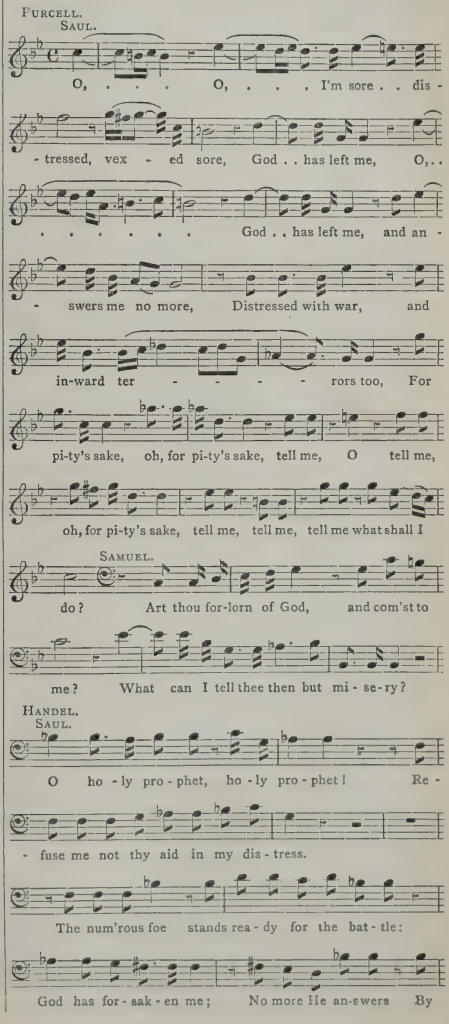
"I am, therefore, humbly of opinion that an English composer should not follow the Italian recitative too servilely, but make use of many gentle deviations from it in compliance with his own native language, and remember that he ought to accommodate himself to an English audience; and by humouring the tone of our voices in ordinary conversation have the same regard to the accent of his own language as those persons had to theirs whom he professes to imitate."

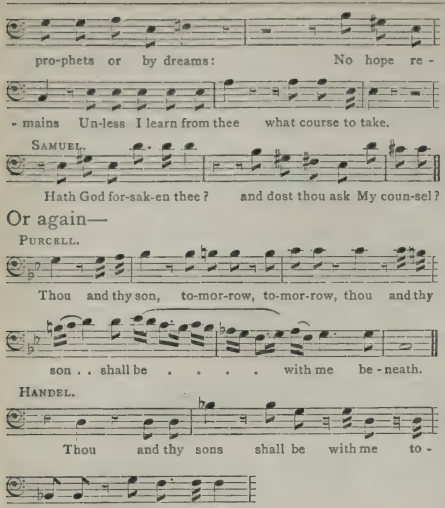
Unfortunately this most sensible criticism has been forgotten by the majority of the composers which England has produced. The tyranny of Italian and German tradition has proved too strong for our weaker musical individuality. The consequence has been that English has suffered under an unjust stigma as a vehicle of music. It is no inherent fault in the language that it does not fall into the cadence of Italian music at all, and is only partially suited to the phrases of German composers.

There was, however, as Addison notes, one composer of first-rate genius, who tried to treat the English language as it deserved, and that was Purcell. Living in an age, when music was in its boyhood, he affected many puerilities of imitation, and antiquated ornaments, now long discarded, but in understanding the capabilities of expression contained in our mother tongue, he has never been equalled.

The advent of Handel crushed him out of the recollection of his compatriots, although Handel, as a foreigner, was in this respect infinitely his inferior. It may seem a strong statement, but in the majority of cases English words fit to Handel's phrases no better than careful translations from an Italian original might be expected to do. To take the first examples that come to hand, can any one pretend that "He *was* despised" or "I *know* that my Redeemer liveth" is the natural cadence of those English words? Compare, in respect of its fitness for the English words, Purcell's well-known "I attempt from love's sickness to fly." After all, these are "airs"; in all formal melodies, words may be allowed to yield to the paramount claims of music, and no one pretends to question the magnificent power with which Handel's genius expresses the sentiment of the words. But in recitative, where language is more essentially concerned, the case is much stronger. Purcell's extraordinary striving for expression almost chokes his utterance, while Handel for the most part contents himself with the commonplace of Italian tradition.

Compare, for example, parallel settings of the scene of Saul with the Witch of Endor; the contrast is most striking and instructive as the words are in part the same—


Purcell.
Saul.
O, . . . O, . . . I'm sore . . dis -
- tressed, vex - ed sore, God . . has left me, O,. .
. . . . . God . . has left me, and an -
- swers me no more, Distressed with war, and
in-ward ter - - - - rors too, For
pi-ty's sake, oh, for pi-ty's sake, tell me, O tell me,
oh, for pi-ty's sake, tell me, tell me, tell me what shall I
Samuel.
do? Art thou for-lorn of God, and com'st to
me? What can I tell thee then but mi - se - ry?
Handel.
Saul.
O ho - ly pro - phet, ho - ly pro - phet! Re -
- fuse me not thy aid in my dis - tress.
The num'rous foe stands rea - dy for the bat - tle:
God has for - sak - en me; No more He an-swers By


pro-phets or by dreams: No hope re -
- mains Un-less I learn from thee what course to take.
SAMUEL.
Hath God for-sak-en thee? and dost thou ask My coun-sel?

Or again—

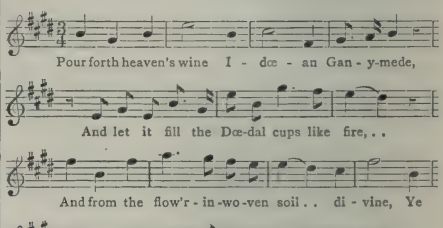
PURCELL.
Thou and thy son, to-mor-row, to-mor-row, thou and thy
son . . shall be . . . . with me be - neath.
HANDEL.
Thou and thy sons shall be with me to -
- mor-row, And Is - ra-el, &c.

The final roulade on the word "be" in Purcell, fine as it is, is a blemish to the recitative; the repetition of the words may sound somewhat antiquated; but in understanding, for the cadence of the sentences and the force of single words, Handel cannot compare at all with the Englishman. Equal notes do not suit the words, and though, of course, in this respect the singer might take liberties, nothing could make "and dost thou ask my counsel" sound English, or "no more he answers," while Purcell's setting of the parallel phrases are perfection.

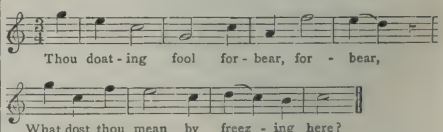
I have often wished, in the days of my enthusiasm, that it were possible to rewrite and reset Purcell's recitatives, his great cantatas (sacred and secular), more in accordance with modern ideas—that is to say, with judicious curtailment. An unpardonable piece of vandalism, of course, but an excellent object lesson for English composers. The modern public will never listen again to Purcell because of those disfiguring roulades and puerilities; he is practically unknown even to the majority of musicians; but if by any means the strivings of his essentially modern spirit could be made familiar to us, we might, by degrees, become less contented with our foreign traditions.

Failing this possibility, it is delightful to find the same high qualities in Dr. Parry's music. In "Prometheus Unbound" he gave us a magnificent example of the dramatic cantata, which went as near to obtaining the technical standard of Wagner as anything of the kind could; but that was many years ago. In his later works Dr. Parry has gradually developed indications, to be found there in a lesser degree, into a style, which is a far truer expression of what is essentially English. It has become usual in newspaper notices to style him "The English Bach," and certainly he resembles the great John Sebastian in his power of managing huge vocal scores, but in other respects his style is essentially different. His counterpoint is of Italian origin, although, of course, enriched with modern harmony; and his phrasing is essentially English; and, therefore, his melodies and recitatives frequently resemble Purcell's very closely. I do not mean that he has copied the elder composer's mannerisms, or even made a deliberate study of his style, but that the same causes have led to the same result in the two cases. The English language has still the same natural cadence and accent that it had in the days of Purcell, and the result is that the form of its expression must remain the same, if justice be done to its natural capabilities.

As examples of simple melody compare Dr. Parry's air from "Prometheus Unbound":—

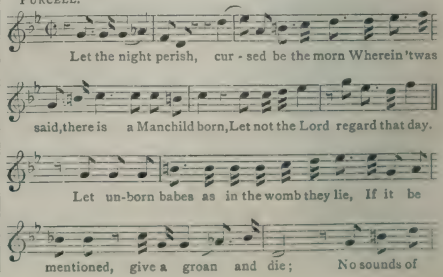

Pour forth heaven's wine I - dæ - an Gan - y-mede,
And let it fill the Dæ-dal cups like fire, . .
And from the flow'r - in-wo-ven soil . . di - vine, Ye
all tri-umph-ant har-mon-ies a - rise.

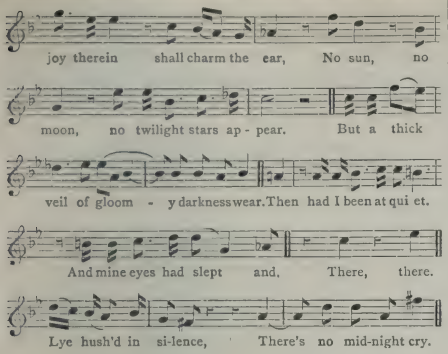
with Purcell's



But it is in the freer form of recitative that the matter at issue is most plainly shown. It happens that Purcell has also set the Lamentations of Job (in a lamed verse form) and it will therefore be interesting (and sufficient for the present purpose) to set that work beside Parry's latest oratorio, without going into further quotation.

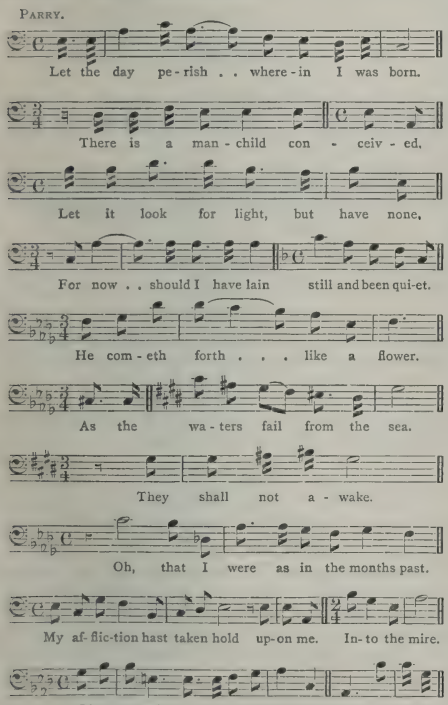
Purcell's cantata is only two pages long, and I give all the most important phrases from it.


PURCELL.
Let the night perish, cur - sed be the morn Wherein 'twas
said, there is a Manchild born, Let not the Lord regard that day.
Let un-born babes as in the womb they lie, If it be
mentioned, give a groan and die; No sounds of


joy therein shall charm the ear, No sun, no
moon, no twilight stars ap - pear. But a thick
veil of gloom - y darkness wear. Then had I been at qui et.
And mine eyes had slept and, There, there.
Lye hush'd in si-lence, There's no mid-night cry.

(I have written out the appoggiaturas in this passage, as is usual in modern music.)

The extracts from Parry's "Job" are shorter, because the work is accessible to every one.


Parry.
Let the day pe - rish . . where - in I was born.
There is a man - child con - ceiv - ed.
Let it look for light, but have none,
For now . . should I have lain still and been qui-et.
He com - eth forth . . . like a flower.
As the wa - ters fail from the sea.
They shall not a - wake.
Oh, that I were as in the months past.
My af-flic-tion hast taken hold up-on me. In-to the mire.
I have ut-ter'd that I un-derstood not. Dust and ashes.

Surely no one can peruse these extracts without seeing the singularly close resemblance of their style. With the exception of the characteristic repetition "There—There—," which is a well-known mannerism of Purcell's, I believe there is no phrase which might not have appeared in Dr. Parry's work without being perfectly suited to the rest. The Purcell syncopations, "slept," "hush'd," "twilight," are to be found in "forth like a flower," "affliction," "uttered": the fall of a diminished fifth of the last is so exceedingly characteristic of Purcell's writing that similar passages in Handel's works have been attributed to the influence of Purcell. Then the frequent dotted rhythm is common to both, and Dr. Parry's favourite dactylic rhythm—"-in I was born," "shall not a-wake"—occurs at least once in Purcell's "let not the Lord." These are, of course, the result of the verbal peculiarities of the English language, and are matters quite apart from that cadence of sentence of which Addison speaks. If we test the two extracts from this point of view, first declaiming the sentences and then observing how they have been translated into music, the truth of the recitative will become at once apparent. From this point of view I could not forbear quoting the magnificent "dust and ashes" with which Job's repentance closes, although that is too intensely dramatic to find a parallel, as far as I know, even in Purcell. In conclusion, as to the form of the work, with its huge lamentations, which, when it was produced at Gloucester, was stated to be "probably the longest bass solo in existence." Limiting "existence" to works of English origin, it is to be paralleled in Purcell's cantatas, if anywhere. Turning over some volumes of his sacred music, I find that "a paraphrase of the 34th chapter of Isaiah by Mr. Cowley," set also for bass voice, extends to 228 bars. The "lamentations" contain 301 bars, but that is inclusive of many symphonies, and the time is often quick, while Purcell's cantata, being throughout slower, would take certainly longer to perform. This is of course a trivial point, but it is remarkable how alike in character the works are. Both contain an alternation of recitative and measured melody, and are attempts to interpret the sense of the Bible, verse by verse, into music without any of the aids of contrast afforded by the choir or change of voice.

That such inward musings, however distinguished by concentrated expression, should be found dreary by the general public is only natural. People demand, above all things, variety, and variety in thought and expression is naturally not so obvious as variety in outward form. But to musicians this very sameness of form should be an interest. It enables them to perceive the range of varied effect which the genius of the composer can give to one human voice, apart from all adventitious aid.

But there is another reason why neither Parry nor Purcell are easily intelligible to an ordinary audience. They use, as I have tried to show, a form of expression which is unfamiliar to our ears. We are accustomed to German and Italian phrases set to English words, so twisted as to suit them, and here is the inspiration of our mother tongue pure and

simple. It is for this reason that Dr. Parry's music has for English musicians so absorbing an interest, and it is for this reason that, great as he has shown himself in the composition of instrumental music, we look rather to his cantatas and oratorios to influence the future of our national music, and await his new work, "King Saul," with the utmost interest.

We have an ever-increasing fund of musical talent in this country, but we have hitherto lacked that national individuality which Wagner declares essential to all real music, and which the English choral works, if composers will follow true English traditions, will some day give us.

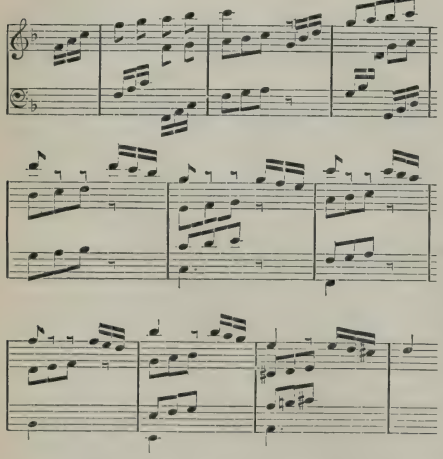
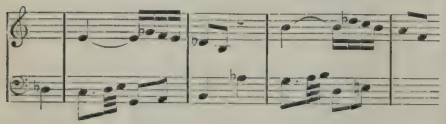
E. D. R.

BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

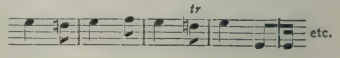
SECOND SERIES (*continued*).

No. III.—SONATAS, DIABELLI VARIATIONS, SYMPHONIES, "LEONORE" OVERTURE, MASS IN D, &c.

SKETCHES of the early Pianoforte Sonatas (Op. 2, Nos. 1, 2, and 3) are scarce. Here is one from the development section of the opening movement of the Sonata in A (No. 2):—

Among sketches for the Sonata in B flat (Op. 22) we meet with the following passage from the Rondo—

The composer had not yet hit on the happy expedient of commencing the counterpoint to the bass motive on the second quaver of the bar.

Again, with regard to the theme of the Variations in the A flat Sonata (Op. 26), Nottebohm in a sketch ("Zweite Beethoveniana," p. 237) shows us that the middle section of the theme was at first very different. But more than this can be said; for when Beethoven tried again he only got half way towards the finished form. He wrote, it is true—

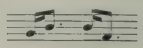
but followed it by—

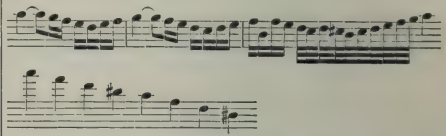


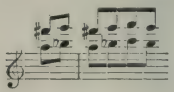
which is tame and monotonous as compared with the published version.

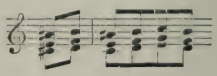
Here is a sketch for the opening of the first movement of the Sonata in E (Op. 109)—

but soon afterwards, on the same page, comes—

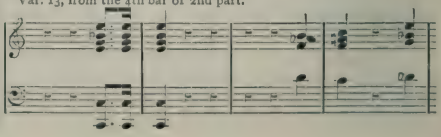
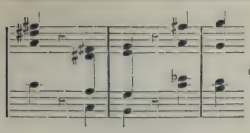


as in the published version, except for the crotchet stems. Then we have one of the *Adagio espressivo*—

Let us now turn to some interesting sketches of several of the Diabelli Variations (Op. 120), none of which have been given by Nottebohm. If the Breitkopf and Härtel edition be compared with the Peters, it will be found that in the second part of Var. 12 the former has one bar less than the latter, in which



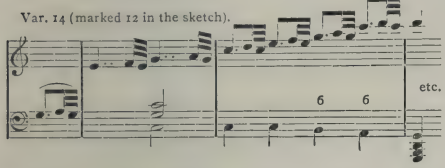
is omitted. Now a sketch of this variation differs considerably from the printed version, and cannot therefore be strictly compared. It is, however, curious to note that in the sketch the second part commences directly with—

In—

Var. 13, from the 4th bar of 2nd part.

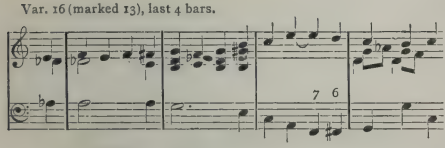


the passage is terser, bolder than in the printed version.

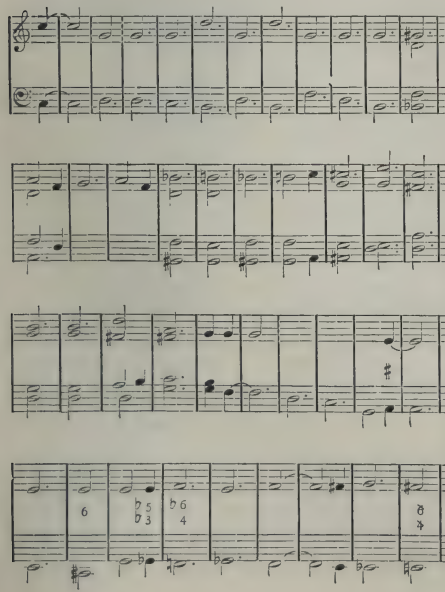
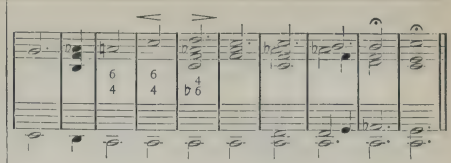
The sketch of Var. 14 commences thus—



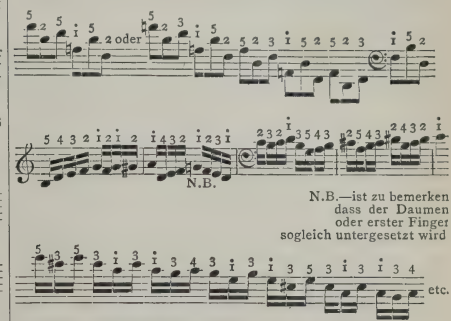
which, with its closer drawing together of the motive in the second bar, is thoroughly Beethovenish.

In the following sketch of the last four bars of Var. 16—

we see how carefully the composer laid the harmonic structure on which he built his figuration.

And in the following—

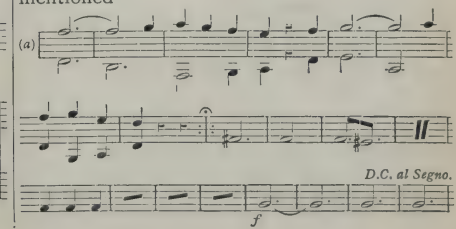


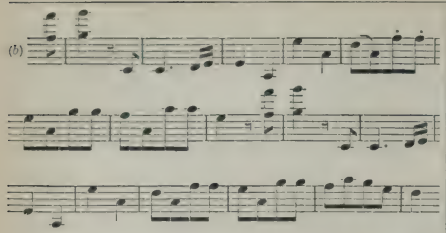
we have a most remarkable sketch of Var. 20, remarkable alike in its differences from and likenesses to the printed version. By the way, do not the first bars recall the opening of the Arietta of the Pianoforte Sonata in C minor (Op. 111)? Beethoven had both these works in hand at the same time.

On a loose sheet in the Berlin Library we find—

These are passages from the Pianoforte Concerto in G; the first will be found on p. 47 of the B. and H. score, the second on p. 43, and the last on p. 14.

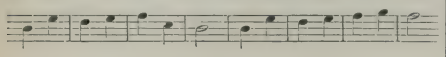
Genius has been named the art of taking pains, and here we find Beethoven carefully fingering special bars; and the fingering itself is of no ordinary kind. The note to the second example remarks that the thumb (curiously marked in the examples by a 1 with a dot over it) or first finger is to be immediately passed under. He means under the other fingers, so as to be ready for the *d* at the end of the bar.

In "Ein Skizzenbuch von Beethoven," of Nottebohm, there is a long sketch of the *Finale* of the Symphony in D, and in his "Zweite Beethoveniana," pp. 244 and 245, there is another of the first movement. The two following, however, the one (*a*) of the third movement, the other (*b*) of the *Finale*, are new, and, apparently, earlier than the above-mentioned—

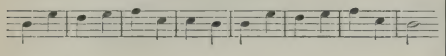




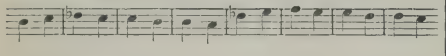
In a Sketch Book (Q. 38) we find two passages belonging to the first movement of the C minor Symphony. Beethoven writes in pencil—



and then underneath in ink—

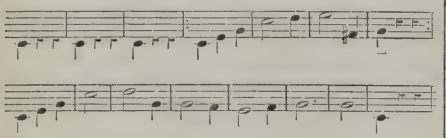


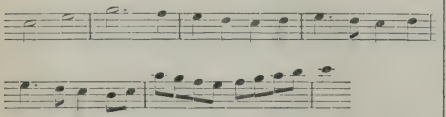
and again—



which should be compared with the corresponding passage in the Symphony (B. and H. score, p. 6). Beethoven never seemed to get at once what he wanted. *Patientiâ vinces* must have been his motto.

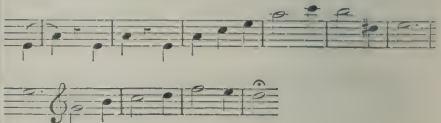
Here are two attractive sketches from another book (W. 30); one of the *Scherzo*, which should be compared with No. 4, on p. 63 of Nottebohm's "Beethoveniana"—



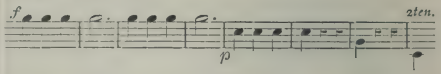
and the other of the *Finale*, and, apparently, a very early one—

On a loose sheet we have a sketch of the close of the slow movement of the C minor Symphony, beginning—

the lower part evidently to be read in the bass, the upper one in the treble clef. Then comes a long sketch of the *Scherzo*, beginning—

On the next page, however, we find the following extraordinary version in big notes, and written with the master's special (red) pencil—

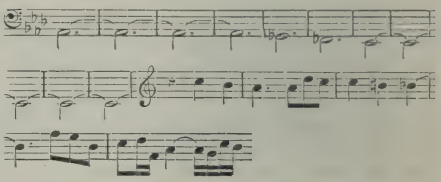


and farther on—



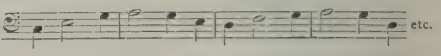
the ending of the movement as originally planned.

Of the so-called* second and third "Leonore" Overtures only few sketches exist. Of the former Nottebohm gives five ("Zweite Beethoveniana," pp. 453 and 459). To these we are able to add a few more from a Sketch Book in the Berlin Library. The first refers to the opening *Adagio*—

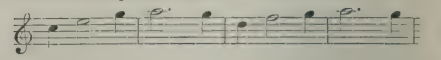


It ends with the opening of *Florestan's* air. This theme is common to the second and third Overtures: there are, however, slight differences, and from them we are able to decide that this and, most probably, the sketches which follow on without interruption refer to No. 2. The series of dotted minims which precede the *Florestan* theme seem to refer to the bass of the passage which immediately follows this theme in the published version.

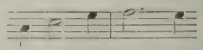
Then we have an attempt at the principal theme of the *Allegro*—



This certainly recalls—

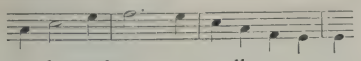


in the *Coda* of No. 3; but here it seems a first idea, for the theme now gradually takes shape. Lower down, and written in very clear notes in pencil, comes—

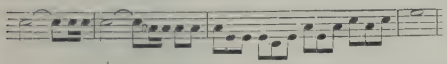


* The Overture published after Beethoven's death as Op. 138 was supposed to have been written for Prague in 1807 or 1808, and, in this case, the above would really be the first and second. It must, however, be remembered that Schindler states that the one published as Op. 138 was really written first, and set aside as not being of sufficient importance. Otto Jahn, too, in the preface to his vocal score of the opera "Leonore," in its first and second versions, considers that there is no true foundation for Seyfried's statement that it was written for Prague.

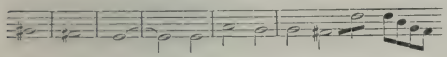
Then begin workings with the dotted minim in the second bar. And, finally, we arrive at—



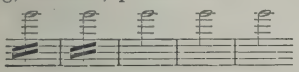
Soon we have the trumpet call—

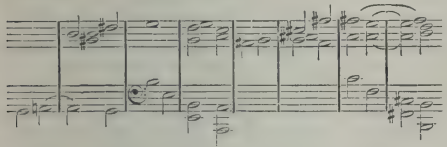
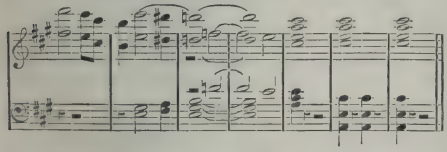


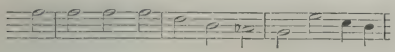
The passage would seem to be in the key of A flat. Just before this, however, occurs the *Florestan* theme in augmentation—



The above ought to be compared with Nottebohm's first sketch ("Zweite Beethoveniana," p. 453); there we have double, here quadruple augmentation as in the published Overture. The workings for the *Coda* do not as yet show an approach to the printed version. The following, however, points towards the close—

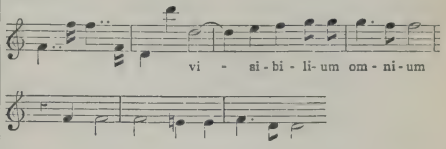


Of several short sketches which seem to refer to passages in the opera, one is of particular interest. It is as follows—

Now in the original form of the opera (as performed in 1805) the concluding bars of the Terzet, "Euch werde Lohn," differ from those of the published version, and are as follows—

Possibly the first sketch for the great Mass in D is to be found, not in a sketch book, but in a remarkable autograph preserved in the Royal Library, Berlin. As a preparation for his work he wrote out the Latin words, marking at the same time the quantities. In this document, written in 1818, we find the following—

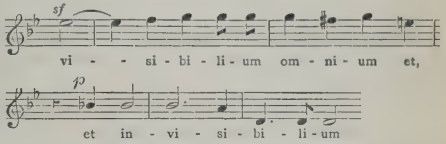


That was evidently a favourite theme with the composer. We meet with it again—or, to be exact, the first five minims—among some sketches for the C sharp minor Quartet, in a book which, according to Nottebohm, was not used by Beethoven until the Mass had been finished and produced.

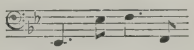
There are sketches for the Mass in an important book belonging to A. Artaria, but there are one or two interesting references to it in the Berlin Library Sketch Books. Here is one—



and here, for the sake of comparison, the passage in the Mass to which it refers—



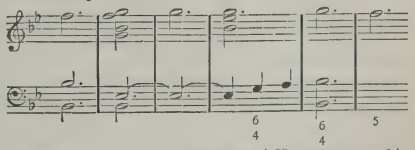
The first bar of the above sketch is a foreshadowing of the bass of the *ff* passage preceding our quotation—



In another Sketch Book (F. 78), at the top of a page, we come across the following—

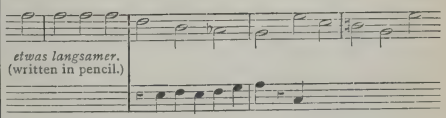
Wünsche den Augustinen mit diesen
2 Chören* — — eine Messe
oder Te Deum Laudamus.

followed by—

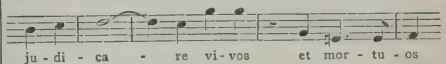


(See B. and H. score, p. 136.)

and then—



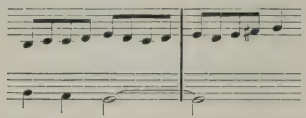
the lower stave requiring of course the C clef on the fourth line.

On the other side of the page we find—

which really bears no resemblance to the printed passage.

There is a Sketch Book (Gr. 5) devoted entirely to the Mass in D, and written almost entirely in pencil; some of the sketches have been inked over. It would seem as if this book

* Two words here are illegible.

must be a treasure-store from whence to extract interesting examples; but in many cases it is impossible even to follow the thread of the composer's thoughts.

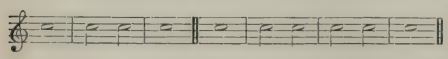
Not counting a wild page at the end, the very last sketch is—

(The parts for violins and basses, p. 204, bars 5 and 6, of B. and H. score.)

With this sketch we must conclude the second series; not, however, for want of material, for the master's Sketch Books seem inexhaustible.

IS MUSIC PLAYED OUT?

We at once hasten to re-assure our readers who may fear that the query at the head of this article is intended to initiate a correspondence, such as our daily brethren delight in at this season of the year. No, our intention is simply to confront the reader with certain remarkable facts and figures which will give him, perhaps for the first time, some idea of the vastness of the domain of music; and when this is duly apprehended, there can be, we opine, but one answer to the question.

It is common to hear musicians complain of the difficulty they have in finding anything new to say, now that so very much has been written, and wonder is frequently expressed that the possible combinations of the seven notes of a key are so numerous; but few people have the least idea how inexhaustible those combinations actually are. In speaking of the possible changes which may be rung on a peal of six, seven, or eight bells, an array of figures is often given which does not impress the mind as it should. Let us seek a more striking illustration. The smallest and simplest complete musical idea is the single Anglican chant, which contains but ten essential notes, and these may be all alike, as in the celebrated chant of Clang-Chang-Foo:



or nearly all alike, as in the admired example—

or even all different, as in the following exceptional case—

Now how many such chants, think you, would it be possible to compose? Before answering hastily, just consider the limitations. Each of the ten notes may be almost any note of the key, the last, however, must be the key-note and the last but one anything but the 4th or 5th of the scale (these being unavailable as cadences); a few progressions among the other notes, too, will have to be barred, as being unmelodious, but not many. If you attempt to calculate this out you will find the figures mount up in the most surprising way. The first note, for instance, being any note of the scale, and the second also, the combinations of the two are 49, and of the first three notes (deducting a few unmelodious results), 340. The simple phrase of four notes, therefore, forming the first half of a single chant may take upwards of 4,000 forms, while the number of possible complete chants, differing in at least one note, is over *sixty millions!* Think of it! Our next door neighbour, who spends four hours every Sunday in tormenting our nerves by grinding out chants on his harmonium, would only just be able to get through the entire collection if he played steadily along to the end of his unnatural life. Printing them at six to the page, in books of 500 pages, they would form a library of twenty thousand volumes, such as would break down the walls and floors of his villainous little villa. Now if there are so many *possible* chants as this, and we allow that only one in a hundred of these is really good—surely a modest estimate—we have still a possible repertory of six hundred thousand beyond the few hundreds already in existence. And if this is true of single chants, it is *sixty million times more true* of double chants and, *à fortiori*, of larger compositions to an absolutely overwhelming extent. And we have here only considered the bare bones of melody, not regarding the multitudinous differences formed by passing and auxiliary notes, harmonies and rhythmical accentuation. It is surely obvious, then, that the raw material of music—that is, the phrases which may be invented—is practically inexhaustible, and when you also consider that composers as rarely trouble to invent new phrases as do poets to coin new expressions, but prefer to exercise their art in combining and building up existing material into endless new designs—considering all this, we say, the vastness of music's domain becomes almost awe-inspiring. So, young composer, the next time you get disheartened over the unoriginality of your latest ballad and feel tempted to believe that all the good ballads have already been composed, remember that if every human being in the world had done nothing but write ballads from the creation of the world until to-day, they would not have exhausted the possibilities of even that one limited form. And if only one in a million of these productions had been what we should consider interesting, still all the libraries now existing could not contain a tenth part of them. You can check this calculation during the holidays if you like.

A recent number of the *Lancet* contains a letter, signed "M.R.C.S. Eng.," which is likely to be useful to so many of our readers that we quote the greater part of it:—

Sirs,—It may, perhaps, be worth recording how I have overcome the weakness of the ring finger, since, being anxious to make myself an accomplished pianist, I set myself to work with the aid of my anatomical knowledge to try to remedy the defect, and with perfect success. I am thoroughly convinced that the defect is not a *mechanical* one to begin with, but a *physiological* one—that is to say, that it is not due to the connection of the extensor tendon with that of the little finger, and sometimes also middle finger, but to want of development of the muscles acting upon the ring finger through want of use in early life, so that it thus falls a long way behind the other fingers, not excepting the little finger, in strength. What is required, therefore, is some gymnastic training, and for this purpose there is nothing so useful as an ordinary table napkin ring about an inch in diameter. The ring must be gripped between, first, the little and ring fingers as hard as possible almost, whilst at the same time it is twiddled about between the two fingers by raising one and depressing the other alternately. In this way the interossei muscles are put into action and developed. At first it will be difficult and painful and soon produce cramp in the inter-metacarpal space, and the ring should then be transferred to between the ring and middle fingers, after which it may be placed between the middle and index fingers and the action repeated; but for some time the exercise between the two latter fingers should be only of short duration, until it is felt that the grip between the ring and little fingers is as great as between the other fingers, for the great object is to make all the interossei about equally strong. At the same time the ring may be twiddled after placing it *flat* on the table between the thumb and index finger in various ways, in order, first, to practise the action of doubling the thumb under the palm, so necessary in scale passages; and, secondly, to practise the action of abducting the index finger by pressing and rotating the ring firmly between the *palmar* surface of the thumb and the *side* of the index finger whilst strongly flexed. I may further state that an immense gain in facility of execution can be obtained by those possessed of comparatively short fingers by gradually stretching the web between the fingers, for this is very often one of the great obstacles to the stretching of the fingers far apart. . . . All that is wanted is a flat piece of wood about three-quarters of an inch wide—the handles of a good many brushes may be found to be just the thing—with rounded edges, which is then firmly pressed and see-sawed, as it were, between two adjacent fingers with the object of trying to drag the skin on the insides of the fingers down towards the web alternately. Care must be taken, however, not to press too hard, for I have several imes rubbed a little bit of skin clean out.

Probably some who read these lines may feel inclined to make the experiments they recommend, and, further, to communicate the results to the Editor of this journal.

The Chicago Newberry Library has purchased nearly 3,000 volumes of sacred music collected by Mr. Hubert C. Main. They include English hymn books and pointed psalters, old singing books from The Hague, from Switzerland, and from Germany, together with a comprehensive collection of early New England publications of sacred song. It is in these last-named that interest chiefly concentrates. The dates on the title-pages range from 1711 to the present day, modern examples being extensively represented. While many of the books are worn with age and use, they are in excellent preservation and a source of interest to musician and antiquary alike. In this collection is "The Continental Harmony," containing a number of anthems, fugues, and choruses in several parts, compiled by William Billings in 1794. Possibly not from purely unselfish motives, Mr. Billings laments in a foot-note the niggardliness which prevents people buying a hymn book of their own instead of depending on the clerk or deacon to read to them line by line. He plainly asserts that under existing conditions the deacons appear to have a monopoly of learning, and are the only people who know how to read. This last forcible imputation may not have been without effect, for Mr. Billings's book reached a number of editions. The book opens with a dialogue between master and pupil, in which Mr. Billings enlivens the dry principles of other people's invention with some anecdotes of his own. After quoting the Italian proverb, "God loves not them who love not music," he tells of a Quakeress who regarded the art as a worldly pastime. Nevertheless she allowed her two nieces to attend his singing school and came herself, as she expressed it, "to see the girls safe home." "And what is most diverting," chronicles Mr. Billings, "is that she always came an hour before school broke up, and that was, as she said, to be there in season, but her pretensions were so thin they were easily seen through, for if I am not much out of my conjectures she was as highly entertained as any of the audience. Yet," he concludes, testily, "this woman would never acknowledge that music was any gratification to her."

The approaching month will bring with it one of the most important musical events of the year—the Birmingham Musical Festival. This will take place on October 2, 3, 4, and 5. The great Oratorio—the production of which in 1846 gave this Festival its brightest lustre of distinction—will appropriately open the function; in the evening Berlioz's Te Deum, with Brahms's Symphony, No. 2, and other pieces will be given. Wednesday will, no doubt, be the day to which the interest of musicians will specially be directed, as it will witness the production in the morning of a new Oratorio, "King Saul," composed expressly for the Festival by Dr. Hubert Parry. The artists engaged for this work are Miss Anna Williams, Miss Marie Brema, Miss Hilda Wilson, Mr. Lloyd, Mr. Andrew Black, and Mr. Henschel. In the evening a Cantata by the late Goring Thomas will be presented for the first time. It is entitled "The Swan and the Skylark," and has been scored for orchestra by Professor Stanford. Sullivan's "In Memoriam" Overture and the "Hymn of Praise" will complete this Concert. On Thursday morning "The Messiah" will be given; and in the evening Mr. Henschel's "Stabat Mater" will be produced, associated with Schubert's "Unfinished" Symphony and other works. Cherubini's Mass in D minor will be performed on Friday morning, with Palestrina's "Stabat Mater," the Good Friday music from "Parsifal," and Mozart's E flat Symphony; and the concluding programme in the evening will inculde Schumann's "Faust" and Beethoven's Choral Symphony—a fitting termination. Besides the artists already named, Madame Albani, Madame Marian McKenzie, Mr. Iver McKay, Mr. and Mrs. Henschel, Mr. Brereton, and Mr. Eugene Oudin are engaged.

Sacred and profane writers are in agreement as to the harmony which prevailed among the early Christians when they were few in numbers, and were a contemned and persecuted community, even their worst foes being fain to exclaim "See how these Christians love one another!" But when the Church became rich and powerful unity gave way to schism and heresy, and all sorts of opposing sects sprang up, doing infinite damage to the cause which all professed

to have at heart. History is wont to repeat itself, and an example occurs in the various relationships of the devotees of Richard Wagner. When the name of the Bayreuth poet-composer could not be uttered without a sneer, or words of the utmost opprobrium, his scanty followers stuck shoulder to shoulder, and in fact constituted themselves a kind of mutual admiration society. But victory has crowned their efforts all along the line. Wagner spells money to all who deal with him judiciously, either in the opera-house or the concert-room. If reports from the Continent may be trusted, this state of things is by no means an unmixed blessing. A coolness has sprung up, it is said, even between those twin strongholds of the new faith, Bayreuth and Munich. The authorities in the first-named place are by no means well pleased that a rival series of performances should be given in the Bavarian capital, running concurrently with those at Bayreuth, and at prices more within the means of ordinary amateurs. This feeling of soreness has been accentuated by reports confidently made that in some respects the Munich performances were superior to those in the Franconian head-centre. Then those Germans who are hopelessly possessed by a spirit of Chauvinism have been loud in their denunciation of the engagement of English-speaking artists, and here again fuel has been added to the flame by the opinions of impartial critics as to the vocal superiority of Mesdames Nordica and Marie Brema over the majority of the Teutonic artists. Other smouldering fires might be indicated, but enough has been said to show if, according to Shakespeare, "Sweet are the uses of adversity," so occasionally it might be said in antithesis, "Bitter are the results of prosperity."

Wherein, if anywhere, lies the vaunted superiority of the Bayreuth performances? This question is frequently put, and not without a show of reason, in view of the fact that in many respects other opera-houses may claim equality, if not even superiority. Thus Covent Garden can boast of artists of higher vocal attainments, and Mr. Irving has presented us with scenic effects quite as near to perfection as any of the beautiful pictures in "Parsifal" or "Tannhäuser." Nowhere, however, is the *ensemble* so perfect; in no other theatre is each detail so cared for, and, be it remembered, in no other theatre are the conditions for witnessing a performance so favourable. The darkened auditorium and the hidden orchestra make it possible to concentrate the attention on the drama and to ignore the machinery to an extent impossible elsewhere. Bayreuth has also a use that must not be forgotten. It keeps the chief German opera-houses up to concert-pitch. The result of putting upon the Bayreuth stage Wagner's earlier operas has been that other theatres have been led by a spirit of emulation to refurbish their representations of these works. The amicable rivalry of Dresden, Berlin, and Munich with Bayreuth can only have good results in raising the standard of the performance of the Wagnerian music-dramas, at any rate on the German stage. At Munich, for instance, where the citizens have long enough regretted their deafness to Wagner's proposal to found his model theatre on the banks of the Isar, a cycle of Wagner's works has been given as a supplement to the Bayreuth Festival, and rendered with a completeness due indirectly to Bayreuth. This shows that the Festspielhaus has its mission, quite apart from its present monopoly in "Parsifal," a monopoly, by the way, which most of those who have witnessed this mystery-drama must wish should continue.

The novelty of the Festival was, of course, "Lohengrin," which had never before been mounted at Bayreuth. The policy of reviving such popular works as "Tannhäuser" and "Lohengrin" at Bayreuth is defensible by the very reason of their popularity. Just as the popularity of Handel's "Messiah" has made it suffer in performance through an accumulation of bad traditions, so these early operas are in danger of suffering from the carelessness which familiarity begets. In England especially has "Lohengrin" been maltreated by the numerous cuts to which it has been subjected. The gradual growth of distrust in *Elsa's* mind is so much more clearly depicted when the work is given in its entirety that it is to be regretted the conditions of theatre-going in London seem to make it impossible to perform "Lohengrin" according to the composer's intentions. "Lohengrin" is, in most respects, so admirably produced on the chief German stages that there was perhaps less marked superiority in the Bayreuth performance than is the case with any other Wagnerian work. In respect of the hidden orchestra and the perfect arrangements of the auditorium, Bayreuth, however, stands quite alone, so that, solely on this account, the pains expended in journeying to the Franconian capital to witness even this familiar work are not lost. Indeed, the absolute artistic success of Wagner's theatre makes it a matter for surprise that it has not been the model for others of the kind. In England the question of finance of course stands in the way, for the seating arrangements are far from profitable, save under extraordinary circumstances.

Some of the lessons to be learned from the experiences of the recent opera season were discussed at length in our last number, but there is another to which attention may be briefly directed. Time was when managers were content to place trust upon a stale repertory and upon artists some of whom lagged superfluous on the stage. Sir Augustus Harris, in his late enterprise, flew to the opposite extreme, and produced novelties in such quick succession that no time was given to assimilate them properly, and there would be every excuse for his aristocratic subscribers if they mixed up "Manon Lescaut" and "Werther," "La Navarraise" and "L'Attaque du Moulin," "Signa" and "The Lady of Longford." This, however, was by no means the greatest of possible evils. Only by many performances can it be ascertained whether the English public, always reserved in attitude towards that which is new, is likely to take any fresh work of magnitude into permanent regard, and when one novelty is produced only to be thrust aside in order to make room for another, the needful test cannot be enforced. As to the strain involved upon all concerned in carrying out the decrees of the too enterprising *impresario*, no frequenter of Covent Garden could fail to note its disastrous effects. Wearied with never-ceasing rehearsals during the day, the performers came to their duties at night in no fit condition to render justice even to the most familiar operas, and slovenliness sometimes reigned supreme from the supers at the back of the stage to the orchestra in front of the footlights. Sir Augustus Harris, who has done so much to revivify lyric drama in this country, may be earnestly counselled to adopt a more moderate policy next season. There are other examples of the new blood-and-thunder school of opera, in which the apparent aim of all concerned is to break as many of the Commandments as possible, from which he might make selections; but if he is wise he

will hold his hand for a time, and labour rather to secure more excellence in *ensemble* than was possible during his last season.

A CERTAIN firm of organ builders recently proposed that they should supply an organ for a new church. This was the reply:—

Dear Sirs,—Yours of July 8 at hand. I would first say we do not desire a pipe organ in our new church; we have no place for one. We are not quite ready to sell our birthright to heaven yet. We are commanded to make melody in our hearts to the Lord, not on pipe organs, or horns, or fiddles. There is more glory to God in the music of a splinter on an old rail caused by the wind that God causes to blow than there is on ten thousand pipe organs. God is sore displeased with manufactured wind worship. Read Amos vi. 1-6; Eph. v. 19; Col. iii. 16. God bless you! I hope you will give this matter some serious thought in the light of Jesus and the Judgment. If you do, God will lead you out of the business.

One would like to ask the writer of this epistle a few questions. For instance: the "heart" being here opposed to organs, horns, and fiddles, it is obvious the term is used in its literal, physical sense. Now, how do you make melody, in the literal sense, in a heart? If the writer knows that "to make melody in our hearts" is a figurative expression, why does he juggle with the phrase for the purpose of making it mean what it does not mean? If, on the other hand, he does *not* know that it is a figure of speech, then he is a very ignorant person, and in that case his assumption of the right to teach others would be ludicrous, as well as impertinent. Again, "the music of a splinter on an old rail caused by the wind," is nonsense. "Music" is a fine art, and as such *must* be made by mankind. The sounds of Nature are often very pleasant, but to call them "music" (except in a figurative sense) is—we repeat the expression—to juggle with words. If the writer really thinks that the sound of the wind against a splinter of wood is a nobler manifestation of Divine Wisdom than the sound of that King among instruments which "God's good handiwork, the man He made, hath made," his mental condition must indeed be pitiable.

THE British Museum has just had the good luck to add an important acquisition to its large collection of valuable printed music. At a recent sale there turned up a copy of the sixth book printed by Ottaviano Petrucci, the celebrated printer of Venice and Fossombrone, a book so rare that hitherto only an imperfect copy of it had been known to exist. As the sale in which it occurred was not one that attracted the attention of many collectors of old music, the Museum succeeded in acquiring the book at no very exorbitant price, and it is now added to the goodly array of Petruccis which the national collection already possessed. The work in question is entitled as follows: "Motetti De passione De cruce De sacramento De beata virgine et huiusmodi. B.," and the imprint is dated at Venice, on May 10, 1503. Both Anton Schmid (the biographer of Petrucci) and Ambros only knew the book by name, and even its correct title was a matter of conjecture until the discovery of the Museum copy. It was first described in the *Monatshefte für Musik-Geschichte* for 1873, by Dr. F. X. Haberl, the learned editor of Palestrina, who found an incomplete copy in the Library of the Liceo Musicale at Bologna. Unfortunately, this copy—a description of which is given in Vol. II., p. 344, of Gaspari and Parisini's Catalogue—wants two leaves. By analogy with Petrucci's first collection of motets, of which it forms a continuation, Dr. Haberl conjectured that the title ran "Motetti. B. Numero trentatre. B.," but this is now known to be incorrect, the real title of the work being in the form already given. The book is an exceedingly fine specimen of Petrucci's typography, and is peculiar owing to all the parts of which the music consists being printed on opposite pages, instead of, as was usually done, in separate part-books.

THE Rev. H. T. Armfield, Rural Dean of Halstead, Essex, asks us to quote a letter from his pen which appeared recently in the *Essex County Chronicle*. We do so with pleasure, and heartily commend its contents to all who are interested in the spread of musical culture:—

Sir,—It will interest many people in the county to know that on the motion of an esteemed lay member of our body, and without a dissentient voice, the Technical Education Committee for the Halstead district have lately resolved that it would be both popular and useful to add vocal and instrumental music to the schedule of subjects issued by the Technical Committee of the Essex County Council. At one time it was fairly questioned whether the subject came within the terms of the Act. That doubt, however, seems to be now removed by the fact that some three or four County Councils in the North actually have the subject in their lists. What they can do in the North, we can do in Essex. If this were done here we should soon have the unjust reproach rolled away that the Essex man has no powers in music. He has the same powers as anyone else; but he has never had the chance, and therefore he has no traditions. About here the young fellows are simply wild after it. And the results are really surprising. In this village we had last winter a singing class taught by a lady. They began with thirty-five and increased to about fifty—exclusively from the rural population. But at the end of the season they sang to me two modern four-part songs quite unaccompanied. They made, of course, precisely the mistakes which a musician would have expected, but they carried it through to the end and came out well in pitch. Nor are the moral and social effects to be ignored. Lately a young ploughman began to study instrumental music under my auspices, and after ten or twelve weeks his master told me that the civilising effect upon him was remarkable; that he was quite changed, and that they found the change in him when he was in the furrow about his work.

H. T. ARMFIELD, M.A., F.S.A.,
Rural Dean of Halstead.

The Rectory, Colne Engaine.

A NEW YORK contemporary expresses surprise that in an English musical magazine Brahms's beautiful variations for orchestra on Haydn's "Chorale St. Antoni" should have been spoken of as a "weariness to the flesh," and comments as follows: "Well, well! the British music-writers are getting along, but it's slow work, my masters, slow work. Some day they will reach Tschaikowski, and then look out for trouble." For the information of American musicians and journalists generally we make this an opportunity for saying that as all English musicians and critics of standing have long ago recognised the genius of Brahms (this does not mean that he is fanatically worshipped or that his faults are ignored), it is considered a sign of independence by a certain small clique of writers in this country to systematically attack that composer whenever it is possible to do so. The underlying principle is the same that actuated the Irish gentleman, who, in reply to a question regarding his politics, said, "I'm agin the Government." There is also the consideration that far more notoriety is to be obtained by attacking than by praising what the world agrees to honour. Thus, for example, had our English contemporary's contributor *praised* the variations in

question no notice of the fact would have been taken. He sneered at them, and the result is a paragraph mentioning the name of the journal in a New York paper. The advertisement is obviously cheap at the price.

It is proposed to erect in New York a memorial to the poet Heine. The project emanates from the "Heinebund," a singing club which has been established in the American capital since 1869. The memorial is to take the form of a fountain, surmounted by a figure of the Loreley and bearing on the pedestal a medallion of the poet in profile. The work was intended for Düsseldorf, where Heine was born; but the municipality having refused (on account of Heine's radical tendencies (!) and irregular life) to sanction its erection there, the sculptor, Mr. Ernest Herter, has offered to present it to the City of New York. The Heinebund will give a grand Concert next month in aid of the fund. The scheme has our cordial good wishes, but all the same there is not the least need of a monument for Heine—he has already an imperishable one in the countless settings of his poems by musicians of every nation. While the songs of Schubert, Schumann, and Liszt (to name only these) find singers there is no fear that the memory of Heine will fade. And as regards Düsseldorf—Heine belongs to Europe. Düsseldorf is merely an unfortunate accident in this connection.

A CHANGE OF AIR.

In August—London then is not
A wonderfully bracing spot,
But usually rather hot—
The most preoccupying care
Of matron, maid, and man, you know,
Of masher, merchant, *medico*,
Of money-lender, high or low,
Is just to seek a change of air.

So he who has to sing or play,
And study music day by day,
Determines he will go away
For some refreshing change of air.
He wakes. What music is at hand,
The plash of waves on stones or sand?
Oh, no; a cheerful German band.
Mascagni dogs him even there.

He rises. While he neatly shaves,
He still can hear no plash of waves,
Some new, nomadic, noisy knaves
Play "Di, Di, Di"—his words are blank.
He brushes hair, a little long,
To strains of some such "comic" song.
He breakfasts. Still performers throng,
And play "The Man that broke the Bank."

He strolls by waves described as sad;
What wonder if they are, when bad,
Bold, blatant brigands grind like mad
That "Bicycle" they "made for Two"?
He cannot loiter by the sea,
Resembling Lucy. How can he,
If niggers force him still to flee,
By singing "Linger longer Loo"?

He bathes. The sea is rough; to cope
With cresting waves he holds a rope,
But loses this, his only hope,
When sounds "The Lost Chord" from afar,
So mad is he. With mournful mien,
He struggles back to his machine;
A cornet solo in between
Is played—"'E dunno where 'e are."

He lunches, wishing he could hang
The brutes who blow, the beasts who bang;
What bygone boys once blithely sang,
"Ta-ra-ra-boom-de-ay" recalls.
He plays at tennis; balls behind
A quickset hedge he has to find,
While Southern bandits blandly grind
That air which tells of "After Balls."

He dines; he smokes by moonlit sea.
Perhaps he flirts, why should not he?
Musicians are but men, you see.
"O Liza!" wakes the silent deep.
He hastens home; to bed he'll go.
But Morpheus mocks his restless woe;
They're strumming in the room below
"The Garden"—hang it all!—"of Sleep.'

FACTS, RUMOURS, AND REMARKS.

"All things die," sang the poet, to which may be added "even nigger minstrelsy." However startling, it is a fact that the black-visaged itinerants are rapidly ceasing to be the favourite discoursers of discord at our seaside holiday resorts. Bands of Pierrots, with whitened faces, clad in the conventional redundant garments and armed with violins and mandolines, have gained so much popularity that, as in a larger field, the white men threaten to exterminate the black. There is room in this change for congratulation. The dress is certainly more artistic than the absurd and aggressive costume of the niggers; and the mandolines, with their shivery and querulous tones, are far more acceptable than the assertive twang of the banjo, the snap of the cannibalistic bones, and the thud and jingle of the tambourine. Here, however, satisfaction ends. The black man *may* become white, but, to parody a well-known line, "the scent of the bones will cling to him still," and in spite of his powder and lavish display of laundry, he still continues to sing of the drivelling idiotcies of the drunken man or the vagaries of the vacant mind. There is, however, one gleam of hope. If the seaside entertainer finds the more artistic dress pay better, it may dawn on him—during the next century or so—that a more rational song, which should contain a modicum of wit, might also cause a still further relaxation of public purse-strings. We all know what Carlyle has written concerning the mighty influence of clothes, and St. Cecilia was, after all, a woman, and so perchance may be successfully wooed, even by the whitened black man.

Discussing the attempt made by Ambros to define "the boundaries of music and poetry," an American reviewer remarks:—

But why should any attempt be made to define the boundaries of the illimitable? Who can say what is impossible, either in music or poetry? In physics alone, in these times of high mental activity, almost every day proofs are advanced that things which have universally been deemed contrary to all experience are, nevertheless, true. . . . Possibly to Æschylus and Sophocles the Shakespearian comedy, if described ever so marvellously well, might appear artistically impossible; and to Pythagoras and Aristotle, say, Mendelssohn's music to "Midsummer Night's Dream" would be simply unthinkable. To us, both are accomplished facts; and we do not greatly care whether the play be given as a prologue illustrating the music, or if the music be first rendered as an introduction illustrating the play. For we regard the Shakespearian comedy and the Symphonic Poem in many particulars as precisely analogous. Both are plays; one with, and

one without words. . . . In both we move from scene to scene, from dream to dream; and there is apparently no limit to illusion. In neither are we held chained to common sense or the final Q. E. D. We do not want the "Ghost" in "Hamlet" put under a lime light in the centre of the stage, nor so to label every phrase in music that nothing is left to the imagination; but would rather barely see the apparition, and but dimly descry the illusions of the symphonist; for it is the illusion in either case that delights. Realities are frequently tiresome enough in this most prosaic nineteenth century; and so much so that it is most refreshing to find ourselves emancipated from rigorous logic, and roaming in a sort of dreamland, making romantic adventures and experiencing the childish delight akin to that first felt in the nursery when fairy tales were read.

Those who complain of certain operas (Wagner's, for instance) because the music interferes with the progress of the action—renders the work "undramatic," as they are fond of putting it—may profitably weigh the following by the same writer:—

When the feelings are enlisted in the Shakespearian comedy (say, "As You Like It") . . . we are not so fastidious respecting the hurrying forward of the plot; and similarly, when the soul is made to soar on a beautiful melody in a truly grand opera, we are equally desirous to give it time to unfold and spread itself (*in extenso*), however much the action may be impeded. It seems therefore to matter little whether one dreams on, carried with the tide of poetic emotions or the purely musical ones. Still less, if able to pass an examination respecting the boundaries of either, and prove that there is or is not an overlapping.

The fact is that a dramatic representation approaches so much nearer to an imitation of real life than any other art, that unthinking persons fly to the conclusion that this imitation is the end of the drama, whereas, of course, it is merely one of the means by which the drama effects its purpose—that of elevating, interesting, moving, and amusing the spectator.

Musical criticism in San Francisco is not everything that it should be, if we are to credit the following from *The Wasp*, a weekly paper of that city. Says that lively print:—

It is of no use to conceal the fact that criticism in San Francisco is in a rather primitive state, because proper importance is not given to it by our local newspapers. It is pretty well known that our musical critics, for one reason or other, are not persons adapted to their vocation. Criticisms, or rather musical reviews, are generally written only in a business-like manner to make the paper more attractive for a certain class of people; consequently insufficient to help the development of the public taste. Some are inspired by the false method of praising everybody, encouraging wretched mediocrities and protecting offensive charlatans. . . . Others are the means of advertisement to the writer, often a common and unsuccessful musician. Very few people have the patience to read those conglomerations of nonsense, without head or tail, and usually written in vile English. The persons employed as critics by such papers (daily and weekly) are utterly incapable pianists, would-be composers, vulgar pedants, and pretentious puppets who are in need of having their names constantly before the public in order to obtain that importance which their musical ability fails to secure. Hence they pompously sign their scribblings.

The last sentence is interesting, for we have been told of late, with some insistence, that if only critics signed their articles they would be loved by everybody. But then, of course, human nature is different in San Francisco.

Madame Melba has been interviewed on the training of singers. Among a number of quite exceptionally sensible things she said:—

No voice should be trained before the sixteenth year. Up to that time the girl can study, get the rudiments of a general education. Then I should advise the girl to go to Paris and go to work. Voice culture is slow. The organ is too delicate to be forced or overworked. The musical training will leave plenty of time for the study of language, musical history, poetry, and physical culture. I consider the stage indispensable to the young student. She should see and hear all the operas, concerts, and comedies possible. . . . I am not partial to a so-called musical education. In no profession is general intelligence more essential. There are many successful singers with positively ugly voices; but the singers are smart; their phrasing is good; they have good methods; they know how to act, and they bring the charm of health, taste, and personal refinement to bear upon the audience. That is what I mean by being essentially intelligent. . . . Too much stress is laid upon the term "beauty." It is a mistake. The word is misleading. Better results would accrue if young people tried to be healthy. Perfect health is absolutely necessary to the singer. Perfect health is personal attractiveness. Next to heredity, diet is the most important factor in health. I am well because I don't abuse my stomach. I know exactly the foods and drinks that agree with me, and I don't touch anything else. . . . To lay down a regimen for singers would be absurd. Each individual must work out her own health problem. I sing on a basin of soup or a dish of raw oysters. After the opera I have a hot dinner.

The organist of a church not ten miles from Boston (U.S.A.) was recently called before the music committee for reprimand, and this, according to the *Musical Courier*, was the conversation that took place: "We don't doubt," said the spokesman, "that you know your business and can handle an organ; but to tell the truth we think—have thought for some time along back—that your pieces are too much like the opéry (with the accent on the second syllable), and seems to us the house of the Lord ain't exactly the place for opéry music." "Do you mean that my selections are too operatic?" asked the amazed organist. "Well, yes, that's about it. Now, for example, that solo Miss —— sang last Sunday morning—way up, then way down—that's the kind of music we object to in the house of the Lord." "Last Sunday! Miss ——'s solo!" answered the organist, thinking back. "But, my dear sirs, that was 'I know that my Redeemer liveth.'" "Well, we don't know anything about that, but what we'd like is some good hymn tunes. A good rousing opening piece like 'Hold the Fort' we don't object to; but the opéry music, as we said before, we don't feel satisfied with it."

Chicago, we learn, is to have a new musical organisation—the "Marine Band"—which "is to be composed of the best material obtainable. It will be an auxiliary to the First Battalion of the Illinois Naval Militia. The novelty of the idea is that the band will be quartered the entire year on the model battleship *Illinois*, which is to be removed to an accessible spot on the lake front." On this vessel Promenade Concerts will be given and "no effort will be spared to make the band one of the most artistic organisations of the country." Very good, so far; but the next sentence reveals the chief attraction:—

Original features are to be introduced that will spice the Concerts with an alluring sensationalism. Bombs will be used instead of cannon for bass accompaniments, a set of

twelve chimes is ranged along the breakwater, a gatling gun will be used in military pieces, and fifty flash torches will produce the fire effect.

We discern here the dawn of a new branch of managerial activity—the *spicing of Concerts with alluring sensationalisms*. It is indeed obvious that in the near future *entrepreneurs* will find the services of a really capable and gifted "Concert spicer" absolutely indispensable.

The English order of knighthood is a sore trouble to your foreign journalist. Our French contemporaries in particular exhibit a quite desperate combination of irritation and ingenuity when compelled to refer by name to any Englishman with a title. The fact is sufficiently extraordinary and amusing. But still more so is the discovery that our American cousins—or, at any rate, some of them—are as foggy on the subject as the *Ménéstrel* itself. The New York *Musical Courier* manages, in a recent issue, to refer to "our only impresario" as "Sir Augustus Harris" and "Mr. Harris" within the space of five lines; and another well known American musical journal speaks of the same gentleman as "Sir Harris"! The worthy knight in question recently explained the Parisian avoidance of his Christian name as a result of French politeness. "They think that 'Sir Augustus' would be unduly familiar," said he. But this, however plausible in the case of France, will obviously not fit America. Whatever the American journalist's faults may be, fear of the "unduly familiar" is not one of them.

It is pleasant to note from time to time the improvements being made in the local musical arrangements at our holiday resorts. The original brass "Town Band," the satisfactory performances of which are impeded by the necessity of some part of the harmony being always "collecting," is gradually retiring to the back streets and giving place on the piers and band stands to well organised and competent orchestras. Foremost in the van of musical progress in this particular is Eastbourne, where, at the popular Devonshire Park, excellent performances are being given, under the able direction of Mr. Norfolk Megone. During the past month the works performed have included Beethoven's Fifth Symphony and "Leonora" Overture; Mendelssohn's "Italian" Symphony and his G minor Pianoforte Concerto; Wagner's "Rienzi" and "Tannhäuser" Overtures; and an excellent selection of high-class light music. May the success which has attended these Concerts induce other holiday centres to go and do likewise.

The programme of the four musical Recitals given during the past month at Edinburgh, under the title of the "Summer meeting," were of more than usual interest. Two were devoted to "German song writers of the nineteenth century" and two were made up of examples of "Music of the Keltic nations," the latter including an admirable selection of Breton, Cornish, Irish, Welsh, Manx, and Scottish folk-songs. The list of executants included Mr. Tobias Matthay and many other well-known names, and the whole scheme reflects great credit on Mr. Kennedy-Fraser, under whose management the Concerts were given.

The *Globe* has apparently less belief in the endurance of steel, iron, copper, wood, and ivory than in that of human nerves and muscles. Commenting recently on the report that a Milanese pianist had played for twenty-five consecutive hours without abnormal fatigue, our esteemed contemporary remarks: "He is said to have been quite fresh at the end of the performance, but the poor piano must have been a shattered wreck" (!). Fortunately the manufacturer of the instrument is not named, otherwise such an implication of fragility would certainly have led to an action for damages. The punishment of the modern pianoforte is often greater than its hearers can bear with equanimity, but the instrument generally comes up smiling.

We are assured by an emerald-hued contemporary that a Berlin house has hit upon the idea of selling music by weight. Songs cost two-and-a-half marks per kilo; pianoforte music is a little dearer, and for a kilo of Symphonies no less than four marks is asked. It is not stated whether the goods are sold *quâ* music or *quâ* waste paper; but as the prices quoted are too low for the former and too high for the latter, we may assume that they are offered as a combination of both, which is original. The system has much to recommend it. Works that are dry or that have been weighed in the balance and found wanting should always be sold by weight in fairness to the unfortunate purchaser.

As a matter of course, Alboni anecdotes have been freely circulated lately in Paris. Here is one. A young contralto, with plenty of confidence and a decided tendency to *embonpoint*, sang before Alboni at one of Rossini's *soirées*. The great vocalist (at that time of enormous girth) was very complimentary. "Eh! Mademoiselle, you will equal me soon," said she. "Well, I hope so!" was the reply. And then she came down; for Alboni added, with seeming concern, "God preserve you from it; it is very annoying. I know something about it, and I warn you to take care of yourself."

A lady in the South of London who teaches the pianoforte announces—so the *Daily Telegraph* tells us—that she gives "two lessons for ninepence." Referring to the matter our contemporary speaks of the lady's fee as amounting to "fourpence half-penny a lesson." But we hope it is not so bad as that. Seeing that the purchaser of two articles of the same nature generally gives less than double the price of one, we think it justifiable to assume that the lady in question would ask probably as much as sixpence for a single lesson. But there!—even at fourpence halfpenny the lessons may be dear!

It is immaterial whether the conversation took place at Chicago or at Covent Garden, but it was overheard:—

Mrs. Newgold (at Box Office): Are Opera tickets on sale here?

Clerk: Yes, Madam. Do you require them for any particular date?

Mrs. N.: Well, what night do Lohengrin and Carmen sing together?

"The Grand Old Robber" is avenged, and the avenger is that printer's boy! The *Winnipeg Daily Tribune* devotes nearly fifty lines to the now famous indictment, and thrice refers to the lecturer as "Mr. Ebenezer Trout" (!) The imp may be congratulated (it is holiday time) on having landed so big a fish. "Mr. Trout" might next try a dip into Bach for a change.

Composers, it is well known, sometimes write hard things of critics. A recent attack of the kind is thus described in a Californian paper:—

"Composer Kelley has been devastating some valuable space in the *Examiner* lately by sloshing around as a critic of critics. His attitude has been that of a musical cowboy, so to speak, lassoing the wild steers of melody and flopping them on their ungainly backs, while he dismounts from his high horse and twists their tails and ties their kicking extremities.

"Sloshing around" is real elegant, and, to us at least, quite new.

Anecdotes of M. Pachmann have been sorely missed of late. Here is one that we do not remember to have seen before. Someone told Pachmann that he was generally supposed to be of Hebraic descent. "Non!" said he, proudly; "my father was a Cantor at Odessa, but my mother was a Turkey. I am a pianist."

According to the *Irish Ecclesiastical Gazette*, the following conversation between an English lady visiting the Parish Church in the South of Ireland and the Sexton:—

Lady.—Have you Matins here every day?

Sexton.—Oh, no, indeed ma'am, we couldn't afford it! But I lay down a cocoa-nut mattin' every *Sunday* morning.

Two ancient bronze Lures have lately been found near Nykjöbing (Isle of Falster, Denmark), at a depth of twenty-eight inches below the ground. They resemble in almost every detail the specimens in the famous collection of Lures in the Copenhagen National Museum.

According to the *Rugby Advertiser* someone there recently sang a solo from the "Daughters of Darius." Is it not time that boy took a holiday?

CHESTER FESTIVAL.

(By our own Correspondent.)

The ancient city on the Dee, famous of old for religious festivities, had an excellent "Music Meeting" in the week beginning July 22. Everybody now knows that a Chester Festival was established in 1772 and continued till 1829, when the celebrations were discontinued, to be resumed exactly half-a-century later. But a curious fact may not be so familiar, and a curious fact it is that the occurrence of the first series of meetings was not in the mind of the promoters of the present series when they took action. I shall not be far wrong in saying that the doings from 1772 to 1829 were actually unknown to the organist and precentor when, after a visit to York on the occasion of a Festival performance in the Minster, they asked each other why something of the same kind should not be wrought out in Chester, and straightway put the matter to a practical test. The present institution is therefore, in its origin, wholly independent of the past, which did not even suggest it.

The arrangements for the late meeting were very complete and singularly efficient. I have never known a Festival on the same scale better equipped as regards executants; the orchestra consisting for the most part of performers drawn from Sir Charles Hallé's band, Mr. Willy Hess at their head, while the chorus, apart from a limited number of local singers, was brought from various towns in Yorkshire. It is scarcely needful to add that both bodies gave entire satisfaction, or that they kept the music throughout the week at the high level proper to such an occasion. Of solo vocalists there was no stint; the engagements including Mesdames Anna Williams, Antoinette Trebelli, Fanny Moody, Marian McKenzie, and Clara Butt; Messrs. Edward Lloyd, Iver McKay, Andrew Black, and Bantock Pierpoint. Mr. J. T. Hughes presided at an organ provided by Messrs. Gray and Davison, who sent the instrument specially erected in Westminster Abbey for the Royal Jubilee, and the Conductor was, of course, Dr. Joseph C. Bridge.

The proceedings began, as is the Chester rule, with a special Service in the Cathedral Nave, at which the Bishop was preacher; the music, which included Mendelssohn's "Hymn of Praise," being rendered by the full orchestra and chorus, with Miss Anna Williams and Mr. McKay as principal soloists. The "Lobgesang" had a masterful rendering at this Service, the greater choruses being given with magnificent effect in the resonant church, and the symphonic movements, the second and third more especially, producing an impression which the congregation could hardly refrain from making known by means which the sacred character of the place prohibited. There was an immense gathering; many persons coming from Liverpool and other towns to help in crowding the Cathedral. Monday and Tuesday, as is the wise custom at Chester, were devoted to rehearsals; the Festival proper beginning on Wednesday morning with "Elijah." Once more Mendelssohn's dramatic Oratorio drew a large audience, who listened with religious attention to the well-known strains. I am not, however, called upon to show the same zeal for the familiar, and it will suffice to state that the work was given efficiently. Miss Williams, Madame McKenzie, Mr. McKay, and Mr. Andrew Black were the soloists. Of the last-named it may be said that he sang the arduous part of the *Prophet* with dignity and dramatic force. The evening programme was full of good things. We had, to begin with, an effective rendering of Beethoven's Symphony in C minor, the "religiousness" of which now passes, on these occasions, without dispute. Then came Mendelssohn's divine hymn "Hear my Prayer," with Miss Fanny Moody as soloist. It may surprise some to be told that Madame Moody made her festival *début* on this occasion. She was not in the best of health, but her artistic and expressive delivery of Mendelssohn's strains convinced amateurs that she deserves a place among candidates for further honours in such exalted service. After Mr. Willy Hess had played Max Bruch's Adagio Appassionato with charming effect, the pure and, as it seemed, ethereal tone of the violin penetrating to all parts of the Cathedral, Verdi's Manzoni "Requiem" occupied the remainder of the evening. That impressive composition had not previously been heard in Chester, and seemed to come as a revelation alike of the awful and the beautiful in religious music. To discuss the work here for the behoof of musical readers would be impertinence, since they must know it from beginning to end; but I may tell how it enchained the attention of an unaccustomed audience, backed, as it was, by the solemn influences of the *locale*. The performance, moreover, was one marked not only by general accuracy, but by the special effects always noticeable when executants are engaged in a task about which they are enthusiastic. Miss Trebelli, Madame McKenzie, Mr. Lloyd, and Mr. Pierpoint gave a good account of the solos, and the entire rendering was one to be looked back upon with pride by those who took part in it.

The second day's proceedings began with a performance of Dr. Hubert Parry's "Judith," the composer conducting, the soloists being those who took part in the "Requiem," save that Miss Butt replaced Madame McKenzie, and two of Mr. Stedman's boys took the part of the young Hebrew Princes. Again I am free from the need of discussing the music, and entitled to dismiss the performance with a few words of deserved commendation. The hero of the occasion was Mr. Lloyd, whose delivery of the somewhat trying music assigned to *Manasseh* could not have been surpassed for beauty of voice and truth, as well as power of expression. Dr. Parry, there is reason to believe, was quite satisfied with the general interpretation of the music. Certainly every disposition to promote that feeling existed among the executants. Thursday evening saw the Cathedral vacant and the Music Hall filled with an audience prepared for the enjoyment of a change to secular music, and curious, no doubt, regarding the Symphony in F composed for the occasion by Dr. Joseph C. Bridge. The new work turned out to be in six movements, each suggested by an event in

the history of Chester. Two of the six movements will probably be removed should the Symphony find its way into our concert-rooms. There would remain the regulation four—first *Allegro*, *Scherzo*, slow movement, and *Finale*—which can be taken as abstract music. The work is pleasing and suggestive. Nothing in it presents a puzzle to the hearer, or causes him to wonder for what high but obscure purpose the composer made sacrifice of musical beauty. As a matter of fact, Dr. Bridge's Symphony makes very agreeable hearing, and, in a shortened form, would stand a fair chance of a metropolitan welcome. With the new work, which won most cordial applause, was associated the "Golden Legend," solos by Miss Trebelli, Madame McKenzie, Mr. Lloyd, Mr. Black, and Mr. Ditchburn. Concerning this there is nothing to say.

On the third morning the Cathedral programme included Cherubini's Mass in D minor, Beethoven's Violin Romance in G, Schubert's Symphony in C (No. 9), and a short cantata, "The Soul's Forgiveness," composed by Dr. Sawyer for baritone solo, chorus, and orchestra. This work deals in a dramatic form with a subject usually treated in the manner of an anthem, and so far is a creditable endeavour to find out a new path. The music is chiefly remarkable for orchestration, which shows that Dr. Sawyer does not lag behind his time. Much of it is effective, some of it even impressive, and all of it clever. The quasi-Wagnerian declamation given to the solo voice lies open to criticism, but Dr. Sawyer may be congratulated upon another step in advance, and encouraged to proceed. The Festival closed with "The Messiah," which drew an enormous audience and brought the satisfactory doings of the week to a fitting end. Congratulations to Dr. Bridge.

THE BAYREUTH AND MUNICH FESTIVALS.

(From our own Correspondents.)

No art institution is at the present time more firmly fixed in the esteem of the public than the periodic gatherings in the theatre founded by Richard Wagner in the little Franconian town. Year by year when the summons goes forth enthusiasts from all parts of the civilised world respond in ever-increasing numbers. Intended by the poet-composer especially as a glorification of German art, Bayreuth has become more and more cosmopolitan, and were it not for the support accorded by English and American amateurs, the undertaking would surely collapse. This year there are nearly 6,000 English visitors, a number greatly exceeding that of any former occasion. Considering the number of performances of Wagner's works and concert selections therefrom in London at the present time, the increasing desire to visit Bayreuth may appear singular, but it is easily capable of explanation. As the master's music-dramas are now studied with avidity, the glaring defects in their interpretation on this side of the Channel—defects which are, perhaps, to some extent inevitable in the course of a busy opera season—become more and more palpable, and hence the wish to witness them under the conditions laid down by Wagner himself. "Lohengrin," the first production of which at Bayreuth has constituted the principal feature of interest at this year's Festival, has suffered less than "Tannhäuser" from carelessness in preparation and performance; but many directions in the score are coolly ignored, painful anachronisms are apparent in the matters of scenery and costume, and the effect of both music and drama is greatly injured by senseless mutilations. The nearest approach to a really artistic presentment of "Lohengrin" in London was that by the Carl Rosa company at Her Majesty's Theatre rather more than a dozen years ago. But memory is short and a highly creditable production seems to be forgotten. The Bayreuth performance may be regarded from many points of view. Special pains have been taken to ensure archæological accuracy. The period chosen is actually that of Henry the Fowler—that is to say, in the early part of the tenth century—and the difference in detail between the manners and customs of the Brabantians and those of the Saxons are carefully illustrated. The chorus and supers do not remain immobile, but every one is made to act, as instructed by that empress in the art of stage management, Madame Cosima Wagner. Certain points of detail should be mentioned. At the end of the first act, in place of the ordinary tableau, *Elsa* and *Lohengrin* are hoisted on shields and borne off in triumph, the rest following in a joyous procession. Then in the last of the splendid series of male choruses in the second act, which, of course, are given in their entirety after the *Herald* has proclaimed that the newly-arrived Guardian of Brabant will lead all to the war on the morrow, the Saxons and Brabantians fraternise, marching round the stage as if impelled by common impulse. The stirring episode of the arrival of the chieftains with their followers in the third act is, of course, restored, and, in brief, the stage always presents a brilliant and animated picture, thanks, in great measure, to Madame Wagner, who labours from morning to night in order that everything shall be in accordance with her deceased husband's directions. So far unqualified admiration may be bestowed, but an analysis of the component parts of the orchestra, and of the principal artists, shows the direction in which weakness lies. The band is a capable and zealous force, and in discipline it is perfect; but the tone of the strings is thin and rough as compared with that of our best orchestras at home, with the exception of the double-basses, which are very fine and sonorous. The engagement of Mesdames Nordica and Marie Brema, as *Elsa* and *Ortrud*, has given much umbrage to those who declare that none but Germans should be permitted to take part in these performances, and not without reason, for the pure vocalisation of these English-speaking artists shows up in painful relief the typical faults in the German method of singing. Impartial critics were fain to admit that, vocally speaking, the parts of *Kundry*, *Ortrud*, and *Elsa* had never before been so tastefully and skilfully rendered in Germany. A very favourable impression was made by Mr. Popovici as *Telramund*, thanks to a fine and well produced baritone voice and much intelligence as an actor. Special reference is scarcely needed regarding the representatives of the other principal parts, though it may be said that M. Van Dyck is not improved in vocal delivery. "Parsifal" is, of course, still the mainstay of Bayreuth, and some sympathy may be felt with the desperate efforts of Madame Wagner, so far successful, to prevent this sacred music-drama from being performed elsewhere. Without "Parsifal," the Bayreuth Festivals would have no longer a *raison d'être*; further, it cannot be too strongly urged and reiterated that the presentment of this unique work in an ordinary theatre could not fail to outrage the feelings of all right-thinking persons. Little need be said respecting this year's performances. A new exponent of the titular character has been found in Mr. Birrenkoven, who possesses a powerful tenor voice of fairly good quality, and not, as yet, much affected by German throaty production. With the exception of Madame Marie Brema, whose embodiment of *Kundry*, as indicated above, extorted praise from unwilling lips, the other characters were in more or less familiar hands. "Tannhäuser," the production of which, in 1891, created so much wonder and admiration, has been given several times with somewhat diminished effect, Wagner's early work being apparently left to take care of itself to a certain extent, the general impression being that even at Bayreuth carelessness may sometimes supervene. But, on the whole, the performance was little less striking than before, and to those who witnessed it for the first time the spectacular accessories must have been truly delightful. There have been three conductors this year—Messrs. Levi and Mottl and, for the first time, Mr. Richard Strauss. The two first-named could not well be replaced, but there was an uneasy suspicion that Mr. Strauss is scarcely as yet up to the Bayreuth standard. Certainly the orchestra under his *bâton* played in a somewhat tame and perfunctory fashion. As regards the future, it is confidently stated that "Der Ring des Nibelungen" will be revived on a grand scale in 1896, and that, contrary to the original intention, performances will be given next year of "Parsifal," "Tannhäuser," "Tristan und Isolde," and "Die Meistersinger." There is at present no final confirmation of this, but the chances are that the Wagner Theatre will not remain desolate and void for two years.

DEDICATED TO J. A. FULLER MAITLAND, ESQ.

The Musical Times, September 1, 1894.

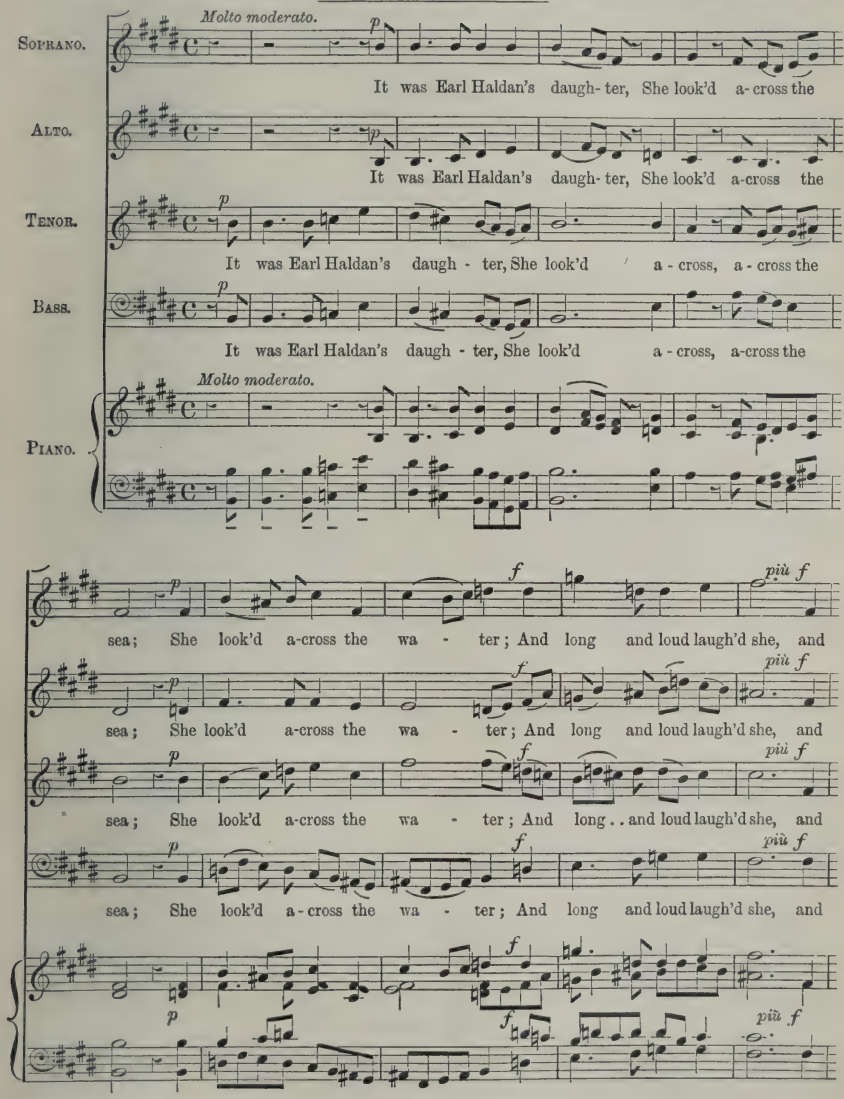
Ballad of Earl Haldan's Daughter.

FOUR-PART SONG.

No. 5 of Five Poems by CHARLES KINGSLEY.*
Printed by permission of Messrs. Macmillan and Co.

Set to Music by ROBIN H. LEGGE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Molto moderato.
SOPRANO.
It was Earl Haldan's daugh- ter, She look'd a- cross the
ALTO.
It was Earl Haldan's daugh- ter, She look'd a-cross the
TENOR.
It was Earl Haldan's daugh - ter, She look'd a - cross, a - cross the
BASS.
It was Earl Haldan's daugh - ter, She look'd a - cross, a-cross the
Molto moderato.
PIANO.
sea; She look'd a-cross the wa - ter; And long and loud laugh'd she, and
più f
sea; She look'd a-cross the wa - ter; And long and loud laugh'd she, and
più f
sea; She look'd a-cross the wa - ter; And long . . and loud laugh'd she, and
più f
sea; She look'd a - cross the wa - ter; And long and loud laugh'd she, and
più f

* Nos. 1, 2, 3, and 4 are published in NOVELLO'S PART-SONG BOOK.

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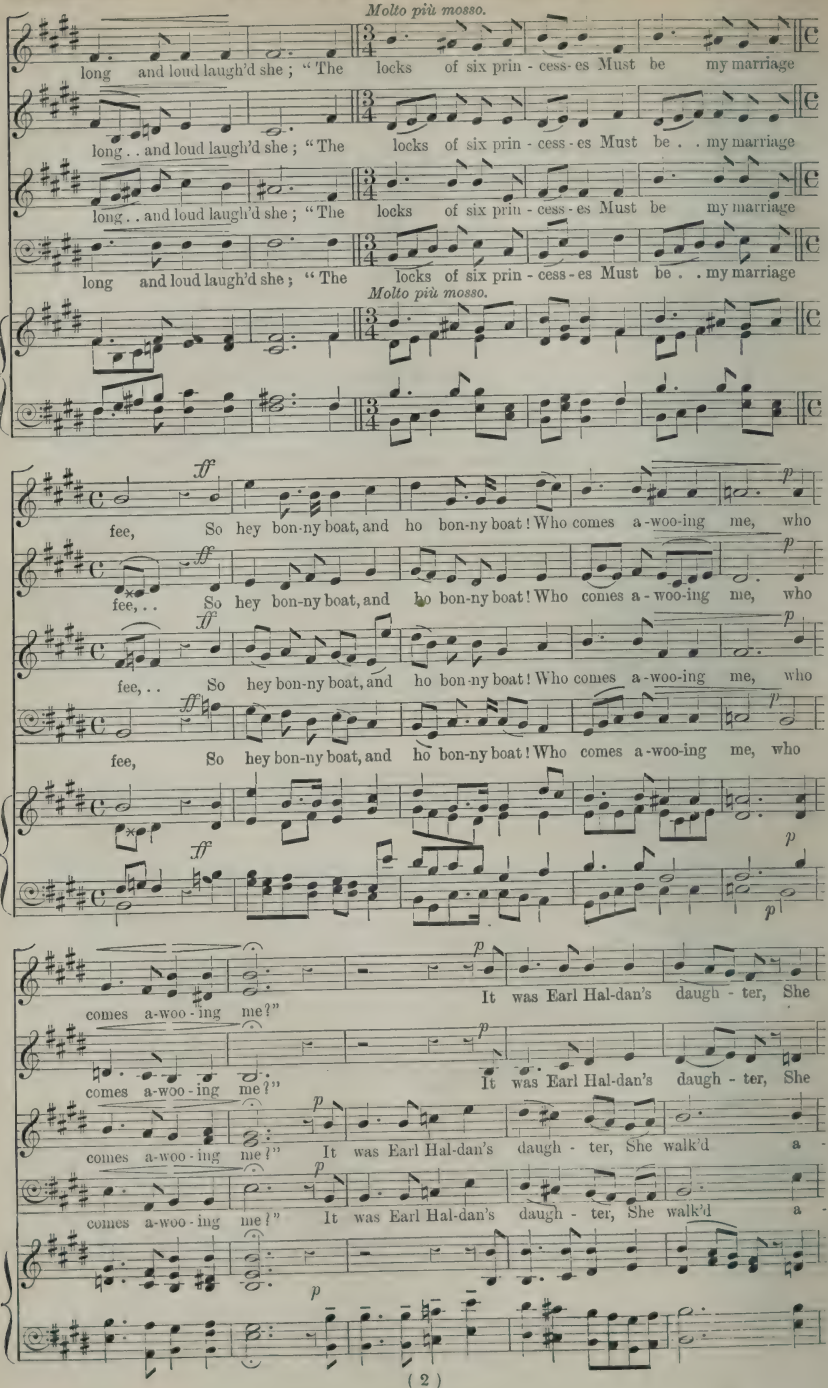
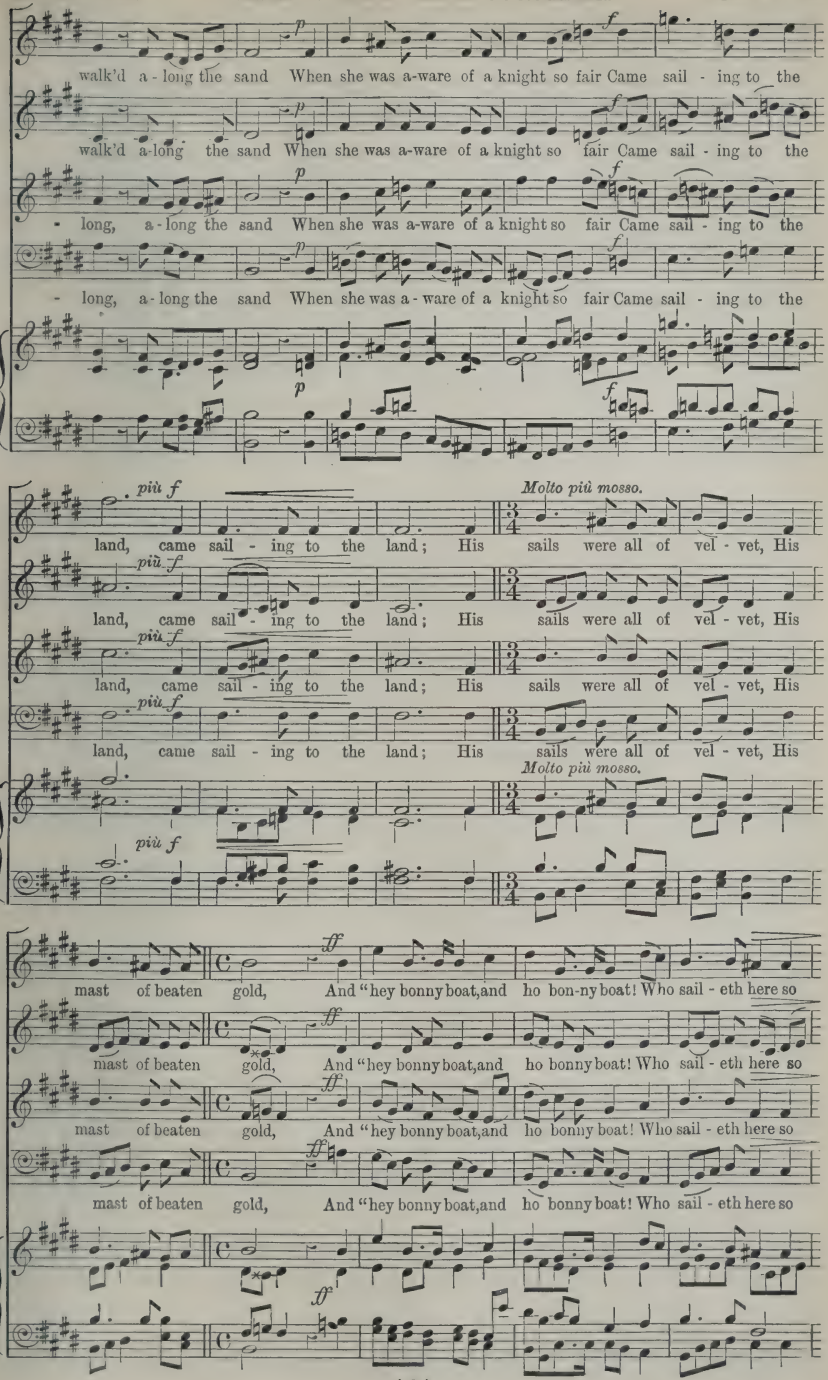
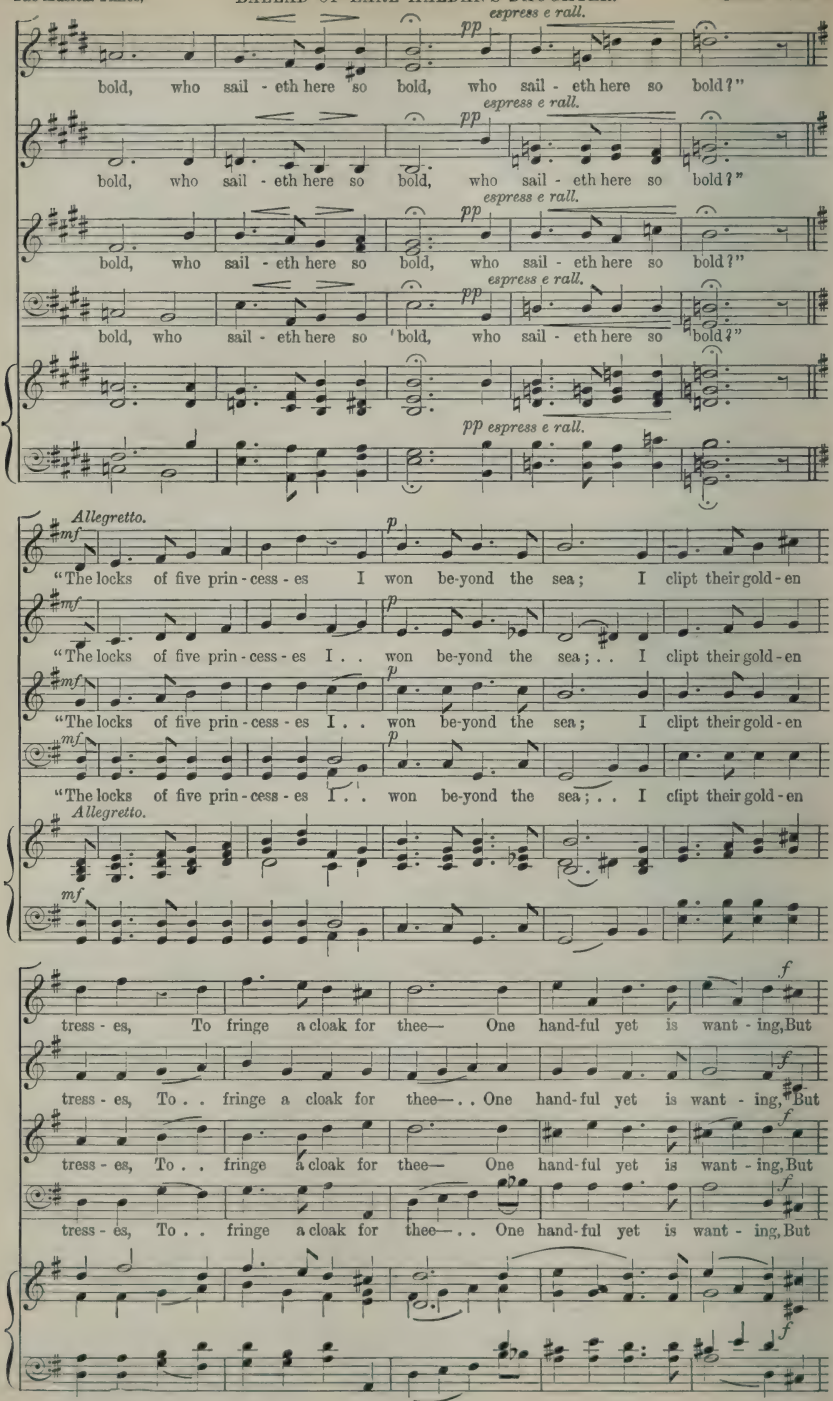

Molto più mosso.
long and loud laugh'd she; "The locks of six prin - cess - es Must be my marriage
long . . and loud laugh'd she; "The locks of six prin - cess - es Must be . . my marriage
long . . and loud laugh'd she; "The locks of six prin - cess - es Must be my marriage
long and loud laugh'd she; "The locks of six prin - cess - es Must be . . my marriage
Molto più mosso.
ff
fee, So hey bon-ny boat, and ho bon-ny boat! Who comes a-woo-ing me, who
fee, . . So hey bon-ny boat, and ho bon-ny boat! Who comes a-woo-ing me, who
fee, . . So hey bon-ny boat, and ho bon-ny boat! Who comes a-woo-ing me, who
fee, So hey bon-ny boat, and ho bon-ny boat! Who comes a-woo-ing me, who
p
comes a-woo-ing me?" It was Earl Hal-dan's daugh - ter, She
comes a-woo-ing me?" It was Earl Hal-dan's daugh - ter, She
comes a-woo-ing me?" It was Earl Hal-dan's daugh - ter, She walk'd a -
comes a-woo-ing me?" It was Earl Hal-dan's daugh - ter, She walk'd a -


walk'd a - long the sand When she was a-ware of a knight so fair Came sail - ing to the
walk'd a-long the sand When she was a-ware of a knight so fair Came sail - ing to the
- long, a - long the sand When she was a-ware of a knight so fair Came sail - ing to the
- long, a - long the sand When she was a - ware of a knight so fair Came sail - ing to the
più f
Molto più mosso.
land, came sail - ing to the land; His sails were all of vel - vet, His
land, came sail - ing to the land; His sails were all of vel - vet, His
land, came sail - ing to the land; His sails were all of vel - vet, His
land, came sail - ing to the land; His sails were all of vel - vet, His
mast of beaten gold, And "hey bonny boat,and ho bon-ny boat! Who sail - eth here so
mast of beaten gold, And "hey bonny boat,and ho bonny boat! Who sail - eth here so
mast of beaten gold, And "hey bonny boat,and ho bonny boat! Who sail - eth here so
mast of beaten gold, And "hey bonny boat,and ho bonny boat! Who sail - eth here so


pp espress e rall.
bold, who sail - eth here so bold, who sail - eth here so bold?"
bold, who sail - eth here so bold, who sail - eth here so bold?"
bold, who sail - eth here so bold, who sail - eth here so bold?"
bold, who sail - eth here so bold, who sail - eth here so bold?"
pp espress e rall.
Allegretto.
mf
p
"The locks of five prin - cess - es I won be-yond the sea; I clipt their gold - en
"The locks of five prin - cess - es I . . won be-yond the sea; . . I clipt their gold - en
"The locks of five prin - cess - es I . . won be-yond the sea; I clipt their gold - en
"The locks of five prin - cess - es I . . won be-yond the sea; . . I clipt their gold - en
Allegretto.
mf
f
tress - es, To fringe a cloak for thee— One hand-ful yet is want - ing, But
tress - es, To . . fringe a cloak for thee— . . One hand-ful yet is want - ing, But
tress - es, To . . fringe a cloak for thee— One hand-ful yet is want - ing, But
tress - es, To . . fringe a cloak for thee— . . One hand-ful yet is want - ing, But

Slower.

one of all the tale! So hey bon-ny boat, and ho bon-ny boat, Furl up thy vel - vet

one of all the tale! So hey bon-ny boat, and ho bon-ny boat, Furl up thy vel - vet

one of all the tale! So hey bon-ny boat, and ho bon-ny boat, Furl up thy vel - vet

one of all the tale! So hey bon-ny boat, and ho bon-ny boat, Furl up thy vel - vet

Slower.

sail, furl up thy vel - vet sail." He leapt in - to the

sail, furl up thy vel - vet sail." He leapt in - to the

sail, furl up thy vel - vet sail." He leapt in - to the wa - ter, That

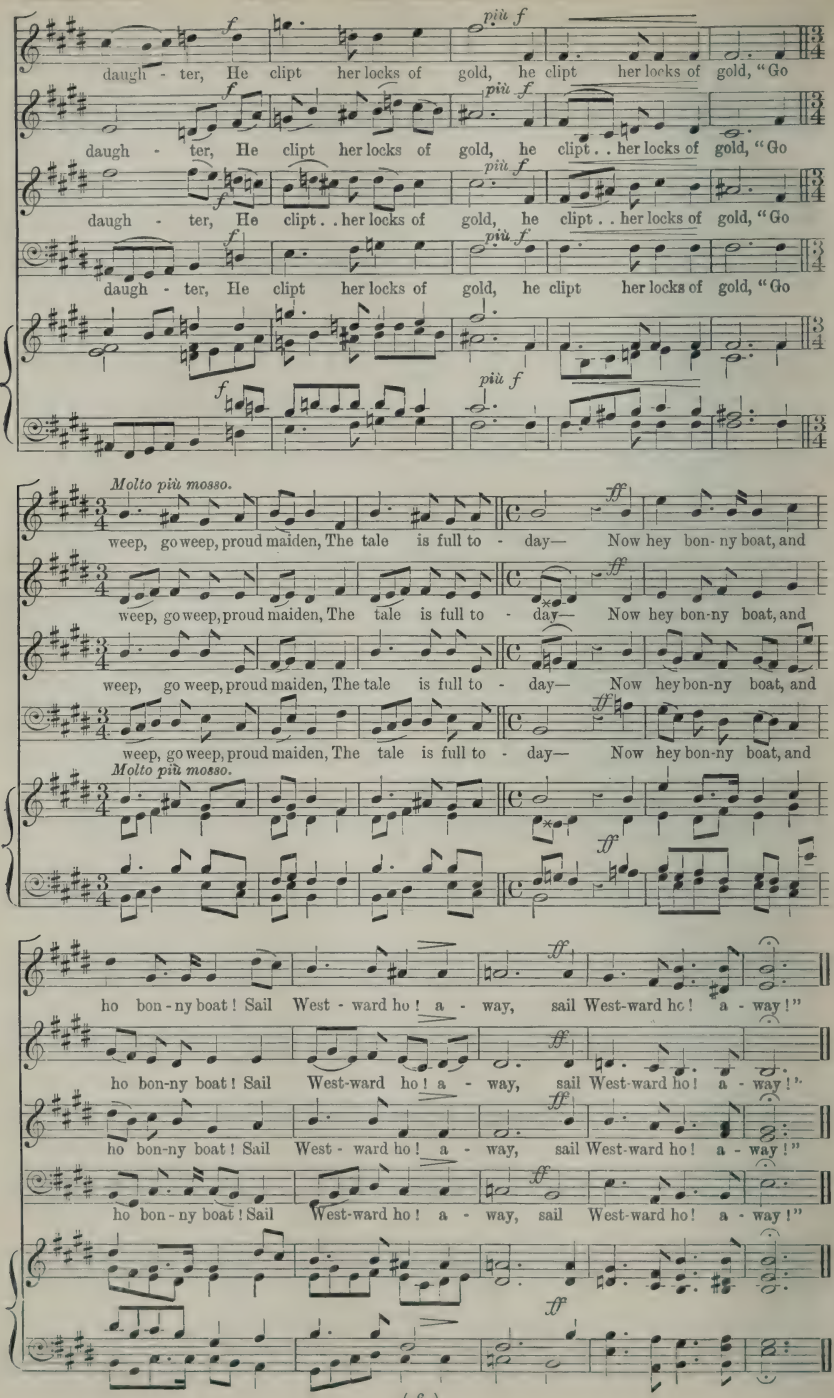
sail, furl up thy vel - vet sail." He leapt in - to the wa - ter, That

wa - ter, That ro - ver, young and bold, He gript Earl Hal - dan's

wa - ter, That ro - ver, young and bold, He gript Earl Hal - dan's

ro - ver, that ro - ver, young and bold, He gript Earl Hal - dan's

ro - ver, that ro - ver, young and bold, He gript Earl Hal - dan's


f più f
daugh - ter, He clipt her locks of gold, he clipt her locks of gold, "Go
daugh - ter, He clipt her locks of gold, he clipt . . her locks of gold, "Go
daugh - ter, He clipt . . her locks of gold, he clipt . . her locks of gold, "Go
daugh - ter, He clipt her locks of gold, he clipt her locks of gold, "Go
Molto più mosso.
ff
weep, go weep, proud maiden, The tale is full to - day— Now hey bon- ny boat, and
weep, go weep, proud maiden, The tale is full to - day— Now hey bon-ny boat, and
weep, go weep, proud maiden, The tale is full to - day— Now hey bon-ny boat, and
weep, go weep, proud maiden, The tale is full to - day— Now hey bon-ny boat, and
Molto più mosso.
ho bon - ny boat ! Sail West - ward ho ! a - way, sail West-ward ho ! a - way !"
ho bon-ny boat ! Sail West-ward ho ! a - way, sail West-ward ho ! a - way !"
ho bon-ny boat ! Sail West - ward ho ! a - way, sail West-ward ho ! a - way !"
ho bon - ny boat ! Sail West-ward ho ! a - way, sail West-ward ho ! a - way !"

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FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

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					30.	„	..	..	..	..	..	„ 3
3.	SCALES ..	..	..	..	..	Part 1								
4.	„ ..	..	..	..	..	..	„ 2	31.	DOUBLE NOTES	..	..	..	..	Part 1
					32.	„ „	..	..	..	..	..	„ 2
5.	BROKEN CHORDS ..	..	..	..	Part 1	33.	„ „	..	..	..	..	..	„ 3
6.	„ „	..	..	..	..	„ 2	34.	„ „	..	..	..	..	..	„ 4
7.	„ „	..	..	..	..	„ 3								
8.	„ „	..	..	..	..	„ 4	35.	OCTAVES	..	..	..	..	..	Part 1
9.	„ „	..	..	..	..	„ 5	36.	„	..	..	..	..	..	„ 2
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13.	„ „	..	..	..	..	..	„ 4	39.	STACCATO	..	..	..	..	..
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LONDON & NEW YORK: NOVELLO, EWER AND CO.

As a not inappropriate appendix a few words may be added on the cycle of Wagner's works that was begun in Munich on the 8th ult., and is to be continued until the beginning of October. "Tristan," "The Ring of the Nibelung," and "The Mastersingers" form the programme, which is to be gone through four times in all. In addition to the stock company of the Royal Opera-house, several artists from the chief German stages are taking part, such as Gudehus and Madame Staudigl from Berlin, Schelper from Leipzig, Hofmüller from Dresden, and Wiegand from Hamburg. The result has been a cast of unwonted all-round excellence, perhaps more brilliant than that of Bayreuth, with which comparisons are inevitable, and are indeed challenged. The remarkably fine singing of the two veteran tenors, Vogl and Gudehus, as *Siegfried* and *Tristan* respectively, has been one of the most notable features of these admirable performances.

Miss Ternina's impersonation of *Brünnhilde* in the first representation of the "Ring" was charmingly sympathetic, her singing being notably pure and agreeable, and her acting excellent, especially in the great scene of her awakening by *Siegfried*, in which the mingling of joy at her return to consciousness with regrets at the loss of her maidenly freedom was rendered with touching fidelity. In the "Götterdämmerung," too, the powerful drama and masterly musical treatment of which entitle it to be regarded as in every sense the culmination of the whole work, Miss Ternina showed truly tragic intensity and power. Mr. Wiegand has frequently been heard in England, but in no part with such success as in that of *Hagen*, the sinister aspect of whose character he rendered admirably.

While the masterly conductorship of the Munich Capellmeister, Levi, has been the chief cause of the musical success of this cycle, an important factor has been the excellent stage management and especially the thoroughly artistic lighting of the stage. With scenery appropriate and well designed, but not superior to what may be seen at the principal London theatres, results are obtained far more varied and subtle than any achieved in our theatres, excepting, it may be, the Lyceum. The difference is just what is to be expected from entrusting the management of the lighting apparatus to an artist instead of to an ordinary workman.

Some of the stage pictures were excellent—notably the opening scene of "Rheingold," in the bed of the river, and the concluding scene of "Die Walküre." The dragon, though inevitably somewhat pantomimic, was at least more plausible from the zoologist's point of view than usual, and generally the wonderfully smooth working of the stage machinery showed the excellence of the management. The exact adherence to the time-table given in the programme for the commencement of each act was a matter of detail which Covent Garden might copy with advantage.

CO-OPERATORS AT THE CRYSTAL PALACE.

The National Co-operative Society held its annual *fête* at the Crystal Palace on the 18th ult. A choir of about 8,000 adult singers had entered for the great Choral Concert which is one of the strongest features of this gathering, but, of course, the services of only about 5,000 could be accepted. A choral contest was held in the morning; seven choirs entered, all from the provinces. Each choir consisted of about sixty singers. The test piece named was Horsley's glee, "See the chariot at hand," and each choir also submitted a piece of its own choice. The singing throughout was excellent, all the conductors exhibiting skill in choral training. The winning choirs gained their position by performances that would have been creditable to the best choirs in the country. Mr. McNaught was the judge. His adjudication was as follows:—Bacup, first prize of £10; Leeds, second prize of £5; Earls Barton and Nottingham, highly commended; Wolverton, Brownfields, and Leicester, honourable mention. The Bacup Choir sang "Moonlight" (Faning) and the Leeds Choir "The sea hath its pearls" (Pinsuti)

The great Choral Concert gave an immense amount of enjoyment to a large and enthusiastic audience. The programme in the main consisted of light and easy pieces that served very well to show off the grand volume of tone at the command of this body of singers, who, we were informed, were chiefly provincials. Mr. Charles Nixon, whose compositions at similar gatherings we have before favourably noticed, contributed two pieces, "Hark! across the morning glory" (specially written for the Co-operative Society), a smooth chorus without any striking effects, and "The Language of the Bells," a long piece in which, in our opinion, monotony of key was hardly sufficiently relieved by variety of rhythm. Both pieces, however, were well received. Mr. G. W. Williams conducted with marked success. His popularity with the choir and audience seemed unbounded.

THE PRECURSORS OF THE PIANOFORTE.

Music was well represented at the recent meeting at Oxford of the British Association, by the Lecture delivered, on the 9th ult., by Mr. F. Cunningham Woods, Organist of Exeter College, on the "Precursors of the Pianoforte." Mr. Woods went back to Genesis for his starting-point, and described the ninnor, descendants of which primitive instrument are still to be met with in the East under the name of the kissar, or Nubian lyre. The origin of the modern pianoforte was attributed to the psaltery and dulcimer, the strings being plucked in the former and struck in the latter; and the system of using the same string to produce sounds of different pitch, as sometimes done in the clavichord, was stated to be derived from the ancient symphonia or organistrum. The lecturer said that in an English clavichord by Peter Hicks, in the possession of Mr T. L. Southgate, three notes were obtained from each of its sets of double strings in the upper part of the keyboard; in the medium register two notes were obtained by similar means, and it was only in the lowest half-octave that each note had its own string. The peculiarities of the virginal and spinet were also explained, the lecturer concluding his remarks by brief descriptions of the most important improvements effected in the pianoforte down to the present time. The interest of the Lecture was greatly enhanced by the fine collection of ancient instruments kindly exhibited by Mr. Taphouse. These comprised a kissar or Ethiopian or Nubian lyre, an Egyptian psaltery, an Irish harp (early nineteenth century), an English dulcimer (early nineteenth century), an Italian dulcimer (middle of eighteenth century), an Italian virginal (about 1590), a spinet, by Hayward (1683); a spinet, by Edward Blunt (1703); a two-manual harpsichord, by Kirkman (1744); and one of the earliest pianofortes made in England, by Zumpe (1767). The musical examples, admirably interpreted by Miss Taphouse, comprised Bach's first Prelude and Fugue in C, played on the clavichord; a "Pavane" and "Galliard," by Byrde, and the "Gigue," from Dr. Arne's Sixth Sonata, performed on the spinet; and the Prelude from the first lesson for harpsichord, by Handel; and No. 28 of Domenico Scarlatti's "Fifty Harpsichord Lessons," both the last-named pieces being rendered on the instrument for which they were written.

We are glad to learn that Mr. A. J. Hipkins has accepted the post of Curator of the instruments at the Royal College of Music. These include the fine specimens of Indian musical instruments presented by Sir S. Mohun Tagore, and the unique collection of spinets, harpsichords, virginals, clavichords, and other antique instruments now in the Donaldson Museum. Mr. Barclay Squire, of the British Museum, has also undertaken the office of Librarian to the College. It will be remembered that the fine library formerly belonging to the Sacred Harmonic (and which was for some years under the charge of Messrs. Novello) is now in the possession of the Royal College. No more fitting custodians for these valuable properties could have been secured.

It is intended to present a testimonial to Dr. G. M. Garrett, in recognition of his services to music during the past fifty years; and a fund is being raised by subscription for this purpose.

REVIEWS.

The Cradle of Christ. A Canticle for Christmas. Music by J. Frederick Bridge.

Sir Ogie and the Ladie Elsie. Music by Charles Harford Lloyd.

[Novello, Ewer and Co.]

The two brief works named above are to be heard for the first time at the approaching Hereford Festival, and it must be distinctly understood that the present remarks are intended to be merely descriptive and not critical, the time for judgment respecting the merits of the scores having not yet arrived. The "Stabat Mater dolorosa," generally attributed to the Franciscan ecclesiastical poet, Giacopone, has been set very many times—notably by Pergolesi, Haydn, Rossini, and Dvorák—but the companion hymn, "Stabat Mater speciosa," suggested by the manger cradle of Christ, as the other is by His cross, has been generally neglected, and Professor Bridge may be said to have had a free hand in setting it to music. He has adopted Dr. J. Mason Neale's translation, with verbal alterations in one section so as to avoid giving offence if the work is sung in English cathedrals and churches. Thus "Eia mater, fons amoris" becomes "Jesus, fount of life," and so forth. In the next number, "Virgo virginum," the sense of the original is maintained, but the composer prudently says that the words "may be without much strain imaginatively regarded as the request of one of those who stood beside the manger-cradle, and not in the light of a prayer." The cantata opens with an *Andante pastorale*, 9-8, chiefly in C minor, leading to a chorus in the same measure, but with the key of E flat major fairly well established. Without break we pass to a bass solo, "Who is He, that sight who beareth," placid at the beginning and close, 4-4 in C major, but with an agitated subjection in the tonic minor at the words "For the trespass of her nation." No. 3 is a carol chorus, "Jesus lying in the manger," in C, 6-8, *Allegro moderato*, rather quaint in phraseology and coming to a *pianissimo* close which should prove effective. The next number is that referred to above, in which the prayerful words are addressed not to the Virgin Mother as in the original, but to the Infant Redeemer. They are set as a soprano solo in A flat, *Largo tranquillo*, with a murmuring semiquaver accompaniment, except in the middle section, where the tonality changes to C minor and major. The air is throughout simple, tuneful, and devotional. The penultimate number is a five-part chorus (two sopranos), "Virgin, peerless of condition," commencing quietly in E flat, but working up to an *Allegro con brio* at the words "Him, whose birth, o'er death victorious." Here we have a *fugato* if not a strict fugue, with free use of chromatic progressions and an impressive climax, leading without break into the final movement, "All who love this stable truly." This is brief and reminiscent of the carol chorus, No. 3. Near the close the voices are divided into six parts, and the peaceful peroration is worthy of a work the predominant features of which are deep religious feeling and chastened expression.

Dr. Harford Lloyd's cantata will form the most interesting feature of the secular Concert in the Shire Hall on the first evening of the Festival. The words are an English version of the sixteenth century ballad from the Danish "Aage og Else," by Frederick York Powell, the music being for mezzo-soprano and baritone soli, chorus, and orchestra. The poem as "Englished" is rendered in quaint phraseology and spelling, the whole savouring distinctly of the North country. The wraith of a dead knight visits his lady-love's bower, and though his words are fraught with doom she follows him to a churchyard, where he vanishes after a few words of warning. The *Ladie Elsie* returns to her home and dies, presumably of a broken heart. The score opens with a chorus ostensibly in G minor, but very restless in tonality and *tempi*, the time signature changing frequently. The phantom knight (baritone) then puts in an appearance and is quickly followed by the soprano, who has a vigorous duet with the phantom, a curious effect being wrought by the alternation of the keys of E flat major and E minor. After some shuddering *tremolando* passages the chorus re-enters and helps to carry on the narrative to the close, which, after several changes of key and rhythm, is reached very quietly in G major. One figure is persistently used throughout the ballad, and the whole is well-knit and looks on paper as if it would prove impressive in performance.

The Philosophy of Singing. By Clara Kathleen Rogers. [Osgood, McIlvaine and Co.]

This volume, of some 200 pages, is worthy of the attention of every vocalist and teacher. To the student it will impart knowledge of the greatest importance; to the experienced vocalist it will provide food for profitable thought; to the teacher the facts it sets forth are invaluable. The book is divided into three parts. The first part deals with the purpose of expression in art; the action of the emotions, mind and body in singing; spontaneity, and automatism. The second portion is devoted to mechanism and technique, and contains a series of valuable and ingeniously devised exercises for the production of a good vocal tone, a clear articulation, and the acquirement of power of expression. The third division applies and elucidates what has gone before. That which, however, chiefly distinguishes the book from the many on the subject of singing, is the emphasis laid upon the importance of the singer's cultivating a high artistic ideal. Upon this and upon his perfect command of mind and body is shown to depend his real success. "A man can be no greater than his ideal," says the author, and "perfection in tone production is to be achieved by a long series of tentative expressions, which expressions must be referred, through the ear, to the inner consciousness, until the ideal expression of the individual is reached." The importance of the exercise of preconception, anticipation, imagination, and observation is thus enforced, and the intelligence of the singer placed in its proper primary position. The chapters on spontaneity and automatism contain much that will doubtless be new to many; but those who have studied the important subject will read these chapters with interest owing to the lucid manner in which the matter is handled. The artist will also find much that is worthy of his consideration in the chapter on "Dramatic Expression." The difference between real and assumed expression is thus happily defined: "Through the power of thought, or imagination, we can awaken and produce any emotion of which the human soul is capable, and the emotion thus produced will be genuine and vital; whereas the emotion represented by the mind acting directly on the body, without first reacting on the emotions themselves, will be dead and artificial." In other words, the author insists upon the old precept: believe yourself to be that which you would represent. To those afflicted with habitual nervousness the remarks on "stage fright" will bring comfort, although they include some unpalatable truths. What is known as "constitutional nervousness" is rightly explained to be an unbalanced mental condition: "nothing more nor less than a deeply rooted habit of wrong thinking which has become automatic." The great importance attached to the formation and cultivation of good habits forms the most valuable feature of Mrs. Rogers's philosophy, for it is the essential principal of successful training.

Life and Reminiscences of George J. Elvey. By Lady Elvey. [Sampson Low, Marston and Co.]

This volume will be welcomed by all musicians, and particularly by those who take an interest in church music. It is written by the fourth wife of the esteemed organist and composer in a simple, unaffected style that conveys to the reader an admirable idea of the gentle character and life-work of the man who, for forty-seven years, was Organist of St. George's Chapel, Windsor. The chief incidents of Sir George Elvey's life have already been mentioned in the obituary notice which appeared in the number of The Musical Times for January last, and the volume now before us is necessarily, in great measure, taken up by the relation of these events and those accessory particulars which, although in themselves of but small importance, often throw a new light on the doings of the past and possess special interest and value to the student. Lady Elvey denies that her husband was

devoted to Handel and the old masters to the exclusion of more modern composers. "He enjoyed and admired Schumann, Chopin, Heller, and Rossini, . . ." but she admits "he did not admire that modern music which, forsaking all rules, is for ever striving after an effect to which it never attains," and this obviously involves a matter of opinion on which much difference might exist. Later on we find, "It is quite true that the brothers Elvey had the correct reading of Handel's works, as regards *tempo*, &c., by tradition and instinct, through Dr. Crotch," and this belief was apparently the cause of their being so jealous of the manner in which the master's works were rendered. It is related that once, when conducting a rehearsal of "The Messiah," one of the lady principals finished her song with an elaborate cadenza. Sir George waited until the end, and then said: "What's *that?* Don't you think if Handel had wanted that he would have written it?" "Oh! we always do it in London," replied the lady. "Never mind," he answered; "*here*, Handel shall have it in *his* way, so please sing as it is written." Much interesting information is also given concerning the composition of the many fine anthems and services upon which the musician's fame will in the future chiefly rest, a complete list of which, published and unpublished, will be found at the end of the book. Perhaps, however, the real value of Lady Elvey's loving memoir is the manner in which it emphasises the earnest and devotional spirit which animated her husband in all his undertakings, and particularly in his church work. In this latter particular the volume may be read with profit by every organist, and should be found in the library of every organ student. Sir George Elvey's career was one of singular success, the causes of which may be found in the following lines, with which the volume concludes: "No one met Sir George Elvey at any time during his career but was struck with the intense passionate love of the man for his work and for the holy zeal and conscientiousness that characterised the simplest details of his daily life. The soul of the man breathed through his music, and his music was such as made for righteousness. From a boy his life was marked by gentleness, purity, and unswerving consistency to the Master whom he loved and lived to serve."

School Songs. Books 24 to 43. [Novello, Ewer and Co.]

The rapid growth of this publication affords indication of the strides in advance made of late in the teaching of music in elementary schools. The days when immense sums of public money were squandered in making children sing a few tunes by ear are past, never, let us hope, to return, and the advocates alike of the staff and the tonic sol-fa notation have agreed, for the most part, to bury the hatchet and to work side by side in honourable rivalry. It would occupy too much space to describe the contents of all the above-named books in detail, but it should be noted that in nearly all cases both notations are given, and that in the series may be found unison songs with, of course, pianoforte accompaniment, duets and trios without accompaniment, sight-singing studies in staff and sol-fa, action songs, classical songs by such composers as Handel, Mozart, Schubert, Spohr, and Mendelssohn, and vocal dances. Here, then, is infinite variety, and teachers have only to peruse the list in order to find something precisely suited to their needs. The books are published in a convenient octavo form, each containing from half-a-dozen lyrics. Books 39, 40, and 41 demand special reference. These are smaller in size, and contain the melodies of forty-five ditties by the most eminent English composers, being settings of a collection of sacred and moral poems entitled "The Sunlight of Song." These songs are specially appropriate for Sunday School use.

Parted Lovers. By M. Bergson. [Augener and Co.]

A well written song, which, presumably in recognition of the fact that parted lovers are to be found amongst the possessors of all classes of voices, the composer has arranged for soprano, contralto, tenor, and bass vocalists. The words are, of course, somewhat depressing, but their spirit is happily reflected by the setting, which, moreover, a dramatic vocalist could make effective.

Cambrian Minstrelsie (*Alawon Gwalia*). A national collection of Welsh songs. Words edited by David Rowlands, B.A. Music edited and harmonised by Joseph Parry, Mus. Doc. [Edinburgh: T. C. and E. C. Jack.]

These volumes are uniform in size, paper, and printing with those containing Scottish songs issued by the same firm and recently noticed in our columns. Each collection, when completed, will consist of six volumes, the paging of which suggests that they are intended to be eventually bound in two by those who are foolish enough to prefer bulk to convenience. Several Welsh melodies — say, roughly, a dozen, or, at most, a score—are well-known in every corner of the British empire; but a glance through this collection will convince any person of taste that the favour shown to these lucky tunes might very well be extended to many others that are at present all but unknown. A celebrated Welsh writer has given the names of no less than 1,195 airs native to the Principality. Many of these, it is true, are no longer extant; but when due deduction is made the result is still sufficiently rich to satisfy even a Welshman's pride in his heritage of song. As in the case of the volumes filled by Scottish genius, "Cambrian Minstrelsie" is enriched by historical and biographical notes, whose only fault is that their number is small. We cannot unreservedly praise the accompaniments to the songs. They are, indeed, appropriately simple, and so far, of course, meritorious; but simplicity, we fancy, does not involve absence of refinement, virility, and charm to such an extent as is here shown. Some of the bass progressions might have been written by a girl, such affection do they show for chords of the sixth!

Suite de Pièces in the olden style. By Alice Borton.
Three Scotch Pieces. By Alice Borton.
Berceuse pour Piano. Par Ethel M. Boyce.
[Edwin Ashdown.]

Mr. Stephen S. Stratton, in a paper entitled "Woman in relation to musical art," read some time ago at the Musical Association, gave a wonderful list of women composers, commencing with Maddalena Casulana of the sixteenth century; and though certain philosophers have denied to woman the possibility of genius, she has certainly made many interesting contributions to musical literature, and, if we mistake not, the number is daily increasing. The "Suite de Pièces," by Alice Borton, is a fair attempt to recall the music of the olden time, but here and there are modern effects which destroy the illusion; the connecting link between the various movements, after the manner of the early suite composers, is a point deserving of notice. The Allemande is a pleasing movement, but scarcely in Allemande style. The "Scotch Pieces" are well-known Scotch melodies with one or two simple variations; they are all three short and pleasing; the Scotch character of the theme is, perhaps, best preserved in the variations of No. 3, "Ballachulish." The Berceuse, by Ethel M. Boyce, has many good, and some weak moments. The opening, indefinite as to key, is peculiar; and, perhaps, not altogether satisfactory.

Suite for Flute and Pianoforte. By Herbert F. Sharpe. (Op. 62.)
Romance for Flute, with Pianoforte Accompaniment. By S. Jadassohn. (Op. 119.) [Rudall, Carte and Co.]

If there were many such enthusiastic flute-players as Frederick the Great, for whom Quantz is said to have written 300 Concertos, there would be much more music written for the instrument than is at present the case. The magnificent playing of M. Taffanel at the recent Wolff Musical Union Concert, in an interesting Suite for flute and pianoforte by M. Widor, may perhaps bring the flute into vogue; if for no higher purpose, it might be blown, *à la* Dick Swiveller, for cheering purposes. The Suite by Mr. Sharpe consists of a bright Bolero, a graceful Serenade, and a lively Saltarello. The Romance contains a flowing theme and graceful ornamentation thereof.

Song without Words. By Gustav Hölzel. Arranged for the harp by John Thomas. [Weekes and Co.]

This may be recommended to the attention of harpists of moderate executive abilities as an effective and melodious piece.

Novello's Part-Song Book. Nos. 704—709. Six Elizabethan Pastorals (second set) for chorus, unaccompanied. By C. V. Stanford. Op. 53.
[Novello, Ewer and Co.]

The previous series of part-songs by Professor Stanford, for which the esteemed composer had selected verses from writers of the Elizabethan period, was so warmly received that there is no reason for surprise that he has furnished another set at the earliest opportunity. The titles of the new part-songs, which are all for four voices, are "On the hill there grows a flower," "Like desert woods," "Praised be Diana," "Cupid and Rosalind," "O shady vales," and "The Shepherd Doron's Jig." They are all charmingly fresh, though appropriately quaint in phraseology at times. Perhaps the gem of the set is No. 4, a delicious setting of Thomas Lodge's "Rosalind's Madrigal," this being quite equal if not superior to the composer's "Corydon, arise," in the previous set.

Short Anthems. Nos. 51, 52, and 53.
[Novello, Ewer and Co.]

The first of these is "Watch ye and pray," by G. Rayleigh Vicars, a smoothly written and thoroughly devotional little anthem in E flat, six-four measure, formed on one text only. The next, "The path of the Lord," by J. Varley Roberts, is specially intended for Saints Days, and is a setting, melodious and unpretentious, but with effective harmonic progressions, of the 18th verse of the 4th chapter of Proverbs. "O Lord, correct me," by James Coward, is for Lent or general use, and though, like the others, perfectly simple, no soloists being required, the general feeling is distinctly modern both in melody and harmony. It may be again pointed out that the publication of this series of brief and easy anthems is to meet the want for such compositions for the Church's seasons, and especially for use as Introits.

Gavotte and Musette. For the Pianoforte. By Walter Fitton. [Edwin Ashdown.]

The theme of the Gavotte is quaint and shows promise, which is to some extent fulfilled; the Musette is graceful and in good contrast. The fault of the music is that it is not all in one style; the *coda* is certainly quite out of keeping with the Gavotte character in general, and also with the piece itself.

FOREIGN NOTES.

Antwerp.—At the Exposition M. Saint-Saëns conducted recently a French Musical Festival, which would have been more correctly styled a Saint-Saëns Festival, as all the more important works in the programme were from his versatile pen. M. Diémer played the solo part in the Fantasia for pianoforte and orchestra entitled "Africa."——After this came a Russian Festival, under the famous Russian conductor, M. Winogradsky. His programme included a Symphony by Tschaikowsky, a musical picture, "Sadko," by Rimsky Karsakoff, Moussorgsky's "Sunrise at Moscow," an *entr'acte* from César Cui's opera "Ratcliff," and airs from Borodine's "Prince Igor," Rubinstein's "Nero," &c.

Bayreuth.—On July 21 a meeting of the General Richard Wagner Society was held here, at which it was officially announced that the number of members, which was 8,965 in 1891, is now only 4,988. It was decided to discontinue the publication of the *Bayreuther Taschenkalender*, and to vote the sum of 3,000 marks from the funds of the Society towards the support of the *Bayreuther Blätter*, edited by Herr Hans von Wolzogen, which will, therefore, continue to be issued as heretofore. From all of which it would appear that the "Verein" is not in an altogether flourishing condition. But what is the use of a Wagner Society at all, now that everybody fancies he understands the master and his works, and Bayreuth has become so absurdly and objectionably "fashionable"?——It is announced that next year "Parsifal," "Tristan," and "Die Meistersinger," or, instead of the last-named, perhaps "Lohengrin" will form the *répertoire* of the Festspiele. In 1896 "The Ring of the Nibelung" will be given with new scenery and costumes.

Berlin.—The famous dramatic singer, Frau Lilli Lehmann-Kalisch, has been engaged as principal teacher of singing at the Stern'sche Conservatoire in place of the lately deceased directress, Fräulein Jenny Meyer. She will join the teaching staff on October 1.——Dr. Heinrich Reimann has undertaken to collect and edit the literary works of the late Hans von Bülow. They date mostly from the earlier part of the great pianist-conductor's career, and appeared in various newspapers and reviews. They are expected to fill one volume, and cannot fail to prove interesting.—— Humperdinck's fairy opera, "Hänsel und Gretel," has been accepted for performance at the Royal Opera. This charming work, with its naïve story, seems to be a real and great success, for it has already been given at seven theatres, and twenty others—viz., those of Berlin, Dresden, Vienna, Stuttgart, Brunswick, Hamburg, Cologne, Leipzig, Lübeck, Strassburg, Halle, Mayence, Magdeburg, Düsseldorf, Dessau, Nuremberg, Hanover, Basle, Königsberg, and Graz have decided to perform it. Are the Germans at last getting tired of the Italian *verismo*, with its loathsome stories and "brutal" music?——The much-discussed "Song to Aegir," by the Emperor William, will be published early in October by Messrs. Bote and Bock, and the proceeds of the sales will be devoted to the fund for the erection of the splendid church in memory of the Emperor William I. It appears now that both the words and music of the song were written by the Emperor, who also made the pictorial sketch for the title-page. Professor Albert Becker, the conductor of the Berlin Cathedral Choir, has arranged the piece for male chorus and orchestra.——At the "Italy in Berlin" Exhibition an orchestra, said to be that of La Scala Theatre, Milan, and conducted by Maëstro Cav. Gialdino Gialdini, is giving some very enjoyable concerts, at which many orchestral works of the modern Italian school are frequently heard and much appreciated. There is also an Italian military band belonging to a regiment of Bersaglieri, or, at any rate, constituted in imitation of the genuine article, and a male-voice choir, the "Popolare Artistico Veneziano," sings under the direction of Signor Carcano.——Messrs. Ries and Erler have just published the vocal score of the amusing "Parodical Opera" in ½ (!) act, entitled "Una famiglia fina" ("A nice family"), composed by "Francesco Benizzo," which was performed here some time since. In this amusing work the plots of the "Cavalleria," "Pagliacci," and Hummel's one-act opera "Mara" are mixed up, and the styles of their respective composers burlesqued in the most mirth-moving fashion. The *Intermezzo obbligato* is, of course, an important feature, and the knife, poison, adultery, murder, and all the other essentials of a genuine lyric drama of the modern Italian type are to be found in this "half-act" piece of foolery.

Boulogne.—M. Isidore de Lara's opera, "Amy Robsart," was performed for the first time in France at Boulogne, on the 22nd ult., in connection with the opening of the new Casino Theatre. The title *rôle* was interpreted by Madame Adini; MM. Engel and Melchissédec were *Leicester* and *Varney* respectively; and M. Flon conducted.

Brussels.—During the coming winter M. Gevaert intends to perform Gluck's "Alceste" (with Madame Caron as the heroine) and the whole of Wagner's "Rheingold," at the Concerts du Conservatoire.——M. Gevaert is putting the finishing touches to a new and important work, which will form a sort of continuation and conclusion to his famous book on Greek music. It deals with the origin of plain chant in particular, and the music of the first centuries of our era and its relation to, and connection with, the last traces of Greek music in general. It is well known that a profound ignorance has hitherto prevailed as to the state of the art during this transitional period from the end of the second century to the Gregorian epoch and the dawn of modern music. If M. Gevaert's work is destined to clear the mystery surrounding this period, it cannot fail to become a most valuable, as it will be a unique, contribution to musical history.

Carlsbad.—The first performance on the Continent of Dvorák's new Symphony in E minor (No. 5) was recently given here, at a Symphony Concert, by the Curcapelle, under Herr August Labitzky. The work was received with great applause, the *Largo* having been redemanded.——The committee of the Carlsbader Musik-Verein has issued

an appeal for contributions towards a fund for the erection of a monument to the second son of the great Mozart. This highly gifted musician, to whom his father's glorious name became a veritable giant's robe, died here on July 29, 1843.

Carlsruhe.—During the first weeks of October, Felix Mottl will conduct another Berlioz Cycle at the Court Theatre. The director of the Paris Théâtre de la Porte St. Martin, M. Lenormand, has promised to witness the performances with his whole troupe, his intention being the early production of some of the operas, notably of "Les Troyens," in Paris.

Cologne.—At the Gürzenich Summer Concerts, under the direction of Professor Gustav Holländer, several important new orchestral works have lately been produced; amongst them a symphonic poem, "Cain," founded by Franz Kessel on Byron's tragedy, and a Symphonic Fantasia in four parts, by Ewald Straesser, a professor at the local conservatoire, deserve special mention.——On July 20 Professor Holländer produced an Overture by a young English composer, Mr. Frank A. Gwyn, and entitled "Easter Sunday before the Gates" (after Goethe's "Faust"), of which the *Cologne Gazette*, in its issue of July 27, spoke in warm terms of approval.

Dresden.—Berlioz's opera, "Les Troyens," will be performed during the winter season, for the first time, at the Royal Court Theatre. A new opera, "Attila," by Gustav Gunkel, has been accepted for production at the same Institution.——During the last year the Court Theatre performed sixty-four operas by thirty-six composers, as well as three ballets and four dramas with incidental music. The novelties were Rubinstein's "Kinder der Haide," Pittrich's "Marga," and Umlauft's "Evanthia." Ten operas by Wagner were played on forty-nine evenings, Mascagni's three works were heard twenty-two times, Weber occupied seventeen evenings, Mozart sixteen, Verdi thirteen, Lortzing ten, Nessler ten, Leoncavallo's "Pagliacci" ten, Donizetti nine, and Gluck eight.——The antiquarian, Herr Richard Bertling, has lately acquired the autograph of the complete musical sketch of Wagner's "Tannhäuser." It is written throughout in a kind of compressed score, with the whole of the text and many details of the contemplated instrumentation. There are also, in numerous places, indications as to where and when the various scenes were begun and finished—thus, the first page bears the date "Dresden, November, 1843." An interesting point is the fact that this sketch contains both versions of the final scene, each with its date of completion. The same firm has also acquired a number of letters addressed by Wagner to his friend Ferdinand Heine. None of these are contained in the volume of "Letters to Th. Uhlig, Wilh. Fischer, and Ferd. Heine," published by Messrs. Breitkopf and Härtel in 1888, and yet they are said to be amongst the most interesting and elaborate epistolary utterances of the master's which have become known so far. If this be so, it is to be hoped that their present owner will reconsider his reported decision not to offer these valuable documents for publication.

Düsseldorf.—Herr Felix Mottl conducted lately a grand orchestral Concert, the programme of which was devoted to works by Beethoven, Berlioz, and Wagner, and included the Bonn master's Eighth Symphony, the French master's Overture to "Benvenuto Cellini," selections from "Romeo and Juliet," and the "Faust" overture; the "Parsifal" prelude and the Liebestod from "Tristan." Frau Reuss-Belce sang the solo part in the last-named piece, as well as airs from "Les Troyens" and "Rienzi," and Herr von Brandrowski (who appeared last season at one of the Royal Choral Society's Concerts at the Albert Hall) was heard in the Schmiedelieder from "Siegfried."

Genoa.—There are rumours of a new opera which Verdi is said to be contemplating. This is not the "King Lear" of which so much has been heard, but "Ugolino," a subject which would certainly have suited the Verdi of former days most admirably. The veteran master is said to be studying the whole literature dealing with the history of the Count, and to have authorised the Italian musical *littérateur*, Professor Fedeli, to spare neither trouble nor expense to discover, if possible, the musical setting, by Vincenzo Galilei (the father of the great astronomer, Galileo Galilei), of the canto in Dante's "Inferno" which deals with Ugolino.——Verdi's apartments in the Doria Palace in this town were recently broken into by burglars, who carried off a considerable amount of booty, including the master's decorations, and maliciously destroyed or damaged a quantity of valuable objects belonging to the composer of "Falstaff."

Gotha.—The Court Theatre in this town will shortly be closed because the Landtag repeatedly refused to grant the 21,000 marks subvention which the Duke of Coburg-Gotha had demanded as a condition upon the fulfilment of which the future existence of the theatre was to depend. The Duke's decision has naturally caused great disappointment to the inhabitants.

Kreuznach.—A new comic opera, "Die Teufelsbrücke" ("The Devil's Bridge"), by Th. Tomaschek, was recently produced here at the Cur Theatre and very favourably received.

Landau (Palatinate).—Handel's "Joshua," with new additional accompaniments by Richard Schefter, was recently performed here, under the direction of Dr. Ernst Walter.

La Spezia.—"Andrea del Sarto" is the title of a new opera by Signor Baravella, which was produced here on the 4th ult. It contains an intermezzo which has to be played three times! Horrible thought! A rival and possibly a successor to *the* Intermezzo!

Leipzig.—According to the "Communications of the Society of German Musicsellers," no less than 10,372 musical publications were issued in Germany in 1893. Of this enormous number 490 works were for full orchestra, 35 for string orchestra, 193 for military band, 69 for brass band, 683 for stringed instruments, 370 for wind instruments, 20 for instruments of percussion, 12 for harp, 79 for mandoline, 6 for guitar, 7 for toy instruments, 138 for organ, 63 for harmonium, 3,242 for pianoforte, and, finally, 3,976 were vocal compositions. The comparatively small number of organ works and the many compositions for the mandoline (as compared with those for the poor, neglected, yet once so popular guitar) are specially noteworthy.—— Of the operatic novelties produced at the Town Theatre between July 1, 1893, and June 30, 1894, only two were by German composers. A significant sign of the times!

Lisbon.—At the Avenida Theatre a new three-act comic opera, entitled "The Daughter of Thomas Feijoca," and composed by Placida Stacchini, was recently produced with much success.

Lyons.—On the 12th and 13th ult. a grand Musical Tournament was held here, at which no less than 350 Bands and Choral Societies took part.

Mannheim.—The local Sing-Verein celebrated, on July 15, the fiftieth anniversary of its foundation by a Festival which culminated in a grand and very successful Concert.

Mayence.—On October 26, the death-day of Peter Cornelius, a memorial tablet with a bronze portrait of the poet-composer will be affixed to the house, Mittlere Bleiche, No. 28, in which he was born in 1824.

Milan.—Signor Sonzogno has rented the Scala Theatre for the purpose of giving a series of performances of works which will be new to the Milanese. He will open his season with M. Reyer's "Sigurd." M. Massenet's "Manon" and "La Navarraise," M. Saint-Saëns's "Samson et Dalila," Paladilhe's "Patrie," and Delibes's "Sylvia" will follow in due course. Mascagni's "Ratcliff" and a new opera by Baron Franchetti are also mentioned in connection with the enterprise. As if this were not enough, there are rumours of a German Opera season, with an orchestra of 150 (?) players and German singers, which will perform Beethoven's "Fidelio," Mozart's "Magic Flute," and, of course, Wagner's operas and music-dramas.——Mascagni has nearly completed a new opera. Its title is "Serafino d'Albania," and the libretto is founded on a novel by Nicola Misa. The autumn of 1895 will probably witness the production.

Paris.—The novelties announced for the next season at the Opéra Comique are "Xavière," by Théodore Dubois, libretto by M. Gallet; "La Vivandière," written by M. Cain and composed by Benjamin Godard; "Guernica," by M. Vidal; "Ninon," by M. Missa; and two other

works by MM. Leroux and Serpette.——Madame Gounod and her son, M. Jean Gounod, are engaged on a memoir of the composer of "Faust." The deceased master was in the habit of jotting down his impressions from day to day. These notes, and a large number of letters which have been placed at the disposal of Madame Gounod by her husband's friends, will enable her to compile an interesting volume.——Verdi is said to have recently forwarded the manuscript of the *Finale* to the third act of his "Otello" to the director of the Grand Opéra, after having completely re-written it, with a view to the forthcoming production at the said Institution. The veteran composer has also promised to write a grand March, which is to accompany the entry of the *Doge* in the same act.——Signor Sonzogno will give twenty-four performances of Italian operas at the Porte-Saint Martin Theatre during next spring. Amongst the works to be performed are "I Pagliacci," "Amico Fritz," "Il Piccolo Haydn," "Festa e Marina," &c.——Franz von Suppé's operetta "Juanita" was lately given for the first time in Paris at the Théâtre Parisien, and proved a success, in spite of an inferior performance.——On July 31 the magnificent organ of Nôtre Dâme de Paris, which has just been renovated by M. A. Cavaillé Coll, was inaugurated. MM. Widor, Guilmant, Gigout, and Serpent performed a number of compositions which displayed the splendid qualities of the instrument to the greatest advantage.

Pernambuco (Brazil).—A three-act opera, "Raffaelo," by a resident Italian musician, Signor Napoleone Maffezzoli, was lately produced at the Santa Isabel Theatre here with conspicuous success.

Rio de Janeiro.—The Politeama Theatre has been destroyed by fire, which broke out during a performance of "Rigoletto" and while three thousand spectators filled the house. Considering that the latter was built entirely of wood, it is nothing short of miraculous that, under the circumstances, the catastrophe did not develop into an awful tragedy. Fortunately there were no lives lost.

Rome.—A local paper, the *Arte del Popolo*, recently gladdened the hearts of its readers with the startling news that "Richard Wagner is writing a new opera!" It added facetiously: "It is to be hoped that the new work will not be so difficult as the other operas by the same master, which one can't understand at the first hearing, still less at the second, and least of all at the third!" Clever editor!——A new operetta by Signor Balderi, and entitled "Un Eretità in Corsica," was lately produced here with success. The interpreters were all amateurs.

St. Petersburg.—Mr. Isidore de Lara's opera, "Amy Robsart," was, on July 29, performed for the first time at the Alexandroff Theatre and very warmly received. The artists were recalled twice after each act and some of the airs and ensembles were enthusiastically encored.

Siena.—On the 4th ult. a new opera, "Dea," by Signor Pollione Ronzi, was produced here.

Vienna.—Johannes Brahms has arranged and edited forty-nine German Folk-songs which will shortly be published in seven books. An English edition, for which Mr. Albert B. Bach, of Edinburgh, has supplied the translations of the poems, as well as a preface, is also in course of preparation.——In connection with his forthcoming jubilee, Johann Strauss has written a new operetta called "Das Apfelfest," which title would sound anything but romantic in English if translated into "The Apple Festival." It will be produced on October 15 at the Theater an der Wien.——During the season 1893-4 the Court Opera gave 272 performances of sixty-three works by forty-two composers. Leoncavallo's "Pagliacci" heads the list with twenty-seven performances; Mascagni's "Cavalleria" was heard eighteen, Smetana's "Der Kuss" twelve, and Bizet's "Carmen" ten times. With the exception of "Parsifal," all Wagner's music-dramas were represented; the "Flying Dutchman" was most in request, nine performances having been given of that work.

Zweibrücken.—On July 31 and August 1, 1844, Mendelssohn conducted a Musical Festival in this town, at which his Oratorio "St. Paul" was performed. To celebrate the fiftieth anniversary of this memorable event, the St. Cecilia Society, under Herr A. Gehlen, recently held a Festival, on the first day of which the said great work was given with conspicuous success.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The musical entertainment afforded us here during the past few months has chiefly been of an *al fresco* character. Much interest has been stimulated in the question of providing music for the people in the shape of open-air concerts at the public parks and elsewhere; but the municipal authorities, though sounded upon the matter, have not yet become willing to subvention any such undertakings, so that whatever has been done in this direction is entirely owing to the self-sacrificing efforts of musical ladies and gentlemen, amateur and professional. It is a pity—one might, perhaps, characterise it as somewhat of a disgrace—that this city should not possess at least its own official military band and rejoice in a proper scheme of public open-air music. There exist, however, some very proficient amateur bands of the military sort, which have not been chary of their services. The Police Band, entirely composed of the guardians of our peace, is an excellently organised one; several of our large manufactories can muster each skilful players enough to compose a full and proper orchestra; there is, too, a juvenile body of the kind, which has proved itself not at all a despicable one. The vocal element, moreover, has been an interesting feature during the present season at these concerts in the parks. Our best local talent has been in evidence, and there is no doubt as to the great pleasure derived from these performances. The vocal orchestra, twenty-four strong, directed by Mr. Monteith Randell, has been a very noticeable feature upon several occasions.

At Moseley Botanical Gardens—in which very pleasant grounds stands the building known until recently as the Training College for Congregational Ministers—Mr. William Moore directs a very good (permanent) orchestra, and with one or two popular vocalists some very varied and interesting programmes are submitted each evening throughout the week. Mr. Moore is an excellent musician and musical organiser, and with the means at his command produces some very praiseworthy results.

At the Botanical Gardens at Edgbaston—the qualifying term (botanical) here being more than a mere flourish—the authorities have lately availed themselves of the services of Mr. Oscar Pollack as musical director. In one of the large conservatory buildings some extremely enjoyable Concerts have been given on certain Wednesday evenings throughout the season. Mr. Pollack has secured the assistance of a goodly number of capable vocalists and instrumentalists; so that, among these pleasant surroundings, upon fine summer evenings, listening to the well-delivered strains of a well-selected piece of music, one may very satisfactorily escape for awhile the anxieties of every-day life.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The only musical event of interest during the past month was the visit of the Bristol Gleemen to Midsomer Norton, on the 11th ult., when they sang several favourite part-songs, glees, and solos on the lawn of Norton House, the residence of Mr. Frederick Bird. Mr. W. J. Kidner conducted. The band of the G Company, P.A.S.L.I. Volunteers, under the direction of Mr. W. R. Norris, also assisted.

The Bristol Scholarship at the Royal College of Music has been won by Master Brock, the son of a member of a local firm of musicsellers. The youth makes the violoncello his chief study.

At a Conversazione at Clifton College, on the 1st ult., the Orpheus Glee Society, under the direction of Mr. George Riseley, sang some of the choicest compositions in their *répertoire*, and Mr. Riseley also gave a Recital on the College organ.

There was a reception by the Mayor and Mayoress of Bristol in Colston Hall, on the 3rd ult., when the Madrigal Society interpreted some famous madrigals of the Elizabethan period, with which were alternated several part-songs of modern writers by way of contrast. They were excellently sung under the guidance of Mr. D. W. Rootham.

Since the new Pump Room at Clifton was opened, at the beginning of August, several Concerts have been given in the handsome and noble hall. The programmes have included vocal and instrumental solos and orchestral compositions.

The church choirs of the Western division of the Chew Decanal Choral Association took part in a Festival in St. John's Church, Clevedon, on the 21st ult. The choirs attending were Nailsea, Winford, Leigh Woods, Tyntesfield, Dundry, Nempnett, Barrow Gurney, Wraxall, Failand, Chew Stoke, St. John's (Clevedon), St. Mary's (Walton), Flax Bourton, and Yatton, the singers numbering 250. Mr. J. W. Lawson (Bristol) was the Conductor, and he was assisted by Messrs. H. Hayman and J. Winter; Mr. W. Somerton presiding at the organ. The service was fully choral; Tallis's setting of the Preces and Responses was used, the Magnificat and Nunc dimittis were E. C. Winchester's in A and C, and the anthem was Sir John Goss's "Fear not, O land." The music was sung with surprising smoothness, clearness, and precision, and the tone of the voices was of remarkably good quality, considering that they were drawn from country districts. All taking part in the Festival are to be congratulated on its striking success. The Dean of Wells was the preacher.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Preparations in connection with the local musical season are actively on foot, and, after all, it looks as if we were to have a busy winter. For the last three months little or nothing has been doing, and amateurs have had to content themselves with the music discoursed in the public parks by several well-trained bands. The parks' season is, however, practically over, and lovers of the lyric drama are looking forward to the brief engagement of Sir Augustus Harris's Opera Company, which opens at the Theatre Royal on the 17th inst., under promising auspices. It is understood that the Covent Garden *impresario* brings "Falstaff," "Die Meistersinger," and "La Navarraise" to the provinces as his leading novelties, and that special attention will be paid to the choral and orchestral adjuncts. Messrs. Feld and Seppilli return as conductors, and the troupe will include Mesdames Ravogli, Lucille Hill, and Olitzka; Messrs. Dufriche, Bispham, and other equally well known artists.

As has already been noted in The Musical Times, the couple of rival orchestras have coalesced, and under the new arrangements the concert operations for the coming winter will be conducted by a joint-committee representing the Scottish Orchestra Company (Limited) and the Festival Executive Committee, under the title of the Choral and Orchestral Union. The Festival Executive Committee require to provide a minimum guarantee fund of £2,000 for the coming season. Should there be a loss on the series of concerts, which extends from the end of October till the middle of March next, the Scottish Orchestra Company agree to meet it out of their own funds to the extent of £3,000. Any loss incurred beyond this sum will be met equally by the Company and the Guarantors till the minimum Guarantee Fund is exhausted, after which the Orchestra Company is alone responsible. There is, it need hardly be said, much satisfaction over the treaty of peace, and everything should now proceed as merrily as the proverbial marriage bell. Last season's Choral Union accounts showed, by the way, a deficit of £3,131, involving a call on the guarantors of 15s. 6d. per pound. Mr. August Manns has not been able to see his way to take part in next season's concerts. Let the veteran Sydenham *chef* be assured, however, that his many Glasgow friends can never forget his long and valued services to the cause of music North of the Tweed. Mr. Henschel returns, of course, as Conductor of the Orchestral Concerts, the programmes for which are now in course of preparation. Mr. Joseph Bradley resumes his old post as Choral Conductor, and the works already fixed include "The Messiah," "Elijah," and Berlioz's "Faust."

A remarkably interesting prospectus has been issued by the management of the Athenæum School of Music, in connection with the opening of the fifth session of that flourishing establishment. The directors have secured the services as principal violin master of Mr. Elkan Kosman, so well known as a soloist and as the leader of the Choral Union orchestra. This step cannot fail to add to the popularity of the Athenæum as a high-class musical centre. The tuition will, moreover, be on the principle adopted in the Paris Conservatoire. In response to a widely expressed desire, it has been decided to repeat the performance of Gounod's "Mirella," which was so favourably received in March last. Five representations of the opera will, indeed, be given, and during the coming season the students will also rehearse Boieldieu's opera "La Dame Blanche," with a view to performance early next spring.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Philharmonic Society has issued the first edition of its prospectus for the coming season, and though the document is not especially comprehensive, it suffices as an indication of the policy to be pursued between October 9 and March 26, which dates form the limit of time allotted to the Concerts of 1894-95. The choral novelties are to be Dr. C. H. Parry's "Job" and Tinel's Cantata "The Lay of the Poppies," both of which will be given on November 20; Handel's familiar "Judas Maccabæus" being announced for the Christmas Concert. The only Symphonies yet promised are Beethoven's "Eroica" and Dvorák's latest musical message from his present home, which he whimsically styles "From the new world." Miss Fanny Davies and Lady Hallé are announced as instrumental soloists, but no concerto or other work for either pianoforte or violin is as yet included in the printed scheme. The latter, however, would seem to place again in evidence the fact that the coming days are to be made still more and more remote from those when concerto as well as symphony found a place at three or four out of six such Concerts. Upon such a retrograde movement the directors of the Liverpool Philharmonic Society can hardly claim congratulation. Sir Charles Hallé is again to be the Conductor.

There has been some very good military music in the parks during the past month, one notable feature of which has been the playing of a band on Sundays, under the direction of Mr. F. R. Howell. A large amount of opposition was offered to such a departure last year, but the more liberal-minded majority happily prevailed, and such music may be now taken as a regular factor in our weekly *régime* during the summer. The Sunday Society, which exploited this together with other local revolutions, purposes giving ten Sunday Concerts at St. George's Hall between October and March. Of these six or seven will be Orchestral, and the remainder devoted to Chamber Music.

For the opening of its season the Orchestral Society proposes a scheme of the following proportions: Symphonies: Beethoven's No. 8, Schubert's "Unfinished," and one of Mr. Cliffe's; Overtures: Wagner's "Flying Dutchman" and Mendelssohn's "Hebrides." These pieces, together with an arrangement of some of Wagner's "Parsifal" music, will afford a fair amount of work for this fine organisation. But this is not all, for in the scheme of the Conductor, Mr. A. E. Rodewald, is also included some new music by Grieg, Edward German, and Tschaikowsky, and the whole programme will probably prove the best yet offered by this excellent Society.

The action of the Lancashire County Council in granting Musical Scholarships, that of the Liverpool Corporation in the same direction, and the commendable move of the Garston Local Board in providing teachers of singing for public classes is being emulated at Wavertree. In the latter out-township elementary and advanced classes are to be carried on at the expense of public funds during the coming season.

A month hence it may be assumed that most of the local choral societies will have formulated their plans for the winter, but up to the present the current gossip on such a subject is too unreliable to bear repetition.

Alderman Samuelson, whose title is derived from Liverpool, but who has been for many years past a resident of

Wales, has been again speaking no unmeasured or unmeaning words on the subject of music in the principality. As on former occasions at the important local Eisteddfod held annually in Llanrwst (the capital of the ancient Venadocian Vale), this excellent amateur, who was at one time a member of the Liverpool Philharmonic orchestra, spoke strongly on the subject of the orchestral side of art. Again he urged the people among whom his residence had been taken up to adopt serious measures of reform in such a direction. At the same meeting the Alderman performed a solo on the crwth and Mr. Carrodus gave some violin solos.

A new Society, entitled the London Choral Union, will appeal to the London public during the coming season. Four Concerts will be given at the Queen's Hall, on Tuesdays, November 13, December 18, February 26, and April 30. The works announced are "The Messiah," Mendelssohn's "Elijah" and "St. Paul," Sullivan's "Golden Legend"; and a new cantata, the "Ballad of Carmilhan," by a rising young composer, Mr. Davidson Arnott, is to be produced. An admirable array of solo vocalists has been secured; the orchestra and choir will number 400 performers; the Organist will be Mr. Fountain Meen; and the Conductor, Mr. James W. Lewis. The proceeds of the performances will be devoted to providing free meals for children, food and shelter for the homeless, relief of families in distress, and, in various other ways, helping the poor of London. Certainly the high aim of the performances, and the specially popular prices charged, should lead to a generous support of the enterprise.

The Thursday Subscription Concerts are now under the management of Messrs. R. Cocks and Co., who announce six Concerts (four morning and two evening), to be given at the Queen's (small) Hall, commencing on November 1 and terminating on March 21. The first part of each Concert will be devoted to the works of one composer—those selected for this series being: Dr. A. C. Mackenzie, Schubert, Schumann, Dr. Hubert Parry, Beethoven, and Mendelssohn. Messrs. William Nicholl, Hans Adolf Brousil, Otto Peiniger, and Septimus Webbe, the originators of the series, will, of course, take part in each programme; and Miss Esther Palliser, Madame Fanny Moody, Miss Louise Phillips, Mr. Arthur Oswald, Mr. Charles Manners, and others will appear during the series. Miss Mary Carmichael and Mr. Arthur E. Godfrey will act as accompanists.

The chief event of musical interest this month will be the Three Choirs Festival at Hereford, which takes place from the 11th to the 14th inst. Details of the programmes have already appeared in these columns, but we may remind our readers that the novelties are a sacred cantata, "The Cradle of Christ," by Dr. J. F. Bridge, and a secular cantata, "Sir Ogie and the Ladie Elsie," by Dr. C. Harford Lloyd. The tastes of all kinds of music-lovers have been considered, Wagner being represented by excerpts from his operas—notably the "Parsifal" Vorspiel; Bach by the "Christmas Oratorio"; Handel by "The Messiah"; and Mendelssohn, Spohr, and Dvorák have not been forgotten. Apart from the novelties, English music will be worthily represented by Mackenzie's "Bethlehem," Act II., and Parry's "Job."

The committee of the Gravesend and Milton Choral Association, in issuing the prospectus of their seventeenth series, announce four Concerts during the coming season. These will comprise Sullivan's ever-popular "Golden Legend"; a Chamber Concert, at which Sir Charles and Lady Hallé will appear; a miscellaneous Concert, for which the services of Mr. Edward Lloyd, Mr. Johannes Wolff, and others have been secured; and a Christmas performance of "The Messiah," which has not been given by the Society since 1885. The absence of any novelty in the prospectus seems hardly justified, seeing that the balance-sheet of the Society shows a gratifying credit balance of £50, an indication of prosperity which many other societies would probably be glad to emulate.

Mr. Charles Fry announces a series of Four Recitals with special musical accompaniment, to be given, with the assistance of Miss Olive Kennett, at the Salle Erard in the Autumn. The programmes will include selections from "Romeo and Juliet," for which Mr. Berthold Tours is writing incidental music; from the "Merchant of Venice," with Sir Arthur Sullivan's music; and from "Macbeth," with the music popularly known as Locke's, but which there is good authority for believing is by Purcell. This music has not been heard in London in association with the play for a number of years. Mr. Clement Locknane is also writing additional music for this Recital. Another feature of interest will be the introduction of several recitations with pianoforte accompaniment composed by Mr. Stanley Hawley.

Under the energetic and enthusiastic direction of the well-known antiquarian musician, the Rev. F. W. Galpin, a singularly interesting and quaint revival of old English dances and rustic sports, with appropriate music, took place on Bank Holiday, at Hatfield Broad Oak. The events included "Maypole" and "Morris" dances, and "a Jig for the Merry Milkmaids," executed by eight Milkmaids with pails and stools, who danced a kind of double reel, or two single reels, at right angles to each other. The sports comprised "The Popinjay," in which Foresters shot at a gaudily-painted effigy of a parrot, and "Tilting at the Quintain." Appropriate instrumental accompaniments were provided, and the performance was witnessed by a large and appreciative audience.

Four Concerts will be given during the season by the Dublin Musical Society. At the first, towards the end of November, Dr. Mackenzie's "Dream of Jubal" will be performed, with Mendelssohn's "Hymn of Praise"; "The Messiah" will be given at Christmas; "Elijah" in February; and the last Concert will comprise a new Mass by Dr. Joseph Smith, Conductor of the Society, and a Concert-Recital of Sullivan's opera "Ivanhoe." Engagements are pending with the following artists: Mdlle. Antoinette Trebelli, Miss Medora Henson, Madame Clara Samuell, Miss Clara Butt, Miss Pettican, Mr. Herbert Grover, Mr. Charles Manners, Mr. Andrew Black, and Mr. Charles Fry.

An address on "Music in South Africa" was given, on the 1st ult., to the students attending the Tonic Sol-fa College, by Mr. H. Nixon, Inspector of Schools to the Education Department of Cape Colony. Mr. Nixon stated that he had travelled throughout South Africa for upwards of a quarter of a century, and was able to compare the singing there with what he had heard in Europe and America. There were, he said, no finer singers in the world than the Kafirs, and he considered their proficiency was obtained through the Tonic Sol-fa system. The outlook in vocal music was most promising, and the Education Department had taken every possible means of encouraging singing by note.

The Carl Rosa Opera Company will, during the season, produce Mr. Hamish MacCunn's new opera "Jeanie Deans," the book for which—founded of course on Scott's "Heart of Midlothian"—has been furnished by Mr. Joseph Bennett. An English version (by Mr. William Grist) of Tasca's "Santa Lucia" and one of Bruneau's "L'Attaque du Moulin" are also in preparation. The "Meistersingers" will be heard in English, and among revivals will be Nicolai's "Merry Wives of Windsor," Ambroise Thomas's "Mignon," and the late Goring Thomas's "Esmeralda." The season commenced at Blackpool on the 13th ult.

The organ built by the Farrand and Votey Company for the Festival Hall of the Chicago Exhibition has been acquired by the University School of Music, Ann Arbor, Michigan. The instrument belongs to what may be termed the giant class, for the possession of which there was recently a municipal craze. It contains nearly four thousand speaking pipes, acted upon by four manuals and the usual pedal board, and its acquirement by the Michigan school indicates not only an enterprising spirit, but a flourishing financial condition of the Institution.

During the recent season French music was very much *en evidence*, but it seems not improbable that in the coming Autumn we shall be subjected to an invasion of Chinese. A Celestial company is performing in France, while the Imperial Opera House at Vienna is busying itself in the production of a Chinese ballet entitled "Li-La." The national element is, however, not to assert itself in the music, and as "everything comes to London," for this prohibition we may be duly thankful.

At Trinity College, London, the Benedict Exhibition has been awarded to Mabel Phillips, the Sims Reeves Vocal Exhibition to Florence A. Jackson, the College Organ Exhibition to Reginald H. Hellyar, the College Violin Exhibition to Sydney J. Faulks, and the College Violoncello Exhibition to Edith Jessy Evans. The examiners were Prof. James Higgs, Mr. J. E. Hambleton, Mr. Henry Gibson, Mr. F. G. M. Ogbourne, Mr. J. T. Hutchinson, Dr. Pringuer, and Mr. Francesco Berger.

The third annual prospectus of the Bradford Permanent Orchestra announces a series of six Concerts, commencing on October 13 and terminating on March 9. It will include a Concert consisting mainly of Sir Arthur Sullivan's compositions, and the first part of the final Concert will be devoted to Dr. Hubert Parry's works, including "Blest Pair of Sirens," which will be sung by the Bradford Festival Choral Society.

At a recent meeting of the Cardiff Musical Society a draft programme for the triennial Festival to be held next year was submitted, including Berlioz's "Faust," Mendelssohn's "St. Paul," and "The Messiah." Professor Stanford had informed the committee that the work he would offer to the Festival was entitled "The Bard," and Sir Joseph Barnby had intimated that his work would take the form of a Te Deum.

Mr. H. H. Weltch, Goldsmiths' Exhibitioner, Keble College, Oxford, who has been for some years assistant secretary to Sir George Grove at the Royal College of Music, has been appointed secretary to the London Organ School and International College of Music, in place of Mr. Hilton Carter, who has now taken up his duties at the Guildhall School of Music.

Four Concerts will be given next season by the Nottingham Sacred Harmonic Society, under the direction of Mr. John Adcock. The first will consist of a Concert Recital of Gounod's "Faust," with Mr. Edward Lloyd and Miss Fanny Moody as the hero and heroine; and "The Messiah" and "Samson" will be included in the series.

The Lancashire County Council Musical Scholarship, of the value of £60 a year for three years, for pianoforte playing, has been awarded to Miss Mary Hindley. A large number of candidates entered for the competition. The examiners were Professor Villiers Stanford and Dr. F. E. Gladstone.

Sir Arthur Sullivan will be associated with Mr. Burnand as his literary *collaborateur* in the next production at the Savoy Theatre. This will be a new version of "The Contrabandista," a work in which the same author and composer collaborated as far back as 1867.

A new terror has recently been added in France to the bicycle. It appears a company of musicians have formed themselves into a club for the special object of having musical rides. There is a compensating fact, however—viz., the sounds will be fleeting.

Mr. Tivadar Nachèz has been engaged to give twenty-five Concerts, in conjunction with Mr. Algernon Ashton, through Germany and Austria. The tour will last from October 22 to November 17.

The prize of £50 recently offered by *Tit Bits* for the best Cricket Song, words and music, has been awarded to Mr. W. G. Wood and to Mr. Sinclair Dunn, the writer of the words.

The prize of £5, offered to the best candidate of the Higher Grade Pianoforte Examinations of Trinity College, has this year been awarded to Miss Gertrude Burnaby.

OBITUARY.

Professor Carl Müller, formerly for thirty years the Conductor of the Frankfort Museum Concerts and St. Cecilia Society, at Frankfort-on-Main, on July 19, aged seventy-six.

Frl. Jenny Meyer, formerly a concert-singer, afterwards a renowned teacher of singing, and during the last years directress of the Berlin Stern'sche Conservatoire, on July 17, aged sixty.

Commerzienrath Carl Rönisch, the founder and proprietor of the well-known Dresden firm of pianoforte manufacturers, on July 21, at Blasewitz, aged eighty.

Vladimir Kashperoff, professor of singing at the Moscow Conservatoire, composer of several operas—*e.g.*, "Maria Tudor" (produced at Nice in 1860), "Rienzi" (Florence, 1863), "The Tempest" (St. Petersburg, 1867), &c. He was also known as a writer on musical subjects. He died at Moscow, aged sixty-seven.

Eduard Tauwitz, conductor of a choral society bearing his name, director of the Sophien Akademie, Prague, and composer of several hundred part-songs for male voices, some of which have become very popular with German choral societies. In the early forties he was one of the conductors at the Riga theatre. From 1846 to 1863 he occupied a similar post at the theatre of Prague, in which town he died on July 26, aged eighty-two.

Ernest Lacombe, the well-known Paris music publisher, on the 20th ult.

Otto Oesterle, for nine years a member of the Theodore Thomas orchestra, at Darien (U.S.A.), aged thirty-three.

Gertrude del Grande, lately a *prima donna* at the Malta Opera House, on the 9th ult., at Milan, at the early age of twenty-two.

George Bird, for sixty-five years Organist of the Parish Church, Walthamstow, Essex, on the 14th ult., aged eighty-two.

Madame Lucy Chambers, highly esteemed in Australia as a contralto singer and teacher. The daughter of a Sydney solicitor, she was, on the advice of the distinguished Irish soprano, Catherine Hayes, sent to Italy, where she studied under the best teachers. She sang at the Milan Scala theatre and all the principal musical centres of Europe. After fulfilling a long engagement in the Colonies, she formed an Academy at Melbourne.

Louis de Casembroot, librarian and assistant-secretary to the Brussels Conservatoire, and also known as a musical critic on the staff of the *Echo Musical*. His death, which took place at Ixelles, at the early age of thirty-one, is much regretted in musical circles in the Belgian capital.

Signora Veronica Graziella Brambilla, formerly a singer of note and a member of the famous family of Brambillas, which during half-a-century gave half-a-score of fine singers to the world. She died recently at Milan.

Vincenzo Bellini, a cousin of the composer of "Norma" and "La Sonnambula," and himself a musician. He was born in the same year as *the* Vincenzo Bellini; hence he was ninety-three years old at the time of his death, which took place recently at Catania.

Count Albert Amadei, composer of songs and pianoforte pieces, on July 12, at Vienna, aged forty-two.

Guiseppe Villena, formerly a famous operatic tenor, on July 4, at Milan, aged fifty.

A. Pruym, well known in Belgium as an operatic tenor. He was drowned in the Scheldt, on the 8th ult., while attempting to rescue a friend. He was only thirty, and only five months ago was married to Mdlle. Alde, an operatic singer.

J. Montariol, the operatic tenor who made his *début* in London in 1889, in "Faust," and was for several years one of the most useful members of Sir Augustus Harris's troupe. He had a pleasant voice, which he used to the best advantage, and was an excellent actor. He died at Angoulême, aged thirty-nine.

Colonel George Brooke Meares, the Commandant of the Royal Military School of Music, at Kneller Hall, on the 21st ult. He formerly commanded the 7th Fusiliers, and only became director of Kneller Hall in October last.

George Rogers, the founder of the firm of George Rogers and Sons, pianoforte makers, of Berners Street, on the 14th ult., aged seventy-two.

Signora Giovannina Lucca, formerly the proprietress of the Milan music publishing house founded by her husband, who died in 1872. Signora Lucca was the publisher of the Italian versions of Wagner's works.

Madame Osborne, a Scottish vocalist, who, after studying in London and Leipzig, went to New York some years ago to sing in opera and teach. She had lately suffered great hardships, and she died from privation, at New York, aged thirty-six.

Friedrich Wilhelm Steinbrecher, a talented German musician, who for many years had been resident in Cincinnati (U.S.A.), in which town he died recently, aged seventy-two.

William Charles Levey, the well-known musical conductor, on the 18th ult., aged fifty-seven. He studied at the Paris Conservatoire under Auber, Thalberg, and Prudent, and came to London in 1863 with his operetta "Fanchette," which was produced at the Covent Garden English Opera under the management of Pyne and Harrison, who afterwards also produced his operetta "Punchinello" at Her Majesty's Theatre. Afterwards he became musical director for ten years at Drury Lane Theatre, under the management of Mr. Chatterton, where he wrote the music for all the spectacular dramas, such as "Amy Robsart," "King o' Scots," "Rebecca," and "Lady of the Lake," and to various pantomimes. He afterwards acted as musical director at many other theatres, including the Princess's, the Haymarket, and the Adelphi. Mr. Levey also composed many songs which enjoyed a considerable popularity.

CORRESPONDENCE.

THE HYMN TO APOLLO.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In his comments on my letter in your August number, pp. 524, 554, your critic seems to be uncertain of his ground. He endorses M. Gevaert's opinion that the transcript is *parfaitement exact;* and yet he makes admissions that are fatal to this view.

Thus, he says that "the notation does not indicate the particular tuning used in this or any other music." The transcript is based on the assumption that the tuning was the *chroma toniaion;* and here your critic admits that there is nothing in the original to show that this assumption is correct. He says that "the usual form of chromatic genus during the classical period seems to have been the *toniaion* of Aristoxenus, which was identical with the chromatic scale of the Pythagoræans (Gevaert, I., 320)." Equal temperament is adopted in the transcript; and here your critic admits that the *chroma toniaion* is incompatible with equal temperament. That is clear. Aristoxenus, pp. 45 and 46, defines a tone as the difference between the fourth and the fifth; so his tone was not a mean tone, but a major tone—*i.e.*, a Pythagoræan tone. And in the chromatic scale of the Pythagoræans—see Ptolemy, *Harmonics*, ii. 14—the so-called half-tone was considerably less than a mean semitone, while the so-called tone-and-a-half was considerably more than three mean semitones.

I have been taking exception to the transcript on these two grounds—the use of equal temperament and the use of the *chroma toniaion*. Now, so far as I can see, your critic has given up the case for equal temperament; and as regards the *chroma toniaion* he does not argue that it must have been used, but only that it may have been.

If we suppose that the *chroma* was the *toniaion*, we have to suppose that the writer of the hymn used two different signs—K and I—for one and the same note, D natural. I deny the possibility of this. Your critic does not attempt to meet my argument about the difference between the forms K Λ M and I Λ M, or my other argument about the tetrachords with K and I together. He only says that "M. Reinach has explained that he considers the notes K and I as *Homotones—i.e.*, two notes representing the same sound." That is merely a statement of M. Reinach's opinion: it does not go to prove that the opinion is well founded.

This point is raised in Mr. Bergholt's letter in connection with the passages in Aristides, p. 26, and Gaudentius, p. 23. I cannot describe his translation as felicitous; but in the original the meaning is plain enough. To put the thing briefly, both these authors say that when the notes in the octave were reduced from twenty-one to twelve, musicians were left with more signs than notes, and it did not matter which of the available signs they selected for use. Thus, when one of the notes was omitted between I and M, it did not matter whether the remaining note was described as K or Λ. In all such cases Aristides took the first note of the two, whereas Gaudentius seems to have taken the second.

I presume that Mr. Bergholt's notion is that this will justify the transcript in giving D natural for K as well as I. Aristides and Gaudentius, however, are describing the music of a later age. And even if their scheme could be applied to the hymn, it would not justify the interchange of K and I, for Aristides says distinctly (p. 27) that K and I are a semitone apart. It would only justify the interchange of K and Λ; and that is impossible in the hymn, for K and Λ occur in the same tetrachord, and thus are necessarily of separate pitch.

Your critic is mistaken in supposing that my "theory takes no notice of the difference between fixed and moveable sounds." I have only been arguing that certain notes could not move into the places occupied by others. He makes the same mistake in saying that "according to Mr. Torr, Alypius ought to have given, not two, but at least four different forms for the *pycna* of Aristoxenus; not to mention those of Ptolemy." Only two forms are needed here. The K Λ M form fits the three cases in Aristoxenus where the *pycnon* has intervals of a quarter, three-eighths, and a third of a tone respectively; while the I Λ M form fits the fourth case, where the *pycnon* has intervals of half-a-tone. My contention is not that K and Λ cannot move, but that K cannot move into the place already occupied by I. In other words, I maintain that, while C sharp and D flat would be notes of variable pitch, D flat could never become D natural. This is plainer in the notation for instruments, the signs recurring there in groups of three, F C K , and so forth. My contention is, not that the second and third notes in each group were incapable of moving, but that they could not move far enough to bring the third note of one group into collision with the first note of the next group.

Your critic also says: "By all means let Mr. Torr, if he wishes, consider that the moveable K cannot possibly have coincided with I. He will then have the satisfaction of producing the unmelodious modulation described by Pseudo-Euclid, p. 21." The quotation is misapplied. Pseudo-Euclid is speaking of modulation from one type of music to another by means of a *pycnon* that occurs in both. The *pycnon* K Λ M occurs in three other chromatic scales—the upper Phrygian, Dorian, and lower Dorian—and is thus a means of modulation from the Phrygian chromatic scale into any of those three. It could not be a means of modulation from the conjunct to the disjunct system in the Phrygian chromatic scale, as suggested by your critic; for the disjunct system has the *pycnon* H Θ I, and K Λ M is not converted into that by identifying K with I. The parallel passage in Aristoxenus, p. 72, shows unmistakably that all three notes had to coincide; for it says that the effect was unmelodious, if there was only a coincidence of the highest note in one *pycnon* and the lowest in the other, or the two highest notes in one *pycnon* and the two lowest in the other.

This completes my reply on the main question—the accuracy of the transcript. I will deal with the side-issues as briefly as possible.

Mr. Bergholt says that I have "revived Mr. Vincent's theory of the twenty-one Pythagoræan dieses to the octave," and proceeds to ask me a number of questions about that theory. I have never asserted or implied that there were twenty-one Pythagoræan *dieseis* to the octave. The theory is not mine; and I do not propose to trouble myself about it.

Your critic denies that the Greeks had five-and-forty scales. He says that they had only fifteen, "each of which was submitted to certain modifications." As a matter of fact, Alypius first sets out fifteen diatonic scales,

then fifteen chromatic, then fifteen enharmonic. But whether the scales are treated as three groups of fifteen, or fifteen groups of three, the result is precisely the same—there are five-and-forty of them, neither more nor less.

Previously your critic said that a chorus would use the *chroma toniaion* and leave the *chroma malakon* and *chroma hemiolion* to the trained solo singers. And now he quotes a passage from Aristides, p. 19: "the most natural of the genera is the diatonic, which can be sung by all, even by the unlearned; the most artificial, the *chroma*, which only the learned can sing." That is not to the point. The *chroma toniaion* was just as much a *chroma* as the *hemiolion* or *malakon*.

Again, your critic says that "in mentioning the diatonic genus generally, our meaning would surely be evident to anyone except Mr. Torr." I pointed out that he was crediting the diatonic genus as a whole with the characteristics of a portion of it. Then he says that "since Mr. Torr does not mention the fact, he is evidently unaware that Ptolemy describes altogether five kinds of diatonic tetrachord." So your critic is pleased to argue that I must be unaware of a fact because I did not mention it when any mention of it would have been irrelevant.

He also says that "the passage in Aristides we referred Mr. Torr to on p. 23 has nothing whatever to do with the notation of Aristides on p. 22, to which we did not refer him." I did not speak of the notation on p. 22. I spoke of the notation on p. 27, which illustrates the passage on p. 23; and I gave the numbers of the pages.

Afterwards he says: "What the difference is between the twelve equal semitones contained in the octave of Aristoxenus and the twelve mean semitones of equal temperament, perhaps Mr. Torr can explain." There were not twelve equal semitones in the octave of Aristoxenus. On pp. 45, 46, Aristoxenus says that a fourth and a fifth together made an octave. Then he says that a tone was the difference between the fourth and the fifth; so his tone was a major tone, not a mean tone. And then he says that the fourth contained two tones and a half. The tones being major tones, the so-called half-tone was (approximately) half-a-minor tone. Hence the octave gave ten semitones of half-a-major tone apiece, and two of very nearly half-a-minor tone apiece.

In what your critic says about the close connection between the Greek system and the scale given by the white keys of the pianoforte, he is tacitly making two assumptions—that the Greeks used equal temperament, and that they had not any intervals but halves and quarters of a tone. Without these assumptions he could not get the *pycna* to begin on the black and white keys in the manner he describes. The result is curious. He says that the *pycna* beginning on the white keys take the form 1, 2, 3, while those beginning on the black keys take the form 1, 2, 4. As all the *pycna* beginning on K take the form 1, 2, 4, he thus identifies K with a black key. But in dealing with the transcript he identifies it with a white key—D natural.

Finally he says: "As to the interval between *proslambanomenos* (B) and *hypate hypaton* (C sharp) in the Iastian scale, both notes are *fixed* at the interval of a tone, and they have nothing to do with a *pycnum*. The example only serves to demonstrate still further the futility of Mr. Torr's theory." That is a delightful bit of reasoning. He assumes that the tone between these notes is a mean tone, so that if one of them is B, the other will be C sharp in the modern tempered scale. And as that is inconsistent with my theory, he announces that my theory must be false. It is only his assumption that is false.—Yours, &c.,

Cecil Torr.

[We have already answered all Mr. Torr's objections to M. Reinach's transcript of the "Hymn to Apollo" published in our Jubilee number, and shall, therefore, not trouble our readers with a wearisome repetition of the arguments in its favour. The point at issue between Mr. Torr and ourselves is whether the Greeks expressed by their notation the different *nuances* of tuning used by them in certain portions of their scales, or not. Mr. Torr seems to think that they did, while we consider that, except to a limited extent, chiefly connected with the earlier developments of the enharmonic genus, they did not. From the above letter it appears that Mr. Torr has attempted to meet our objections to his theory so far as to say that "the K A M form fits the *three* (the italics are ours) cases in Aristoxenus where the *pycnon* has intervals of a quarter, three-eighths, and a third of a tone respectively; while the I A M form fits the fourth case, where the *pycnon* has intervals of half-a-tone"; though what grounds he has for this very large assumption we are at a loss to discover, since he gives nothing to show what foundation he has for it. Nothing that Mr. Torr has said has caused us to alter our opinion that M. Reinach's transcript is perfectly correct as regards the notes, and that in all probability the tuning employed was the *toniaion;* though either of the others is perfectly possible.—Ed., *M.T.*]

ANCIENT GREEK MUSIC.

To the Editor of "The Musical Times."

Sir,—I observe that Mr. Torr's letter in your last issue incidentally furnishes me with an answer to one of the questions I asked him.

I wanted to know whether his twenty-one intervals were fixed or moveable. We are now told that presumably there was a notation to express every interval in use (p. 555, col. 2), and we are challenged to bring evidence that the twenty-one signs to the octave did not represent twenty-one notes (p. 555, col. 1). I infer, then, that Mr. Torr's contention is that the twenty-one admitted signs did, in fact, represent twenty-one notes, at fixed intervals, which may be determined with accuracy supposing that we have sufficient *data*.

The whole question now becomes one of arithmetic, and if Mr. Torr will follow me in a little calculation I will show him that, on his theory, the *data* we have can be made to contradict themselves; in other words, I shall reduce his theory to an absurdity.

The postulates I start from are that in *every* scale of Alypius the "paramese" is a whole tone ($\frac{9}{8}$) above the "mese," and the "nete diezeugmenon" a perfect fourth ($\frac{4}{3}$) above the "paramese." It is difficult to say just how much Mr. Torr will admit and how much deny; but should he require evidence of the truth of these assertions ample can be adduced. I merely stop to note that I purposely avoid all questions of *genera* and tuning, the three notes mentioned above being in all cases unsusceptible of variation. Now for my demonstration.

Since O to K is a major tone ($\frac{9}{8}$) (being "mese" and "paramese" in the Ionian scale) and K to H is also a major tone (being "mese" and "paramese" in the Æolian scale), and O to Z is a perfect fourth (being "paramese" and "nete diezeug" in the Hypo-Lydian), it follows, by subtraction of the first two intervals from the third, that H to Z = a Pythagorean limma ($\frac{2^8}{3^4}$).

Again, by parity of reasoning, since H to M and M to I are major tones (Dorian and Phrygian scales) and H to I is a perfect fourth (Hypo-Æolian scale), it follows that I to H also = a Pythagorean limma.

Add together the two limmas thus determined, and we get I to Z = two limmas.

But I to Z = major tone ("mese" and "paramese" in Lydian scale).

But a major tone is known to be greater than two limmas in the proportion (nearly) of 9 : 8. Therefore we have two things at once equal and unequal, which is absurd.

It may be of interest to Mr. Torr to learn that before arriving at a true comprehension of the Greek notation, I myself spent many hours testing the Greek signs in every conceivable way, until at last I fully convinced myself that to give them any fixed ratios was a mathematical impossibility.—Yours faithfully,

July 30, 1894. Ernest Bergholt.

HANDEL MYTHS.

To the Editor of "The Musical Times."

Sir,—It is boldly laid down in your impression of July 1 that "it is not a fact that Handel was at any time organist of Whitchurch." The weight that any statement of this sort must have in your influential columns must be my excuse for troubling you on this much-mooted subject.

No doubt there is a difficulty in arriving at the precise nature and extent of Handel's personal connection with Whitchurch at this distance of time; but your contributor takes upon himself to assert a negative. Now, unless he is in the possession of evidence other than that which has been so often put forward in musical and other journals, there is not one iota of proof of the negative to which any person accustomed to deal with questions of fact would attach a feather-weight.

The arguments usually adduced are:—

1. There was a chapel in the house at Canons; Handel probably played there frequently, and, therefore, it is impossible that he played frequently at the church at the other end of the shrubbery.
2. There is an inscription on the organ in the church which says, "Handel composed 'Esther' on this organ"; this is absurd, and therefore other statements bearing on Handel's connection with this organ must be untrue.
3. It is all nonsense, you know, to say that Handel ever played there.

My statement of the objector's reasoning (including No. 3, based apparently on that of the King in "Alice in Wonderland") is really not an exaggeration, and is, I believe, exhaustive; and quite recently provincial papers have seriously inserted matter to this effect. Observe, I do not impute for a moment to your contributor a knowledge of the steps by which his position has been arrived at; he has doubtless simply heard the conclusion without the premises, or he would not have adopted them.

Why should the existence of the chapel, and the (assumed) probability that Handel played there, interfere with the *possibility* (this is all I am now dealing with) of his having often played services at the church? They may have been at totally different hours so as not to clash. As far as I have seen the evidence, there is no more proof of his regular performance on the Gosport organ in the chapel than there is of his performance at the church.

It is sufficient with reference to No. 2 to point out the looseness of thought which can urge that any fancied absurdity in the inscription affords the faintest shadow of a presumption that the tradition is false irrespective of the inscription.

The onus of proof is no doubt on those who say Handel played at Whitchurch; but there *is* some proof of this, and such as a judge would lay before the jury—viz., an unbroken tradition for many years on the spot. He would also tell them to consider the probability arising from the peculiar organ and orchestra placed there for some abnormal performances, the presence of Handel, and the contemporaneous statements of poets pointing to such performances *in the church* (as opposed to the chapel). This is what lawyers call a *primâ facie* case, liable no doubt to be disproved. You can only go on probabilities in many cases. Your readers might not feel disposed to risk much money on the affirmative; but who would stake one farthing on the arguments urged in support of the foregone conclusion contra?—I remain, Sir, yours truly,

Edward Cutler.

12, Old Square, Lincoln's Inn, W.C.

[The brass plate with the statement "Handel was organist of this church from the year 1718 to 1721" is very precise, and is either true or false; if the former, there should be no difficulty in producing proofs. The plate was put on the organ in 1834 by Julius Plumer, Esq., of Canons Park, the great-uncle, I believe, of Mr. Cutler; and as the latter resides at Whitchurch, doubtless it will afford him gratification to search the Parish records. Should he find any verification of the inscription he will do justice to his relative's memory and silence unbelievers by publishing the same. The Register of burials of St. Lawrence, Whitchurch, contains the following entry: "Buried, 6th of June, 1772, William Powell, organist." Was not this William Powell organist during the time that Handel was engaged by the Duke of Chandos in his private chapel at Canons? When was Powell appointed and whom did he succeed?—Ed., *M.T.*]

P.S.—I have now, in accordance with your excellent suggestion, searched the archives of Whitchurch from 1687, the courteous custodian having aided me in my scrutiny. There is no reference to the post of organist or to the church music until the engagement of one Edward Frith, in 1796. If there had been, however, such reference it would have been consistent with my proposition. I do not suggest that Handel tremulously presented testimonials to the enlightened vestrymen of the period, and after triumphantly beating the sexton's daughter by a neck, played Tate and Brady in all weathers for 7s. 6d. per Sabbath. My suggestion is that the chances are fifty to one that when the Duke went to the *church*, as he did according to the objectors' own authorities, the august denizens of the luxurious private boxes which had been fitted up at great cost for the Canons guests and household, would not have been satisfied without the presence at the organ of the giant whom his grace kept tame on the premises. I am well aware that in the able article in the *Leisure Hour* (Nov., 1875) it is suggested that Handel never lived at all at Canons; but I do not understand that Mr. Cummings, who probably has the literature on the subject more at his finger-ends than anyone, takes this view.—E. C.

H. H. PIERSON'S "FAUST."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Mr. F. Corder, in his Lecture at the Royal Academy on the history of the "Musical treatment of the 'Faust' Legend," as reported in your valuable journal, makes some statements which it would be unjust to the memory of a great artist to allow to pass unchallenged. Anyone who knows H. H. Pierson's second part of "Faust" music will marvel that any instructed and fairly intelligent musician can find—as Mr. Corder does—"an extravagant and incoherent style in the music. Phrases appear and disappear, have no counterpart or continuation, and the rhythm and tune are frequently changed without apparent object." In reply to this statement I would ask anyone, *unprejudiced*, to play over the Overture, with its well-defined themes, magnificently worked out, and coherent *resumé* of the different *motifs* of the work; the solo of *Ariel* and chorus of Fairies, full to repletion of the most enchanting music; the Intermezzo, No. 16, *coherent*, to an artistic spirit throughout, and only *extravagant* in its wealth of beauty; the divine chorus "Sound, immortal harp," a vision of beauty, unmarred by one note that can possibly be called "obscure"; the dignified Te Deum; the Introduction to Act V., with its charming blending of organ and orchestra; the "Song of the Warder," which evidently produced a great effect at Mr. Corder's Lecture, and no wonder, when one sees the clearness and subtle beauty of the music; and what words can be found to describe the marvellous choruses of Angels and Beautified Spirits? I will not lay myself open to the charge of being "extravagant," and will therefore leave each *real artist* who may examine this music to decide for himself.

I would, in conclusion, ask Mr. Corder to tell us *who* has shown Edouard Lassen's music to "Faust" to be "the most complete and satisfactory incidental music yet provided for the drama"?

As opposed to this statement stands out the broad fact that Pierson's "Faust" is constantly performed in Germany, and there considered the only satisfactory music suited to the drama. H. H. Pierson has expressed in the eloquent language of music what he knew Goethe meant to say, though from the comparative imperfection of human language he could only shadow it forth in words; and thus Pierson has done the exact opposite of what Wagner vainly attempted to do—viz., make music speak human language, not express ideas in her own wondrously eloquent language.—Yours faithfully,

July 20, 1894. Theodore S. Hill.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your correspondent, whose letter you have courteously submitted to me, says that he "will leave each *real artist* who may examine Pierson's music to decide for himself" as to its merits, but he objects to my expression of opinion. In spite of the implied snub, I fear, however, that I cannot alter it, and my opinion is not that of an

anonymous and therefore powerful critic, but a conscientious musician whose words and deeds are known to all men, and are taken for what they are worth.

Admire Pierson who will, I again assert that if ever music was incoherent his was, that his Overture to "Faust" contains no "magnificent working" of its ill-assorted phrases, that the *Ariel* chorus is to me unintelligible, the Intermezzo clear but weak in the joints, the chorus, "Sound, immortal harp," a feeble affair, with its bass helplessly struggling to keep away from the dominant and failing—in fact, the only point on which I can agree with Mr. Hill is that no words can describe the choruses of Angels and Beautified Spirits. I will freely grant that Pierson expressed what he knew Goethe meant to say, but almost any contemporary opera affords proof that a man may "make music speak human language" and yet produce uncommonly bad music for all that.

As to Lassen's "Faust" music, a glance at the score will reveal the fact that it is more complete and suitable for stage performance than any other. As to its æsthetic value, I cannot call it absolutely first-rate, but it is very good.

Is your correspondent within the facts when he states that Pierson's music is *constantly* performed in Germany?

Faithfully yours,

F. CORDER.

PURCELL'S ORGAN AND HARPSICHORD MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Dr. Hopkins and I have undertaken to edit a volume of Purcell's Organ and Harpsichord Music for the complete edition of the composer's works now being published by the Purcell Society. As it is very possible that manuscripts which we do not know are in private collections, we shall be extremely obliged if the owners of any such compositions will communicate with us. The greatest care will be taken of any MSS. with which we are entrusted, and after they have been copied they shall be at once returned.

All communications should be addressed to me at the British Museum.—Believe me, yours obediently,

WM. BARCLAY SQUIRE,
Hon. Sec., Purcell Society.

"WHEN DOCTORS DIFFER."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The point raised by your correspondent in your July number as to the true meaning of the terms *con sordini* and its converse *senza sordini* is an important one to teachers of the pianoforte. There can be no doubt that, as used in modern pianoforte music, they can apply only to the left or *piano* pedal. I believe that Beethoven intended this use of the direction *senza sordini* in the first movement of the so-called "Moonlight" Sonata, as, in the last movement, he uses the sign "Ped. ✱" in several places to produce a certain effect on the two chords there written. It is interesting to note that the term *sordino*, implying *deafness*, which is somewhat the effect produced by the veiling of the sound, whether produced by the pianoforte or an orchestral instrument, should have been rendered in English by a word signifying *dumbness—i.e.*, "mute," this being just the effect produced by the dampers of the pianoforte, which stop the vibrations at once. The first attempt to vary the tone of the pianoforte was by means of stops at the player's left hand to raise the dampers, these being afterwards transferred to a pedal. The terms *con sordini* and *senza sordini* were then first applied to the contrivance. Later the *piano*, or soft pedal, was introduced to veil or mute the sounds, and then, as is most probable, the terms were transferred to the new pedal, and the now familiar directions, "Ped. ✱," applied to the right, or damper pedal. That this is so seems to be borne out by a reference to three Sonatas by Steibelt, published in 1799 (three years before Beethoven published his Op. 27), in which both pedals are provided with special marks for their use.

It is certainly to be regretted that the recognised manuals and text-books should give such contrary definitions of well-used terms, but the "Text-Book of Musical Knowledge" authorised by Trinity College has undoubtedly the right view of the subject.—Yours faithfully,

JAMES W. WALLIS.

South Hampstead.

TO CORRESPONDENTS.

*** *Notices of concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CONTRAPUNCTUM.—*Durham, we believe; but the best plan is to obtain the examination papers and regulations of each University and compare them.*

AN AUSTRALIAN SUBSCRIBER *will find a list of such music as he requires in the advertisement columns of the present issue. We do not know of any biographies of flute composers and players.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADELAIDE, AUSTRALIA.—The Oratorio Festival held during the week ending July 4 in the Jubilee Exhibition Buildings proved a great success. The works performed were Mendelssohn's "Elijah," Sullivan's "Golden Legend," Rossini's "Stabat Mater," and excerpts from "Samson," "Judas Maccabæus," and "Eli"—a selection it would be difficult to equal in popularity. An excellent chorus, numbering about 350 voices, was admirably accompanied by an able orchestra led by Mr. Heinicke, and the solos were effectively sung by Madame Emily Spada, Madame Belle Cole, Mr. Philip Newbury, and Mr. Charles Magrath. Mr. A. Wyatt Mortimer presided at the organ and Mr. C. J. Stevens conducted. The success of this Festival would suggest the establishment in Australia of similar performances on the lines adopted in the musical centres of the mother country.

BOURNEMOUTH.—Mr. Dan Godfrey, jun., whose band continues to attract large numbers to the Winter Gardens, is about to establish a Choral Society, which will give oratorio performances during the winter months. This Society will fill a long-felt want in Bournemouth, where opportunities of hearing great choral works, adequately rendered, have hitherto been few and far between.

CHIGWELL.—At the Concert given in the Grammar School on Speech Day, July 31, the vocal part of the programme was entirely made up of compositions by English living writers. Mr. Henry Riding conducted and furnished incidental music to the English and Greek speeches.

CHRISTCHURCH, NEW ZEALAND.—The Liedertafel gave their fiftieth Concert on May 31, in Tuam Street Hall. In addition to an excellent selection of glees and part-songs, which were admirably sung by the Society, Messrs. Barnett, Weir, Mannering, and Millar gave a spirited rendering of Kücken's "Young Musicians," and solos were sung by Mr. T. H. Barnett, Mr. Millar, Mr. H. Weir, Mr. Newman, and Mr. Barkas. The programme also contained Dr. A. C. Mackenzie's "Benedictus," which was effectively played by Mr. F. M. Wallace, and two movements from a Haydn Quartet, rendered by Miss Beath, Miss Gordon-Rich, Mr. Wallace, and Mr. Loughnan.——On June 7 Mr. Wallace gave the first of his second series of Chamber Concerts, in the Art Gallery. The programme comprised quartets by Haydn and Rheinberger, the former played by Mr. Wallace, Miss Beath, Miss Gordon-Rich, and Mr. H. H. Loughnan; and the latter by Mrs. Wilding, Mr. Wallace, Miss Rich, and Mr. Loughnan. The concert-giver's abilities as a violinist were shown in Dr. A. C. Mackenzie's "Highland Ballad," and Mrs. Wilding's skill as a pianist was well displayed in a suite for pianoforte and

violin by Emile Bernard. The vocalists were Mrs. Burns and Mr. F. Barkas, whose singing was greatly appreciated. Mr. Trist Searell was an admirable accompanist.——The first of a proposed series of Concerts was successfully given on June 7, in the Theatre Royal, by Messrs. F. R. Woodhouse, A. Millar, and C. Edgar. These gentlemen sang a number of favourite songs, and received vocal assistance from Mrs. C. Edgar, Mr. R. Halley, and Mr. H. Empson. Miss T. Bush contributed a pianoforte solo and Mr. F. W. Moss played "Melodie Parisienne" on the flute. Recitations were given by Miss McNeish and and Mr. Ryan. ——The same evening, Mr. Fuller presented an excellent programme to an appreciative audience in the Tuam Street Theatre. His singing was much enjoyed, and he received able assistance from Master Fuller, Miss Fanny Martin, Miss Packer, Mr. Dryland, and Mr. H. Rossiter's Septet Orchestra.——The second Concert of the Musical Union, since its formation by the amalgamation of the Musical and Amateur Orchestral Societies, was held on June 22, in the Tuam Street Hall. The programme comprised Schubert's "Song of Miriam," Gade's cantata "The Erl-King's Daughter," a selection from the same composer's "Psyche," and the *Andante* from Haydn's "Clock" Symphony. Miss Mabel Bell, Miss Davie, and Mr. H. Weir were the soloists, and Mr. Wallace was the Conductor. The chorus sang with admirable effect, and the orchestra had to repeat the movement from the Symphony.

Flint.—The annual Musical Service of the united choirs of St. Mary's, St. David's, St. Thomas's, and St. Catherine's churches was celebrated on the 8th ult., in St. Mary's Church. Gadsby's setting in D was used for the Magnificat and Nunc dimittis, and the anthem was Mee Pattison's "Praise the Lord," the duet in the latter being sung by Mrs. A. N. Roberts and Miss F. Jones, and the quartet by Mrs. Bellis, Mr. Bellis, Mr. J. O. Jones, and Mr. R. Jones. Mr. E. J. H. Williams, Organist of St. Mary's, conducted; and Miss Dyson played the organ accompaniments.

Hanley.—During the month the Hanley Glee and Madrigal Society has held its Annual Meeting, and the usual report of the season's work was presented to a very large attendance of members. Mr. R. Bates (secretary) said that the Concerts had reduced the balance in hand from previous efforts, but the membership had increased and the work of the Society had not suffered. The programme for the coming season includes a performance of "The Messiah" at Christmas, with Miss Monk, Madame Dews, Mr. Edward Lloyd, and Mr. John Ridding, as soloists. The financial result shows a loss of about £60 upon the two Concerts of the year. Mr. Bates was presented with an illuminated address and a China tea service on vacating the post of secretary, and a presentation was also made to the financial secretary (Mr. C. L. Forrester), who, through pressure of business engagements, also tendered his resignation. The choir is now rehearsing glees and madrigals for the first Concert early in October.——At the Bethesda Chapel, on July 29, the Prize Choir sang the Manchester Competition tests, under the direction of Mr. J. Garner (Choirmaster).

Llandudno.—The second Orchestral Service of the season was held at Holy Trinity Church, on July 29, and attracted a large congregation. The music performed included an anthem, "Abide with me," composed for the occasion by the Organist, Mr. R. H. Whall, and Garrett's Magnificat and Nunc dimittis in F, scored for organ and orchestra by Mr. Whall. At the conclusion of the service the "Hallelujah" chorus from "The Messiah" was sung. The orchestra consisted of thirteen members of Rivière's Orchestra (strings, brass, and drums), and Mr. Reed, of the Pier Orchestra, gave valuable assistance at the organ. Mr. Whall conducted.

Oxford.—At the Summer Meeting of the University Extension an Organ Recital was given, on the 4th ult., in the Sheldonian Theatre, by Dr. J. Varley Roberts, Organist of Magdalen College. An exceptionally interesting programme included the following pieces: Overture to "Ptolemy" (Handel), Præludium et Fuga, in C minor (Book II.) (J. S. Bach), Specimens of the Music of the 17th Century—viz., Fantazia, of foure parts, in A minor (Orlando Gibbons), Sellenger's Round in C (Byrd), Ground in G (John Blow), Air and Chorus, "Come if you dare" ("King Arthur") and Overture to "Bonduca" (Purcell), Te Deum Patrem colimus (B. Rogers), Corant in E minor (Lulli), Preludio, Allemanda, and Giga in F (Corelli), and the Allegretto and Allegro Maestoso e Vivace in B flat from Mendelssohn's Fourth Organ Sonata.——At the Inaugural Meeting of the British Association, on the 8th ult., in the Sheldonian Theatre, Dr. Roberts played the following selection: Sinfonia in B flat from "Saul" (Handel), Allegro in F (Corelli), Andante and Allegro in D (Bache), and Fuga in E flat, "St. Ann's" (Bach).

Salisbury.—The conductors of the Salisbury Philharmonic Society and the Salisbury Vocal Union (Mr. Alfred Foley and Mr. J. M. Hayden) have already made arrangements for the coming season, which they will open next month at the County Hall. The Sarum Choral Society, which will again be conducted by Mr. Frank Bartlett, will shortly commence rehearsals; but as yet no definite selection has been made of a work for performance at the Christmas Concert.

Sheffield.—Mr. Rousbey's Opera Company gave an effective performance of "Cavalleria Rusticana" on the 21st ult., in the City Theatre. The principal characters were sustained by Mdlle. Amelia Sinico, Miss M. Leverentz, Miss J. Hellaby, Mr. Dudley Buck, jun., and Mr. Rousbey.

Wirksworth.—The annual Choral Festival was celebrated in the Parish Church on the 15th ult., when choirs from the following parishes took part:—Alfreton, Bakewell, Cromford, Duffield, Middleton, Wirksworth, and St. Werburgh. Mr. Smith, of Derby, conducted.

Organ Appointments.—Mr. George G. Beale, Organist and Choirmaster to Llandaff Cathedral.—Mr. Martin Fallas Shaw, Organist and Choirmaster to Emanuel Parish Church, West Hampstead.—Mr. J. H. Cornish, Organist and Choirmaster to Ewell Parish Church.—Mr. R. Bareham, Organist to Lynton Parish Church.—Mr. R. Glendining, Organist to Buckland (Devon) Parish Church. —Mr. Carolus King, Organist to City Road Congregational Church.—Mr. T. W. Brooks, Organist to St. Botolph's, Cambridge.—Mr. James Duddle, Organist and Choirmaster to the Presbyterian Church, Withington, Manchester.

Choir Appointments.—Mr. Frederick Billett (Alto), to St. Jude's, South Kensington.—Mr. William Nash Cook (Principal Tenor), to St. Peter's, Great Windmill Street.

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"Miss Fanny de Boufflers sang 'Should he upbraid' with a piquancy and brightness which suited the number admirably. The audience was thoroughly pleased, and insisted on a repetition, to which the artist was finally persuaded."—*Glasgow Herald.*

Cherubini's "O fons amoris."—"A most excellent rendering was given of Cherubini's 'O fons amoris.' The very exacting solo (ranging from C to C in Alt) was splendidly executed by Miss Fanny de Boufflers, whose extensive range and fine method were therein displayed to the greatest advantage. The work is one of the composer's six greater Motets. The intrinsic difficulty of the solo soprano, requiring the extraordinary range of two whole octaves, renders the performance of the work a great rarity."—*Liverpool Daily Post.*

Rossini's "Stabat Mater."—"Miss Fanny de Boufflers' interpretation of the 'Inflammatus' was at once prayerful and most artistic, and well worthy of her high reputation as an exponent of sacred music."—*Liverpool Daily Courier.*

"Elijah" (Cambrian Choral Society).—"Miss Fanny de Boufflers sang the heavy work which is allotted to the soprano with sympathy, fervour, and dramatic fire throughout."—*Birkenhead Advertiser.*

City Hall Concert, Glasgow.—"Signor Foli and party attracted an immense audience. . . . Signor Foli sang the duet with Miss Fanny de Boufflers, 'La Dove Prende' (Mozart). Miss de Boufflers appeared once before this season at these concerts, and her performances on Saturday night more than confirmed, they greatly increased the highly favourable impression she made on the former occasion. The selections she gave were admirably fitted to show the rich, full and flexible quality of her voice."—*North British Daily Mail.*

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Extract from the *Liverpool Daily Post*, June 4, 1894.—"Miss Fanny de Boufflers is in growing demand as leading vocalist at our popular watering-places and health resorts. Having just fulfilled an engagement at Llandudno, our Liverpool *prima donna* is now at Rhyl, where she remains for a week, next visiting in turn Blackpool, Buxton, Douglas, Lytham, Harrogate, Scarborough, &c., and some *return* visits, including a special engagement during the week of the royal visit to Rhyl; in all over eleven weeks' engagement."

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"Miss Lillie Wormald contributed several songs in a clever and highly appreciated manner."—*Yorkshire Post*, June 21, 1894.

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OCTOBER 1, 1894.

THE MUSIC HALL OF THE FUTURE.

It is to be feared that the discussions which from time to time have been carried on in the Press, musical and otherwise, as to the merits of the modern music hall have suffered, as so often happens in similar controversies, from the intemperate polemical methods of the rival partisans. The champion of high art, on the one hand, is not always free from the taint of priggishness. Dr. Stanford once introduced an airy trifle by Strauss (not Richard) at one of the orchestral concerts at the Royal College of Music, and the happy audacity of the innovation excited great resentment and even hisses amongst a certain section of the audience. We merely mention this incident as illustrative of the no-compromise temper which, so far from mending matters, only widens the gulf between Philistinism and Culture. The tyranny of earnestness is to be deprecated as much as the unbridled dominion of frivolity. And it is precisely this uncompromising attitude which, in some cases, has interfered with the otherwise admirable efforts of benevolent amateurs to bring good music home to the million. You must not bombard the East-ender with Brahms and Beethoven straight off, but you must introduce the classical element at first homœopathically, and afterwards in larger quantities. And a similar policy, in the long run, is no doubt better calculated to eliminate the element of imbecility and vulgarity from the music halls than the wholesale condemnation of the entire system, so freely indulged in by certain fastidious and sensitive critics. On the other hand, the extravagant adulation bestowed of late years by certain writers in certain journals on the achievements of the variety artist, and the prodigious success, social as well as financial, which has attended the new-found cult of the coster, explain and extenuate, if they do not justify the bitter feeling displayed by the advocates of legitimate art in their onslaughts on the modern music hall system. It is not too much to say that an amount of fulsome eulogy has been lavished on the *divettes* of the music hall, and that too in respectably conducted papers, which would not be tolerated for one moment if it had been applied to the most distinguished artists of the concert-room. And the worst of it is that this tremendous "booming" of the variety artist has not been the work of incompetent hack writers, but has in great measure proceeded from the pens of practised and even accomplished scribes, the influence of whose criticism is often enhanced by its purely literary quality. It was one of these gentlemen, not so very long ago, who alluded to a divinity of the "Halls" as "an inspired artist," and it was in the same journal that Jenny Lind's claim to a memorial in the Abbey was strenuously combated. Well, these incidents and this temper certainly do not make it easier to obtain a dispassionate survey of the *pros* and *cons* of the great music hall question.

There is an excellent old saying: "Fas est et ab hoste doceri." It is always pretty safe to depend on the self-criticism of an antagonist, and those fastidious amateurs who have refused to bow the knee before the great goddess Variety may take not a little comfort and consolation from the admissions of some of her most faithful votaries. Assiduous worship at her shrine has revealed the existence of flaws in the golden image, even to their adoring eyes, and already something like a wail has begun to go up that the music hall is not all that it should be from an artistic point of view; that its inspired artists are forsaking their high ideals, that individuality of treatment is giving way to "anæmic vulgarity," and that the attitude of the audience, with its craving for "decency and domesticity," is ruining the halls artistically. More than that, we are assured by the same authority that ballad vocalists almost beneath contempt are sure of welcome if they only sing something tuneful, or,

more correctly, something "tuney." These, and other charges, much of the same calibre, are laid at the door of music hall performers and audiences, and, no doubt, in the estimation of the critic who formulates them, they constitute a very formidable indictment. And the reason of it all is that the audiences are mainly middle class, and that they harbour an ineradicable regard for respectability. Now when one reads a jeremiad of this description over the shortcomings of the middle classes, one is moved to sympathise with the spirited confession of a personage in a recently published novel who observes: "I'm afraid I'm hopelessly middle-class, the most despised class in England to judge by novels. Everybody writes about Dukes and Duchesses, or else of heroes and heroines out of the slums. We poor people who inhabit 'villa residences,' and keep two or three servants, have scarcely a soul to be saved." The cant of Puritanism is no doubt often detestable, but we are by no means certain whether the artistic cant of the present day is not every whit as objectionable. The blatant manner in which the apostles of culture congratulate themselves upon their ability to appreciate the beauty of realistic delineations of whatsoever things are unlovely or of evil report overshoots its mark and arouses in the minds of impartial observers a positive sympathy with Mrs. Grundy herself. Why in the name of all that is wholesome should the clerk, or the counter-jumper, or the gallery boy be abused like pickpockets because they fail to soar to that elevated plane of sentiment in which decency and domesticity are held up to scorn and ridicule? Why should they be sternly and solemnly rebuked for their insular ignorance in preferring "Tom Bowling" to some untranslatable French *chanson?* For our own part, and at the risk of incurring the condign displeasure of the hierophants of artistic veracity, we cannot help thinking this regard for decency and domesticity to be of the most cheerful augury for the music hall of the future. For these are precisely the qualities due regard for which is had in the *café* concerts in Germany, where you may see whole families of the despised middle class stratum, dining and spending their evenings rationally and pleasantly while listening to the excellent music discoursed by a first-rate band. And if, as we are assured by one so thoroughly well conversant with the variety stage as the writer in the *National Observer*, from whom we have quoted, decency and domesticity are so highly appreciated by the bulk of our music hall audiences, there is at least strong presumptive evidence that the time has come for the establishment of similar institutions in this country.

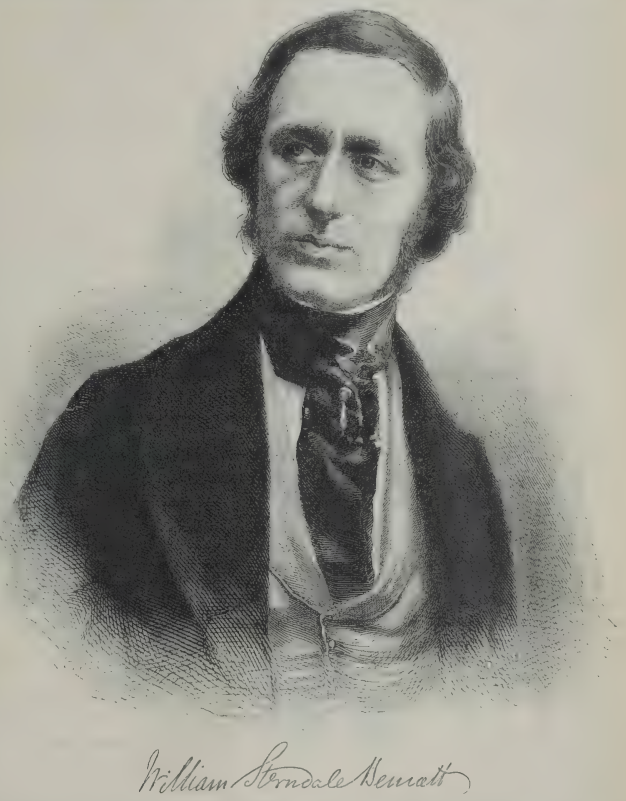
It will be said by some that we have already places of entertainment which come under this category, but on closer reflection it will be found that the parallel does not hold good. There are undoubtedly several restaurants in London, for example, at which bands play, but they are hardly within the reach, speaking financially, of the middle classes, and the music is executed, with rare exceptions, in a somewhat perfunctory manner. What we want are places of entertainment where a man could allow himself the luxury of taking his wife and his daughter, and amid an atmosphere of "decency and domesticity" give ear to good music. Simple as they seem, these conditions have never yet been simultaneously fulfilled at an English music hall. Men seldom take their wives, still more seldom their daughters. The atmosphere, if decent, is not exactly domestic; and though the bands are in some cases excellent, how rarely are they called upon to discourse good music! But as our critic is fain to admit, a ballad, though only indifferently performed, is always sure of a welcome. Now this fact, coupled with the bourgeois craving for "decency and domesticity," so far from being a source of dissatisfaction, positively inspires us with hope for the future of the music hall. If the great middle class public appreciate music apart from mummery, why not give them more of it at entertainments of this sort, and, above all, in larger doses? In our amusements as in our literature, we are the victims of the craze for brevity—for the snippet, the short story, the short paragraph, and the programme of half-a-hundred "turns." At any rate, the experiment is worth trying, and the wonder is that no enterprising manager has embarked upon it, if only as a commercial speculation. Hardly a month passes in which some indiscreet amateur does not venture all his available capital in a theatrical scheme foredoomed to failure by the indifferent quality of the play or the incompetence of the players whom he elects to finance. If people are so anxious to make ducks and drakes of their money, why not do so on a project which is at least intrinsically worthy of support? Music at the so-called music halls is relegated to an eminently menial condition. She plays Cinderella to her big and bouncing sister Terpsichore, and in the case of nine out of ten "turns" simply supplies a rhythmic basis to the performance. To extricate her from this servile plight is surely worth an effort, especially in view of the significant evidence furnished by those who complacently acquiesce in her oppression. Life, even in the middle classes, is often sordid enough, and why people should be taken to task for wishing to escape from its actualities in their entertainments is a problem which passes the wit of the plain person. And this being so, we cannot help thinking that the "music hall," in the true sense of the word, purged of the buffooneries and vulgarities of the variety entertainment, and keeping all that is wholesome and exhilarating in its fun, is much more likely to satisfy these legitimate aspirations than the style of entertainment at present in vogue.

FROM MY STUDY.

This month's triad of portraits includes a presentment of William Sterndale Bennett, one of the few Anglo-Saxon musicians who have reached up to real distinction and preserved their race from the reproach of latter-day barrenness. Mr. H. H. Statham, writing in Grove's Dictionary, proclaims him "the only English musical composer since Purcell who has attained a distinct style and individuality of his own, and whose works can be reckoned among the models or 'classics' of the art." Readers who have no more than a superficial knowledge of Bennett, and those who idly accept as truth the current chatter of ignorance, will probably be surprised to find a responsible writer claiming a distinct style and individuality for Bennett. The common belief is that his music is an echo of Mendelssohn, whereas the essential differences between the two masters are very considerable. Both spoke the musical language of their day, but each did so, to a large extent, in his own manner. Moreover, it is impossible to conceive the great gifts of Sterndale Bennett as belonging to a man destitute of an artistic individuality.

It was fitting that Bennett should be born in the most musical of English counties, but it does not appear that he came of a Yorkshire stock. I am unable to find a pedigree of this distinguished musician. In "Grove" it is simply stated that his grandfather John Bennett, was a lay clerk at Cambridge, where, inasmuch as he held office at King's, St. John's, and Trinity, it is probable that he was many years settled. Robert, the son of John, and father of William Sterndale, became an organist at Sheffield, where the greatest of the family was born. It would be interesting to know from what county these Bennetts sprang, and I am in hope of obtaining information on the point through some who may read these remarks. One point in the domestic history is certain—namely, that love of music and capacity for musical achievement were transmitted from father to son. It would appear, also, that the talent so handed down increased like money put out at compound interest. It qualified John to be a choirman; Robert to be an organist and composer of songs, and William Sterndale to take rank among the masters of his art. After reading Zola, it is well to find that which is beautiful subject to the laws of heredity no less than that which is ugly and monstrous.

Sterndale Bennett's years of pupilage at the Royal Academy of Music were, perhaps, the happiest of his life. Quite a child when he entered that Institution, he grew into a handsome lad, vivacious and spirited, yet modest and affectionate. One who knew him well as a very young man has told me that Bennett had only to show himself to win friends. He was the spoiled child of the Academy, and sustained the character appropriately by figuring in many boyish "scrapes." But he whom everybody loved, from servants to principal, found it easy to obtain pardon. Bennett kept through life the personal charm of his youth. Time put its mark upon him in many ways, but to the last



something of the old boyish vivacity and love of fun would, under favouring circumstances, make a welcome appearance. I remember, on one occasion, dining with him and J. W. Davison at the house of a common friend. In the course of the meal, it became evident that the domestic barometer was not at "set fair," and an uncomfortable feeling prevailed. At length, after a decent time spent over the "wine and walnuts," Bennett was observed to be making signs which could only indicate the propriety of an early departure. Taking the

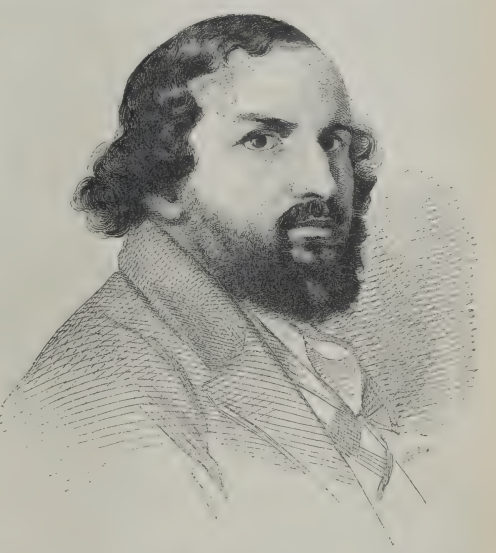
hint, we retired. "Now, boys, come home with me," exclaimed our leader and instigator; we, nothing loth, following to the little house in St. John's Wood Road (now called Sterndale Cottage, and threatened, I understand, by a new railway) where, in the master's snug study, a few memorable hours were happily spent. Bennett was in his gayest mood and, easily led to be retrospective, told story after story with inimitable *verve*. Even Davison, who once, in my presence, took the conversational lead from Charles Dickens (the novelist had a fit of the sulks in consequence), even he was content to listen. The great characteristic of our composer, however, was his modesty. Duly estimating this, the many honours bestowed upon him seem to have a double value. We may be sure he did not intrigue for them, nor procure them by frequenting a back staircase. They came to him; he did not go to them. No man was less self-assertive. He never wished to be conspicuous in society or anywhere else. Men thus retiring sometimes pay a heavy price for indulgence of their taste, the world holding that if they do not care for it neither should it care for them. Bennett was of the higher order who can afford to do as they please. It is the notoriously wealthy man who need not shrink from little eccentricities of dress.

At the present time Bennett's music belongs to the few whose tastes are more or less akin to his own. The world delights in coarse and vulgar expression rather than in refined and delicate utterances. It loves the scene-painter's broad effects rather than the subtle touches of a Meissonier. In that respect the world is well provided, but something happily remains for the minority, and Sterndale Bennett helped to supply it. "He can hardly be reckoned," finely and justly says Mr. Statham, "with the great musical poets of the world, and it would be both unwise and uncritical to claim that place for him. But what he wanted in power is almost made up, in regard to the artistic enjoyment to be derived from his works, in individuality and in finish. He is in a special degree a musician's composer. His excellencies, in addition to the real and genuine feeling for beauty and expression which pervades his music, belong to that interesting and delicate type of art which illustrates in a special degree the fitness of means to an end, the relation between the feeling expressed and the manner and medium of expressing it; a class of artistic production which always has a peculiar interest for artists and for those who study critically the details of the art illustrated." While artists live, Sterndale Bennett's music will not die.

Keeping to friends and intimates of Mendelssohn, a portrait of Niels W. Gade is next

presented. As in these papers I am not writing biographies, it does not come within my scope to tell of the many struggles and hard ways through which this musical son of old Denmark reached the eminence which was his when Death summoned him to higher work and nobler destinies. Else should I have to tell of early strivings amid circumstances not the most propitious, and of early progress made in virtue of talent backed by unflagging industry. This story has often been related, together with that of an ultimate success now acknowledged by all the world. My acquaintance with Gade was slight, but the circumstances are stored in my memory. During one of his visits to London, Gade accepted the hospitality of one of my friends, at whose house I met him as often as possible. The deepest impression made by contact with his personality resulted from what appeared to me extraordinary simplicity and naturalness. His epitaph might be "In art a man, simplicity a child." He could rarely be enticed to talk about himself or his doings, but he had much to say of those who had befriended him when kind words and acts were precious. He seemed to look out on the world not as a field to be exploited so much as one in which he found objects of delightful contemplation. I have seen him, for example, walking the garden, beaming like a pleased child upon the trees and flowers. Mr. Dannreuther speaks of his "amiable musical physiognomy" and of the "gentle repose" of his themes. These qualities corresponded with his nature. Gade, in point of fact, was one of those mild, contemplative, and half-dreamy beings often met with in Northern Europe—a product of race and temperament as affected by climate and physical surroundings. Emphatically a son of the "dark and true and tender" North, its characteristics appear in his music. Mendelssohn, intensely perceptive and receptive, carried back to Germany from the wild Hebrides a mental picture of blowing winds and sounding shores, of melancholy sea-scapes and rugged rocks, reproduced for all time in the "Isles of Fingal" Overture. Gade was born into possession of northern scenes, and, when his individuality asserted itself most strongly, he opened to us the lands of Ossian and the Highlands. But, like Mendelssohn, he revealed the underlying beauty rather than the superficial aspect. Berlioz would have drawn lurid and stormy pictures; his tempests would have howled and his waves thrown themselves with loud cries upon the rocks. Gade heard the inner voices of such scenes, and reproduced the impressions formed by their subtle communications. In that capacity lay his greatest service—his most precious contribution to the varied beauties and meanings that form the treasures of musical art.

Ferdinand Hiller, composer, pianist, conductor, *litterateur*—able in all these capacities, supreme in none—has, like Bennett and Gade, come within the scope of my personal observation, both here and in Germany. My principal recollection of him is as a man of vast and varied accomplishments—a man who had seen much and turned every opportunity to good account. He had all the quickness, cleverness, and perseverance of the race to which he belonged, and he had studied "men and cities" throughout Europe. Active, energetic, ever to the fore; a prodigious worker, and constantly in touch with leading minds, Hiller lived a life which ultimately entitled him to be regarded as a "grand old man." I knew him only in his later years, and my personal contact with him was chiefly at times when he could unbend,



and freely open to us stores of observation, together with a rich fund of humour none the worse for being dry. Taken *en robe de chambre*, he was a man of whose company one could not have too much. When *en grande tenue* he appeared as a somewhat different person, and could be as hard and biting, or as dignified and patronising, as any man who, lacking the influence of commanding genius, ever worked and wormed his way to a conspicuous position. Hiller was the last of the public improvisers, in this country, at any rate, for I take no account of feeble efforts made by poor little wonder-children. I forget exactly how many years have passed since Hiller gave pianoforte recitals in the Hanover Square Rooms, and made a feature of improvising upon themes chosen by himself or suggested by the audience. In that form of impromptu exercise he showed wonderful

capacity, and it was both an astonishment and a delight to listen—an astonishment especially when, by way of winding up, he would combine the most incongruous subjects with extraordinary skill and power. Few of his compositions will live. Admirably made as they are; rich as they are in all that constitutes the form and trappings of music, they lack the supreme magic, the fire of inspiration which enters the soul from beyond.

The death of Mrs. Lyne-Stephens, who at one time was Mdlle. Pauline Duvernay, *première danseuse* at the Grand Opéra and our own Drury Lane, led to much searching of records for particulars concerning her artistic career. This was not without results, to which I now proceed to make my own contribution.

There is an interesting notice of Mdlle. Duvernay in M. Charles de Boigne's "Petits Mémoires de l'Opéra," published by the Libraire Nouvelle in 1857. According to this writer, she was an *enfant de l'Opéra*, and took her first lessons as a *figurante* in the training school connected with the great temple of lyric drama; her master being M. Barrez. It is very rarely, says M. de Boigne, that a *figurante* becomes a *premièr sujet*, but the Duvernay was an exception to the rule. From the class of M. Barrez she rose to that of Vestris, whom, however, she left for Taglioni as soon as that professor's incomparable daughter showed what could be done under his teaching. Vestris, it appears, was deeply humiliated by this conduct on the part of his favourite and most promising pupil. "To see his Duvernay, the flower and glory of his class, carried off by an obscure person, a foreigner, a *sauteur!* What pain! what humiliation! Already Mdlle. Duvernay justified more than brilliant hopes. People spoke of her; they found her pretty; they quoted her sayings: the sayings of a *danseuse! rara avis!* M. de Boigne supplies an example of her *mots*, from which it would appear that they were sometimes acrid: "Some one, in her presence, praised a singer who had just appeared—as he had no talent it was very natural to praise him. 'What a fresh voice!' said one. 'Large compass!' said another. 'Sure!' (*sûre*) exclaimed a third, 'is it not so, Duvernay?' 'Oh, yes,' she answered, 'very sour (*sure*)—sour as vinegar.'"

The preferment of Mdlle. Duvernay to the rank of a "star" was the act of Véron, who, on becoming director of the Opéra and passing in review his feminine cohorts, was struck with the grace and beauty, as well as skill, of the young dancer. For her he caused to be prepared a ballet styled "La Tentation," music by Halévy. The production of this (June 21, 1832) was a triumph for the Duvernay, who suddenly found herself the talk of Paris. Whether the situation bewildered her may be in doubt, but, according to M. de Boigne, she suddenly disappeared from her mother's house. Of course this strange step gave rise to various conjectures. The fears of some pointed to the Morgue, but the form of the dancer was not seen on the marble slabs of that gruesome establishment. Others talked of an elopement, but the police said that nobody eloped from Paris without their permission. At length, a M. Gide received a little note containing the key of the mystery. That gentleman took a cab, drove to the address given, and found himself at the gate of a convent, passing which he saw the fair dancer walking with a nun. "Without exactly knowing why," says M. de Boigne, "she had run to prostrate herself before the altar, and had obtained the favour of admission to the convent. But soon, doubtless, an ascetic life became distasteful. She regretted the Opéra, and wished to return to the world she once believed herself to detest." Again on the stage, Mdlle. Duvernay became the pet of the public, and especially of the gallants, old and young, who regard a woman in her position as their natural prey. For these, however, she was altogether too much. Our author mentions particularly two cases in which she triumphed. To an old gentleman who persecuted her with attentions she said: "You love me, but do you love me to the extent of 100,000 francs?" The next day, her ancient admirer called again, with a casket in his hand. On entering the room, she found him already assuming the airs of a possessor, with his feet resting upon the sofa. "My dear," said he, "you asked me yesterday if I loved you as much as 100,000 francs; here is my answer." Opening the casket he showed her that sum in gold. Duvernay was more than equal to the occasion: "*My dear*, will you oblige me by not soiling my sofa with your feet, and then take away all that old iron (*ferraille*). I was joking, *my dear*. Do you know a rondo in 'La Dame Blanche?'—

Chez les montagnards écossais
L'hospitalité se donne;
Elle ne se vend jamais.

Well, in the matter of hospitality, my heart is Scotch—everything that is most Scotch, *my dear*." The old gentleman retired with his *ferraille*. Hearing of this adventure, a young suitor, too poor to buy hospitality, was rash enough to entertain a hope of success. "I do not offer you gold," he pleaded; "it is my life, my life, that I should be happy to sacrifice." Duvernay answered laughingly: "You would give me your head, if I wished it, would you not? You men are all alike—you offer that which one cannot and would not take." "I swear—" "Don't swear. I will take you at your word." "Heavens! have I heard aright? For mercy's sake, go on!" "You desire it?" "I implore you." "Well, offer me one of your teeth; that in the middle." "I fly—I shall return." Return he did, with a handkerchief to his

mouth and his tooth in a little box. "Ah, how unfortunate!" exclaimed the damsel. "I wanted the tooth from your lower jaw, and you have brought me one from the upper." That young man went away sorrowful, and soon after received his tooth by post.

Mdlle. Duvernay was not always thus insensible, and her marriage, according to M. de Boigne, came about in a singular way. It appears that, on the death of an English marchioness, her maid was solicited to enter the service of the popular *danseuse*. But this Abigail, having what the French writer calls a "conscience exagéré," declined the place, for reasons arising out of the Duvernay's connection with a wealthy Englishman. Always susceptible, Mdlle. Duvernay was bitterly mortified, and even worried herself into a serious illness. On learning the cause her English friend said: "Make haste and get well, for to-morrow our banns shall be published at the Mairie, and in fifteen days we will be married." M. de Boigne tersely adds: "Proof that an English lady's-maid can be good for something." According to this authority the gentleman who robbed the Parisian stage of the enchanting dancer was worth £90,000 a year. M. de Boigne remarks, in conclusion: "In 1836 she retired from the opera. That was a sacrifice that the heart only can know, and that all the guineas in England cannot recompense. Nobody renounces without pain that life of emotions and triumphs. For those who have tasted the fascinations of the theatre family joys are poor and pale. Who knows if, before becoming accustomed to her new *rôle*, Mdlle. Duvernay did not, more than once, regret the *rôle* of *Miranda*.'" But the ex-dancer lived a long life in happiness as an English Lady Bountiful, and died almost in the odour of sanctity. X.

RADINO.

There lies in the Royal Library at Brussels a small ancient book, entitled "Il Primo Libro d'intavolatura di Balli d'Arpicordo, di Gio. Maria Radino, organista in S. Gio. di Verdara, in Padova. Nuovamente Composti, e con ogni diligenza Stampati. In Venezia, Appresso Giacomo Vincenti. MDXCII."

Oddly enough, this early work has been either entirely overlooked by musical antiquaries or wrongly catalogued. The industrious Becker could never have met with it, for in his tolerably comprehensive catalogue of those works for keyed instruments that were printed during the sixteenth and seventeenth centuries, it is not to be found Nor does Eitner make use of it in the capital collection of dance tunes of the fifteenth, sixteenth, and seventeenth centuries, which he edited in 1875 for the "Gesellschaft für Musikforschung." Ambros in his history leaves it unmentioned, and the dictionary edited by Sir George Grove contains no reference to its author. Fétis, to be sure, knew of the book—possessed it even, for this identical copy seems to have passed to the Royal Library from his own—and his "Biographie Universelle des Musiciens" gives accordingly a short paragraph on Radino, in which is reproduced just as much information as the title-page above-quoted affords. But he attempts no criticism of the music, nor even a statement as to its character; and in the printed catalogue of his musical library it is mistakenly placed in class "Viole et Violon" of instrumental works, and not in its true position as music for "Clavecin et Piano." This latter class makes a chronological start with the English "Parthenia," published probably in 1611.

It may be well, therefore, to say what this modest but significant little book actually is—both on the face of it and beneath the surface. It is a set of pieces, as the title tells, written for the harpsichord in dance measures, by Giovanni Maria Radino, and printed by Vincenti in Venice in the year 1592. It is oblong quarto in size, and is a plain enough little publication, printed from type—not engraved. It consists of forty-nine pages (each of two double staves), which contain eight tunes—*lessons*, in old parlance. These are called "Pass' e mezo," "Gagliarda del ditto Pass' e mezo," "Padoana Pr.," "Padoana Seconda," "Gagliardo Prima," "Gagliardo Seconda," "Gagliardo Terza," "Gagliardo Quarta." Several of these are broken up into two or more sections.

Of the notation that is described in the title as "intavolatura" something must be said. The word in English, "tablature," is now generally understood only as signifying those hieroglyphs—to the modern eye—from which a lute-player of old played his part. But it had originally a wider sense. This has been variously defined (see Castellani's "La Stampa in Venezia," &c.), but generally with limitations that did not exist. "Tablature" in old days was applied to *any system of notation whatever*, by which a musical composition of more than one part was set down or "pricked" (prick-song). Early part-music for voices or instruments was never scored; the parts were written out separately for each voice or instrument, and often in separate books. But certain instruments there were, capable of playing several parts at once—of making harmony. These were the organ, regal, harpsichord, virginal, clavichord, and, of course, the lute, chitaronne, chitarra, theorbo; and music for all of these was written note above note, to express the simultaneous sounds they were intended to produce. Music for them was set down *perpendicularly*, so to speak, and this music it is that is spoken of as being "in tablature." May not the Latin root of the word, *tabula* (a board, table), help to elucidate the old sense of the term, as of some design laid out

completely, set forth comprehensively to view, as on a table?* For "tablature" music showed the composition complete at a glance.

At all events, when examining the subject, we find the word applied over and over again to music for instruments that could emit more than one sound at a time, and which required to be written in short score. The methods for doing this were various, and tablature, therefore, was of various kinds.

That kind in early use by the Italians, the Germans, and the English, for the organ, harpsichord, or virginal, was practically our present pianoforte notation, and consisted of signs that had been long in use for the voice; these were set upon an increased number of lines (representing the scale), which were doubled for the requirements of two hands. This scheme seems simple enough, since we are familiar with it; but the tablature used by Ammerbach in his "Orgel oder Instrument Tabulatur," printed in Leipzig, 1571, now looks curious in the extreme. It does not depend upon a ladder of lines, as do all the other systems. The page of music is laid out into checquers, or squares, and within these are the letters, set one above the other, which name the sounds signified; and above each is placed a sign of duration, as in the lute tablature. Again, the lute tablature itself was of several kinds. Both numbers and letters were used for it—the first favoured by the Italians, the second by the English and other nations. These were set upon six lines, which represented the six principal strings of the instrument; the letters or numbers themselves referred to the frets, by means of which each string was shortened or "stopped" to produce the note.

The tablature then, in which this little book of Radino's is written, is of that ordinary kind which obtained generally in Italy and England by the middle of the sixteenth century for the harpsichord, and which has descended to us. The many variations, both in size of stave and of clef peculiar to the period, we need not go into here. This example is written upon a double stave, the lower consisting of eight lines (bearing both the C and F clefs) and the upper of five lines (with the G clef on the second line), which brings it very close to our modern form.

Of this little work we find some faint trace in the literature of its own day. Giacomo Vincenti, Radino's publisher, found it expedient, in the year 1619, to print a catalogue of his numerous publications, which is fortunately extant. It gives us some idea of the thriving state of music in Venice at that time. Here is music of all sorts—for voices, for viols, for lutes, for organs; solo music, and music in any number of parts; music accompanied and unaccompanied. And Vincenti was not the only music printer of his day in Venice; there were Gardano, Amadino, and many others. Ever since the revival of learning the printing presses of Venice had been active, and justly celebrated. The lovely editions of classic authors that emanated from them are precious to this day; and the printing of music had early commanded the attention of the printers. In 1498 the Venetian Senate granted to Petrucci da Fossombrone a patent (which, however, did not secure him against imitators) for his improved method of music printing, which included "Intaboladure d' Organo et de Liuto." So that this catalogue, full as it is, represents but a fraction of the music printed in Venice at the beginning of the seventeenth century.

The catalogue is divided into no less than twenty-three classes. Yet none of these appertains to harpsichord music. No. 20 is "Intavolature di Organo," No. 21 is "Intavolature di liuto, chitaron, e citara," No. 23 is "Musicke per cantar e sonar nel chitarone, tiorbe, arpicordo e altro simile stromento"—a class that applied to music that was sung with an accompaniment of these instruments, and which therefore could not include Radino's compositions. Strangely enough, his book is not set in the list of organ music to which, from its keyboard characteristics, it is most allied, but stands in the small set of fourteen that make up class 21; and is there even described as, "11. Intavolatura di liuto del Radino"! This seems, at first sight, almost as mistaken as its classification as viol music in Fétis's catalogue. But one justification may be found within the book's own pages. Though the title runs emphatically clear: "The first book in tablature of dances for the harpsichord by Radino," the author recommends his music, in his dedication, as suitable for two kinds of instruments: the gravicembalo or harpsichord and the lute: "Serviranno a due sorti di Stromenti, Gravecembalo e Liuto."

This brings us to an interesting point—namely, the confusion and interchangeability amongst the instruments of old times, before music had become specialised to suit their various capabilities. The reputation of the lute had been, in a still earlier time than this, enormous. It may possibly have been pushed too far; and the very fact that more and more was demanded of the instrument as keyboard music developed, may have assisted at its ultimate decline in favour. It and its fellows certainly could, as far as compass was concerned, vie with the regal and the virginal. The six fretted catgut strings alone yielded a scale of three and a half octaves, while a number of others were ready for additional use. The chitaron, or arch-lute, was over five feet in length, and possessed as many as twenty wire strings, while the smaller citara had about fourteen, also of wire. Yet even with this extensive scale at command it is hard to believe that a player who had both to stop and pluck the

* The word *table* in multiplication table, &c., preserves this old sense, which the dictionary describes as "a condensed statement which may be comprehended by the eye in a single view."

strings for the production of the notes, could readily play music written for a keyboard. In considering this problem, clear-headed old Ammerbach comes to our aid. In his pertinent preface to the instruction and music book already referred to, he himself compares these two classes of instruments, while he associates them together. He says: "Es ist auch die Orgelkunst andern vorzuziehen nicht allein derhalten das sie mehr denn auff einerley Instrumenten kan gebraucht werden (Denn wer dieser Kunst recht bericht kan dieselbe auff Positiven, Regaln, Virginaln, Clavicordijs, Clavicimbalis, Harficordijs u. andern dergleichen Instrumenten auch gebrachen) Sondern auch darumb das die *Harmonia* eines jeden Gesangs ganz volkommen u. unzerstummelt auff die Orgel u. andern jetzermetten Instrumenten geschlagen wird welches auff Lauten oder andern Instrumenten da viel Stimmen zugleich auff geschlagen werden fugliches weise allzeit sonderlich wenn dieselben mit Coloraturen oder Leufftlin gezieret werden sollen nicht geschehen kan."

This signifies, shortly put, that while upon instruments of the lute class several voice parts or the harmony of a song might be struck simultaneously, yet this harmony could be more conveniently rendered upon the keyboard instruments (organs, virginals, &c.). And further, that when the song is ornamented with divisions and little runs it could not be played upon the lutes at all.

This is clear, and to the point. So that already in the middle of the sixteenth century, and even earlier, when writers for the organ and virginal were ornamenting their compositions with all sorts of grace-notes readily produced by keys, the two classes of instruments so long associated (being alike capable of sounding chords, and alike provided for by "tablature") had begun to part company. And we may doubt if Radino had ever himself attempted to play his compositions on a lute, though he stated that "they could be so played," for he was, being an organist, a keyboard performer by profession.

But it seemed as if neither lute nor harpsichord music throve in the period immediately after the date of Radino's publication. The one was actually dying out; the other clearly suffered some sort of check in its development, as it did contemporaneously in England, after the death of Bull and Gibbons. For the fresh edition of Vincenti's catalogue, which was issued in 1649, still makes no provision for harpsichord compositions; and while most classes are largely extended, the lute class is as small as ever. The firm had printed nothing new for lute or harpsichord in thirty years, and Radino's book still stands as No. 11 in the list of 14, with an appended statement that it might be bought for two lire.

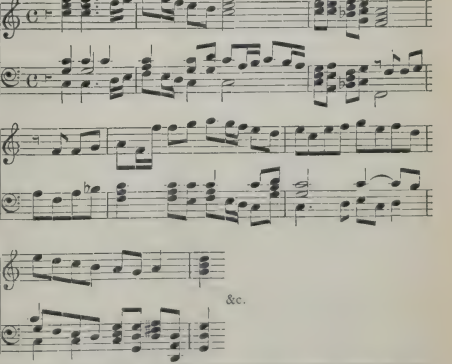
As to the artistic value of this music, there will probably be some difference of opinion. There is virginal music in manuscript, both in the British Museum and the Fitzwilliam Library, certainly antecedent to this,* and which is at least as artful and intricate. The music of "Parthenia," though it did not appear until more than ten years later—being engraved by Hole at the instigation of Mistress Dorothy Evans in the first years of the seventeenth century—was no doubt much of it already composed when Radino's book was printed, and it is far more advanced in style. To play a *Galiardo* by old Byrd, after one of these by Radino, is to receive the impression that the Englishman was the greater master of his art and the more learned musician of the two; though about Radino's music there is, in spite of crudities, a softer cast and a clearer definition of tonality, which give it a more gracious sound to modern ears.

But whatever its status in art, this little book acquires interest and importance in being, so far as we know—what "Parthenia" claimed to be—the first book ever printed specially for virginal music. It has, therefore, historic importance, and is of not the less interest if it should prove by comparison the superiority of English virginal compositions of the period. In the future day, when all early keyboard music shall be collected, sifted, placed in chronological order, and together criticised in a comprehensive work on the subject, this little work of Radino's, so long overlooked, will have some use and place. The final word upon it may then be spoken: it is at least now known to exist.

M. L. A.

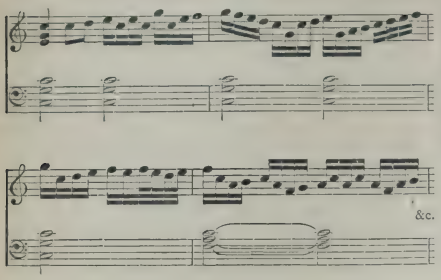
We subjoin a brief analysis of the contents of this interesting little volume. In the examples the time-values of the notes are half those of the original. It will be seen that the barring is very inaccurate, as was frequently the case in those days.

Page 1 begins thus quaintly:—



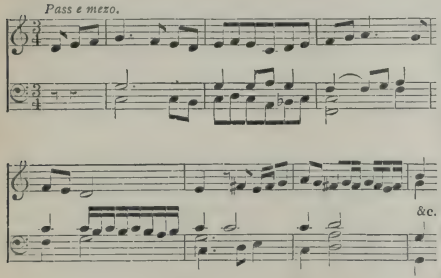
* In a MS. written early in Henry VIII.'s time, which has been extracted from by the Plain-Song Society for their publication, "Songs and Madrigals of the Fifteenth Century," some dance tunes for the virginal are to be found. One of these, "A Hornpipe," by Hugh Aston, though inferior to Radino in harmony and modulation, shows quite as much ingenuity in running scales and grace notes.

About twenty-five bars of imitative passages in three parts follow, and then the music changes character, becoming homophonic, in this style:

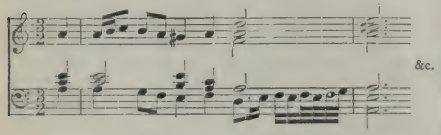
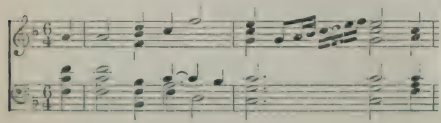
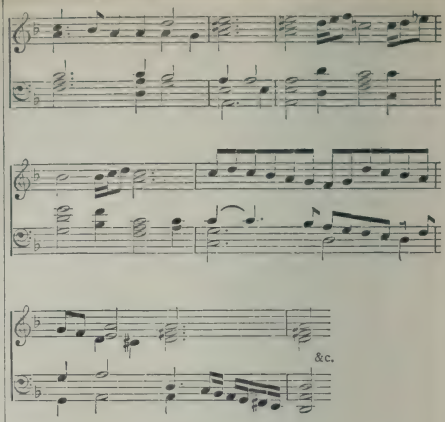


This sort of thing continues for a dozen bars or so, and then the florid passages are transferred to the left hand while the right plays the chords. About eighteen bars later the imitative passages (again mostly in three parts) are resumed, though on different subjects, and when these have been developed for thirty bars or so, the piece ends with a common chord of C in six parts.

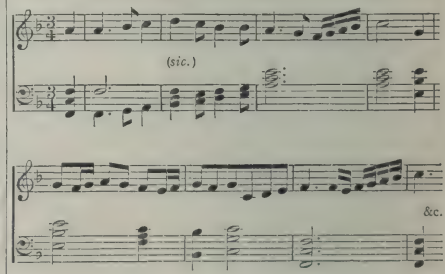
The second piece opens as follows:

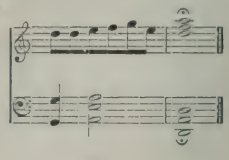


and, like its predecessor, contains florid passages accompanied by simple chords. Both pieces are of about the same length, the first being of 108 and the second of 100 bars.

The two Pavans are respectively of seventy-seven and sixty-seven bars' length. The first begins:

The second, which is a really charming piece—by far the best in the book—opens as follows:



The four Galliards which end the volume are much shorter than the former pieces and have also less musical interest. The first, in C, has but eighteen bars; the second, in G minor, has thirty-two; the third, in D minor, contains twenty-six; and in the last, which is melodically the best, there are thirty-one. The opening phrase runs thus:



Considerable use is made of the semiquaver figure as the piece progresses, and it is brought to a conclusion, in the key of D minor, with this cadence:

NEW LIGHTS UPON OLD TUNES.—

"The Arethusa."

It is certainly to be expected that a great nation like England, which has done much of her fighting on the high seas, should have a goodly store of sea songs. This, indeed, we have.

Ships have changed from wood to iron, and every detail of the Service been altered; yet, in default of better, the songs of Charles Dibdin and the other scattered naval and patriotic lyrics of the last century will touch the same chord as they did when originally written, and will find as quick a response. Amid the vast mass of rubbish which flowed from Dibdin's pen there sparkle gems which have never been surpassed, and we can afford to forget his Jew songs, his stage Irish, and his utterly false Yorkshire songs in remembering his "Ben Backstay," "The Token," "Blow high, blow low," and others of even greater merit.

Dibdin did not, however, monopolise the best naval song-writing of his time; there are many other songs of this period which will rank alongside the best of Dibdin's—from David Garrick's "Hearts of Oak" down to Allan Cunningham's "A wet sheet and a flowing sea," and among this number the vigorous song "The Arethusa" holds a prominent place.

"The Arethusa" appeared originally in a small opera, or musical entertainment, entitled "The Lock and Key," which was acted in 1796. The libretto was by Prince Hoare, author also of the popular opera "No Song, no Supper," and a water-colour painter of ability. He died in 1834.

Prince Hoare was, presumably, author of the words of the song, but the fine and spirited air is in all modern collections put down as the composition of William Shield. This error I wish in the following paper to dispel. First, however, as to the song itself. It exactly chronicles an engagement which took place in the English Channel on the evening of June 17, 1778. The *Arethusa* was commanded by Captain Marshall, and the following extract from Admiral Keppel's dispatch will show how closely the song narrates the incident:

"The *Arethusa* had come up with her chase on the evening of the 17th; she proved a large French frigate with heavy metal (the *Belle Poule*). Captain Marshall requested of the French captain to bring to, and informed him he had orders to conduct him to his admiral, who wished to speak to him, both of which requests the French officer peremptorily refused to comply with. Captain Marshall then fired a shot across the frigate, upon which the French captain instantaneously fired his whole broadside into the *Arethusa*, who was at that time very close alongside, which brought on an action on both sides, which continued for upwards of two hours. . . . The French ship's head being in with the land, and getting her foresail set, she stood into a small bay, where boats at daylight came out and towed her into safety," &c.

A few days later, for some supposed unpatriotic conduct in allowing certain French vessels to escape, Admiral Keppel was tried by court martial.*

The song, from the time of its production in "The Lock and Key" down to our own day, has, with a certain class of singers, never waned in its popularity. Charles Incledon's singing of it gave it great impetus in its first day. William Shield wrote and arranged the musical portion of "The Lock and Key," and this is the reason why Shield's name has ever been associated with the air. During Shield's lifetime, however, I am unaware that he ever claimed the composition of the melody; on the contrary, on the music folio sheets, contemporary with the production of the opera, it is always stated to be "arranged" or "adapted" by Mr. Shield. Dr. Kitchiner, in his "Sea Songs," 1823, prints Shield's name to the air, but his work contains other inaccuracies.

As a matter of fact, the air is really a dance tune named the "Princess Royal"; and this again has been, I believe wrongly, attributed to an Irish origin as the composition of Carolan, the Irish bard. Edward Bunting, in his "Ancient Music of Ireland," 1840, was the first to print this statement; he gives no proof, however, merely saying in his index that he noted the air down from Arthur O'Niell; and in another note that Carolan composed it for the daughter of Macdermott Roe. This information, possibly, was supplied by Arthur O'Niell, but it is by no means certain that it is correct. Carolan, like other musicians, was in the habit of playing other people's compositions as well as his own, and also enriching them with impromptu variations; and it will therefore be easily understood how such a mistake as the wrong attribution of the authorship of a melody might arise. "Bumper Squire Jones" is another instance in point, the air being always assigned to Carolan; but an examination of an early tune, called the "Rummer," in Playford's "Dancing Master" (1690), will show that it is highly improbable that he was the composer of it.

In some of the music books published at the end of the seventeenth and the beginning of the eighteenth century there is an air called "The Princess Royal," and this was, no doubt, named by some courtly musician or dancing master in honour of Sophia Dorothea, the unfortunate daughter of George I., who, born in 1684, married the brutal Frederick William, afterwards King of Prussia. This air has, however, nothing in common with the one we are dealing with; but in later years, probably about 1727 to 1730, it gave place to another tune named "The Princess Royal, the new way," and this is the air that has been in turn ascribed to Shield and to Carolan. The

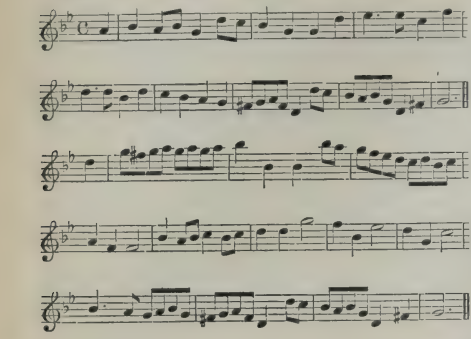
* The firing of the broadside by *La Belle Poule* was a breach of an armistice and hostilities between the two nations recommenced. John O'Keefe, the celebrated opera writer, in his "Memoirs," tells how, after the *Arethusa* had come into port a few hours after the engagement, he went aboard her. He gives a very vivid picture of the frightful carnage he saw.

Princess Royal it was named after was most likely Princess Anne, the daughter of George II., born in 1709.

I have found the tune in three collections of this period, the first being a volume of Walsh's "Compleat Country Dancing Master," *circa* 1730, as under:—

"PRINCESS ROYAL, THE NEW WAY."

(From Walsh's "Compleat Country Dancing Master," *circa* 1730.)



A comparison of the air will at once show that Shield had the good sense to refrain from tampering with so fine a melody when he used it for "The Arethusa."

Another copy of the tune is found a little later in Wright's "Compleat Collection of Celebrated Country Dances both old and new," Vol. I., oblong 8vo. Here it is entitled "New Princess Royal," and is identical with the above.

Daniel Wright, the original compiler of the above work, was a music publisher, who, at the commencement of the last century, published many curious books of airs frequently with quaint and humorous titles. He also published, about 1735, a "Compleat Tutor for ye Flute," and in this the "Princess Royal" again appears, merely transposed to a higher key with the title the "new way" omitted, thus showing that the new air had fully ousted the old air out of public favour.

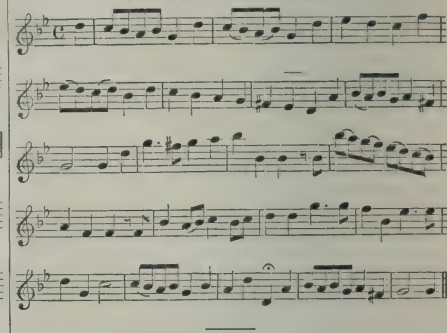
Strangely enough, the tune after this date seems to have gone out of favour, and it is not until 1787 that it re-appears. About this date it is with some slight variations printed in Alexander McGlashan's "Collection of Scots Measures, Hornpipes, Jigs, Allemands, and Cotillions" (Edinburgh, oblong folio). Perhaps it was seeing it in this work which induced William Shield to use it for "The Lock and Key" in 1796. Niel Gow, after 1802, next published the "Princess Royal" (the same set as McGlashan's) in part second of his "Complete Repository of Original Scots Tunes," folio; and after this date, with the exception of the copy in Bunting's Irish airs (1840), the old title "Princess Royal" sank, and the air was only known as "The Arethusa."

In several song books, issued about 1808 to 1810, in which "The Arethusa" is printed, florid additions are given to the air, but the following, from an early music sheet, appears to be the original form:—

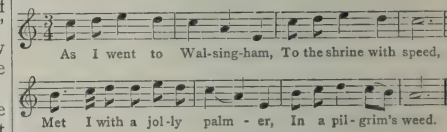
"THE ARETHUSA."

Adapted by Mr. Shield. Sung by Mr. Incledon.

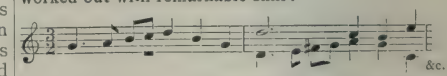
(From a Music Folio, *circa* 1800.)



The first and second parts (twenty-four pages each) have now been issued of Messrs. Fuller Maitland and Barclay Squire's edition of the Fitzwilliam MS., wrongly known as "Queen Elizabeth's Virginal Book." The first piece consists of thirty variations by John Bull on the theme of the old English song "Walsingham," which is thus given in Chappell's collection:—



Among the variations are some that would tax the skill of the glibbest of modern fingers. This piece occupies eighteen pages, and is followed by two Fantasias by John Munday, the first a brilliant example of the fugato style, the second a piece of "programme music," consisting of feeble attempts to depict "Faire Wether," "Lightning," "Thunder," and "A cleare Day." No. 4 is a "Pavana," by Ferdinando Richardson; No. 5 is a variation of the same; a Galiarda and Variation by the same composer follow, and then we reach a fine "Fantasia" in G, by William Byrd, in which the following subject is worked out with remarkable skill:—



No. 9 is a set of Variations by Thomas Morley, on "Goe from my Window," and No. 10, a set by William Byrd, on "John, come kisse me now." Two pages only of the last-named are given, the limit of Part 2 being reached. The third instalment of this interesting publication will contain pieces by Morley, Munday, and Bull.

The Fitzwilliam Virginal book contains nearly 300 pieces by about thirty composers of the sixteenth and early seventeenth centuries. It is therefore obvious that its publication will supply sufficient evidence of

the state of solo instrumental music at that epoch to permit of safer generalisations than it has hitherto been possible for the conscientious student to arrive at on this subject. In this connection we may remind those who are interested in the early history of chamber music for solo instruments that for a few shillings they may obtain nearly 200 examples—mostly, but not all, dance pieces—of sixteenth and seventeenth century lute music. These pieces, the work of thirty or more Italian composers, have been collected and translated into modern notation by Dr. Oscar Chilesotti, and published by Messrs. Breitkopf and Härtel in two volumes, entitled respectively "Da un Codice Lauten-Buch del Cinquecento" and "Lautenspieler des XVI. Jahrhunderts." The pieces in the second of these range from 1536 (Hans Newsidler) to 1650 (Bernardello).

An ancient philosopher once observed that the face of the earth was changed on the day that the wheel was invented, and certainly the dominion of that mode of locomotion was never more paramount—indeed,one might say tyrannical—than at the present day. A young and uncultured athlete is reported to have asked whether the Wagner cycle was a good roadster, and then, of course, there is the story of the young lady, who, when asked if she was interested in the Psychical Society, replied that her brother sometimes let her go out on his machine. With regard to music, however, apart from the equivocal use of the term cycle, the connection between velocipedism and harmony is, undoubtedly, on the road to becoming more intimate, though whether this is a good thing for music is quite another matter. Cycling clubs have long had their buglers, but now we read in a French contemporary of the establishment of a society called the Fanfare Cycle, forty in number, all of whom, when taking their rides abroad, perform simultaneously on the cornet. Quite recently, on returning from a long excursion in the country, they dashed through a sleepy little village before the inhabitants had time to realise the nature of the visitation, and in consequence are said to have mistaken the electrifying sound of the forty cornets for the momentous blast of the last trump. We cannot say that the prospect of the importation of the cycling cornet player fills us with rapture, especially as he is, in all probability, only the precursor of the cycling organ grinder. Within certain limits, however, the system might have its advantages. For example, we can well imagine that the weary record-breaker, condemned by the perverse spirit of emulation to his dreary twenty-four-hour task, might from time to time stimulate his jaded limbs to fresh activity by turning on a tune on his own machine. But we trust that at all hazards our country lanes, already desecrated by so much that affronts the eye in the way of pill boards, may be spared the further auricular atrocity of the cornet-playing cyclist.

Visitors to the forthcoming Birmingham Musical Festival will be astounded at the announcement—which, by the bye, does not figure in the detailed programmes already issued—that Palestrina's "Stabat Mater dolorosa" will be performed in accordance with an "arrangement" of the same prepared by Richard Wagner. What had this "great iconoclast" in common with the immortal Palestrina? some will doubtless ask. That Wagner was not the iconoclast that his earlier critics asserted him to be has been made fully apparent to readers of his literary works by the many eulogistic remarks, scattered throughout them, on the classical masters, especially Bach, Haydn, Mozart, and Beethoven, and notably, too, on Palestrina. None the less it seems well worth while, as briefly as possible, to examine into the circumstances which led Wagner to make a new version of this work of Palestrina's, and at the same time to institute a comparison between it and earlier editions.

In 1849, when Wagner occupied the post of Capellmeister to the King of Saxony, he drafted a plan for the organisation of a National Theatre, but which does not seem to have been published till it was incorporated under the title "Entwurf zur Organisation eines National Theaters für das Königreich Sachsen," in the second volume of his "Collected Writings" issued in 1871. As Court Capellmeister it was his duty not only to overlook the music of the Court Theatre, but also that of the Court Church. He had, therefore, a good deal to say in regard to the necessary reformation of the music in the latter, and, being of the opinion that *a capella—i.e.*, unaccompanied vocal music—constitutes the only true style of Catholic Church music, he advocated the admission of women into the choir and the abolition of the orchestra, the introduction of which into her churches, he affirmed, led to the decadence of church music in Italy. It was at this period, by way of proving the superiority of unaccompanied music for divine use, that he prepared a modernised version of Palestrina's "Stabat Mater dolorosa"; but that it was at once put to the test does not appear. It is far more probable that the revolution in May of the same year put an end to all thought of reform either in Church or Theatre, and that its publication belongs to a later date.

In making this modernised version of Palestrina's "Stabat Mater dolorosa" it is, of course, impossible to say what edition Wagner had before him. A comparison of his version with that contained in Vol. VI. of Alfieri's "Raccolta di Musica Sacra," published at Rome in 1845, shows that he carried out the task he had set himself in a thoroughly reverential spirit. With the exception of one or two obvious corrections and the interpolation of accidentals (within brackets), he has preserved the musical text intact. The barring remains the same as that given by Alfieri, but for the convenience of present-day singers Wagner has substituted the clefs now in general use for those of an earlier date, and has adopted the minim instead of the semibreve as the unit of time; and this latter plan he has extended to that portion of the work in triple-time (*Eia mater fons amoris*) where the minim is now made to do duty for Alfieri's breve; the seeming anomaly being cancelled by the interpolated direction *Largo, ma non troppo*. He has furnished directions for phrasing, even to marking the breathing points, and has added dynamic marks of expression. By way of ensuring a greater variety of tone he has assigned certain portions of the work, originally designed for two choirs, to be sung by soloists. We therefore meet with such directions as the following: "Soli," "Full Chorus without Soli," "Soli and Semi-Chorus," "Semi-Chorus without Soli," &c. In one three-part passage, with the object of attaining a uniform *timbre*, he has transferred the tenor part to the alto, with the direction "Women's voices only."

It will be seen from the above that Wagner, without doing violence to Palestrina's score, has restricted himself to putting down on paper what every intelligent and conscientious conductor, who has had experience of the traditional mode of rendering

Palestrina's music as it obtains at Rome and Regensburg, would have to do at rehearsal by word of mouth and gesture, in order to secure a proper rendering and the necessary unanimity of expression in performance. As unquestionably the admission of this fine work of Palestrina's in the programme of a Birmingham Festival is indirectly due to Wagner, we should proportionately feel grateful to him, as well as to his disciple, Dr. Hans Richter, for bringing it to a hearing.

Mr. (or Miss) R. Y. Sturges, author of "The Angel of Love," holds that critics in general, and that "small, shallow, and conventionally prosaic tribe the flute despisers" in particular, would do well if they imported into their writings a little more enthusiasm and poetic feeling for what is surely a poetic art. He has been moved to offer these remarks, which appeared in the *Birmingham Daily Gazette* recently, by the notices which have been printed in certain Chinese and Japanese papers of the performances on the flute by Herr Terschak. We make no excuse for transcribing the following interesting passages from the notices in question: "The opening piece was grand—myriads of heavenly horses trampling through the ethereal regions—and was followed by a piece like unto a gentle April shower, with its beautiful and soothing sprinkle and rapid spattering of the rainfall. One piece on the piano was something sublime; the highest pitch was similar to thousands of spirits moving and breathing in a mountain cave. There was one piece as if an army was in the highest pitch of fight in a battle, one could almost hear the clinking lances and the rumbling of the earth, caused by the moving feet of men. We even find music in the sand; there was one piece played as if the sand was shifting away by the mountain side and a flock of quails playing thereby. Most beautiful of all in my opinion was what resembled the singing and twittering of myriads of birds filling the heavens and proclaiming their joy at the forthcoming spring."

The Japanese musical critic is not behind his Celestial colleague in the picturesqueness of his phraseology. "It not infrequently happens," he observes, "that impressive parts of performances of this kind are made still more telling by something quite casual. Such was the case when Professor Terschak was rendering the 'Chant du Démon' in his most impressive manner. The heavens clouded over, and the interior (of what is known as 'The hall of the thousand grasses') grew dark, and just as the professor had reached the most weird part of the chant the darkness grew deeper and the wind came whistling into the building, and blew the artist's hair to and fro, thus adding intensity to the impressive aspect which, under the excitement of his performance, his giant form assumed. And when he came to those strangely loud notes, the sound of which has alarmed so many in the course of the professor's travels, the low moaning of the wind was heard throughout the building as though nature were in sympathy with art." We have certainly no writers among us, not even the word-painter of the *Pall Mall Gazette*, who can be mentioned in the same breath with the authors of the above excerpts.

A valued correspondent fears that the statement (contained in our brief review of Dr. J. F. Bridge's Christmas canticle "The Cradle of Christ") that the "hymn 'Stabat Mater speciosa' has been generally neglected, and that, therefore, Professor Bridge may be said to have had a free hand in setting it to music," may lead some to the belief that the "Stabat Mater speciosa"—unlike its companion hymn, "Stabat Mater dolorosa—has *never* been previously set to music. He therefore desires to call attention particularly to "the superlatively beautiful, simple, and homophonic choral setting" of both these sequences contained in Liszt's unduly neglected oratorio "Christus," from which two orchestral movements—viz., "The singing of the shepherds at the manger," and the "March of the three holy kings," brought forward by the late Walter Bache and by Dr. Hans Richter in 1885—seem to be the only excerpts from this fine work which have been heard in England. He adds that though "Christus," as it was undoubtedly intended to be, is better adapted for performance in church than in the concert-room, it contains several movements—notably the two sequences already alluded to, and the "Beatitudes," published in a separate form before they were incorporated into the oratorio—which are well worthy of the attention of choral societies and concert-givers.

A voice from Plymouth calls attention to the fact that this seaport can boast the highest percentage of successful candidates at the examinations of the Associated Board. According to a locally compiled table, Plymouth, in this particular, is seven times more musical than Manchester, fourteen times more than Liverpool, twenty-one times more than London, and twenty-four times more than Birmingham. The deduction, however, that therefore parents will find the best musical education for their children in Plymouth scarcely follows, although it redounds to the local patriotism of the writer. Still the success of the Plymouth candidates indicates a healthy state of music in the home that other towns might copy with advantage. The two most important acquirements for an examination are thorough knowledge of the elements of the subject and—a good coach; and these points are apparently fully realised at Plymouth.

The musical amateur in London has assuredly no possible cause for complaint in the prospect of the coming season; indeed, there is an *embarras de richesses* represented in the announcements made in another part of our present issue, which may well make the musical epicure hesitate in his choice from the *menu* set before him. Every kind of taste is provided for—oratorios, orchestral works, chamber music, ballads, pianoforte and song recitals, and even dramatic recitals with *sauce musicale*, are offered for his selection. The reproach can no longer justly be made that London is neglectful of oratorio, since there will be during the season no less than five performances of "The Messiah," four of "Elijah," three of the "Creation," two of "The Redemption," and two of "The Golden Legend," besides single performances of many other works. Here we have at last a formidable opposition of legitimate art to the less worthy attractions of the music hall.

Dr. Richter's forthcoming provincial tour is naturally anticipated with considerable interest, as our country cousins do not often have the opportunity of hearing orchestral music performed on so large a scale. The last Concert will be given at Brighton, in the Dome, on the 22nd inst. It is just eight years

since Dr. Richter's orchestra was heard in Brighton; and with a view of stimulating public interest in the matter, a Brighton firm of musicsellers, Messrs. Chester, have printed a little pamphlet describing briefly and instructively the various pieces of the programme, and are distributing this gratis. Other towns, please copy.

BALLADS.

John Stuart Mill was once, they say,
Excessively dejected,
Because he thought that, in the way
That notes can be collected,
Arranged, disposed, there would at last
Be no more notes to shuffle.
How strange this fancy such a vast
Philosopher should ruffle!

But it is proved, beyond a doubt,
That all the variations
Could never yet have been worked out,
If endless generations,
Instead of other play or work,
Had mingled music's mazes;
Unused, untried, there still would lurk
Innumerable phrases.

Nay more, a recent writer shows,
Had they mixed notes, like salads,
To suit the human mouth, he knows
They'd still be writing ballads.
Imagine, reader, if you can,
This painful proposition,—
Primeval, prehistoric man
Engaged in composition.

How could he write sad, dulcet strains,
To suit the lovesick sighing
Of some primeval poet's pains,
With passion's pangs complying,
When any time, without a hint
Of danger, some opposing
Composer's cleaving axe of flint
Might settle his composing?

Just think of ballad-writing Greeks—
One Hymn to their Apollo
Has agitated us for weeks!
Then Roman ballads follow,
With medieval ballads, still
Continuing for ages!
A list of recent songs would fill
This publication's pages.

So, if you are not over-fond
Of ballads, now so many,
"We'd rather Man," you may respond,
"Had never written any."
Then do not be, like Stuart Mill,
With melancholy smitten,
Thank goodness that some ballads still
Remain unsung, unwritten!

FACTS, RUMOURS, AND REMARKS.

When a man who criticises others resents criticism of himself he is a spectacle for the gods to laugh at. Never, in that fashion, do I excite the risible faculties of Olympians. It is my duty and pleasure to take from criticism all that may profit me and forget the rest. Nor am I much concerned when my critics, in default of a better missile, cast mud. There is a proverb to the effect that if enough mud be thrown some of it is sure to stick. Whatever sticks to me I carry about as an indictment against the thrower. It does not injure me; it accuses him. "The song is to the singer," says Walt Whitman, "and mostly comes back to him." In like manner the libel is to the libeller and mostly comes back to him. But one thing I will not bear in silence. I will not be punished for the sins of others. When, therefore, the critic of the New York *Evening Post* (the *Musical Courier* says his name is Finck) assumes me to be the writer of an anonymous review of the London season which appeared in this journal last month, and forthwith accuses me by name of ignorance, stupidity, and prejudice, I enter a protest. I am not the author of that review. Whether the critic of the *Evening Post* will apologise to me for a gratuitous insult I do not know, but I hope that he is sufficiently informed as to the observances of decent society in such a case.

Another American paper, *Freund's Musical Weekly*, has credited me with the authorship of the review assailed by the *Evening Post*. In this case, however, there was simply quotation and no abuse, gratuitous or other. Really, gentlemen editors on the "other side," I must ask of your charity not to assume that every article which appears in The Musical Times is written by me. That is not the case, I do assure you. I have colleagues, who sometimes express opinions to which, while respecting them highly as those of honest and able men, I could not possibly subscribe. In the case of anonymous articles, gentlemen assail the editor. He is responsible, according to the etiquette of our common profession, and, as a man of cheerful temperament, he will not be hurt.

The *Ulverston and Barrow News* is one of the numerous journals which now provide their readers with regular doses of fiction. At present it is running a tale called "The Prophecy, or a Bride but not a Wife," written by Mrs. E. D. E. N. Southworth. My attention has been called to a little scene in this story. A certain minister is entertaining some friends, and in the course of the evening rain sets in. Whereupon the host speaks: "Miss Wynne, hearken to that rain! No living creature shall leave my roof to-night for any bourne whatever, except it be stout Peter, whom I shall send to the Manor-house to apprise your friends of your whereabouts." Not having read the story from its beginning, it is impossible to say in what part of our Queen's dominions the English speech of social life takes this form, but the hospitable preacher betters the sample in answering one or two objectors to the stay-all-night proposal: "Mr. Mostyn, I presume you heard the observation I addressed to Miss Wynne, and which is equally applicable to yourself and also to my brother Frank here. Likewise, I suppose you are sufficiently well acquainted with these mountains to know that it will be impossible for you to ascend to-night, or even to-morrow. Finally, I suppose that no urgent business calls you to Bleakton. Moreover, listen to that rain." From a man who talks thus one would incontinently fly, but the visitors remained.

Mrs. Southworth having got her characters into the minister's parlour proceeds to make them spend the evening. "Come, Miss Wynne," said the dreadful host, "we cannot let the opportunity of your presence this evening pass unimproved. I know you will favour us with one of Haydn's or Beethoven's grand anthems," whereupon he led the young lady to the chamber organ. Miss Wynne played "a slow and solemn prelude and then with her voice struck into

the sublime strains of 'I know that my Redeemer liveth.'" The voice, Mrs. Southworth tells us, was "a rich double contralto," whatever that may be, and the effect of the song is described in the true novelist's style. Enough here that "for the whole length of the piece she held her audience spell-bound in a celestial trance." Then two idiotic persons began to discuss the double contralto. "Her voice," said the first idiot, "is a made one, the effect of cultivation, not the gift of nature." "What," exclaimed the second idiot, "those magnificent tones that filled all the air, that filled our hearts with a charge of electricity, those rich, deep, thrilling, thunderous tones——" "Were," interrupted No. 1, "Constance's own creation. *Her natural voice was a falsetto!*"

With reference to the starvation wage paid to music teachers as the result of excessive and ever-growing competition, "Saddleworthian" writes:—"A lady sent her daughter to me wishing to know my terms for pianoforte lessons. I mentioned a sum under £1 for ten lessons. In due course of post I received a reply that the above amount was 'too heavy'; she could send the girl elsewhere, she said, and only have to pay sixpence a lesson"! My correspondent suggests the formation of a society for the prevention of cruelty to music teachers, but in this case the victims are preying upon each other. Nothing can be done till some authority fixes the rate of payment. Seeing the rapid strides now made by Collectivism—this is genteel for Socialism—we may not have long to wait.

The *Indian Mirror*, a paper described as "written by Baboos for Baboos," had a correspondent at the Handel Festival, who informed trusting readers that 20,000 persons went to "Harden Messiah"; also that Mr. Ben Davies "made a great step in advance in his Passun solo and 'How shall dash them'"; also that "'Mr. Bantley' surpassed all previous efforts and was perfection itself in 'The trumpet shall stand.'" Let not the Baboos triumph; our own printer's boy can do equally well.

Holidays must be my excuse for not taking notice earlier of some remarks made by Mr. Paul Milliet in the course of a lecture on "The theories and errors of the modern music poem." Mr. Milliet appears to have lashed out at the critics, but that was a matter of course, and may have been intended to flavour the feast with a spicy and acceptable condiment. I pass it by for matter more serious and infinitely more profitable. Mr. Milliet said: "Of the many erroneous ideas to which the modern music poem had given birth there were none more striking than those which affected the treatment of melody." Having pointed out how composers strove to shape themselves upon the theory of Gluck and the practice of Wagner, he went on to say that melody found in England a shelter from scientific combinations. "English composers preserved their sensitiveness to the simple beauty of melody. They put therein neither science nor system, but their heart. It was an old way, but there was never yet a better to stir the emotion of the listener. Why then was so much heard of methods of composition? . . . Why did not they (the critics) show the disastrous consequences which result from a composer fettering himself with a system foreign to his genius?" Mr. Milliet may be assured that some of them have done so. I myself have pressed the point again and again, urging that English composers should write as Englishmen, in the spirit of their country's art, and not as Germans, or Frenchmen, or Italians. But the foreign model is still the one we copy, and so, for any appearance of change at present visible, it will be to the end.

Proud possessors of "Strads" should keep their eyes open. Aluminium violins are being tried in America, and are said to yield a great volume of tone. A specimen was lately introduced at a meeting of "scientists," and played upon by a competent performer. "Some musicians declared that the quality was not as good as a wooden one for solo work, but that it would prove good in orchestral work. Others took the opposite side of the question entirely, while a few predicted that in a few years aluminium violins will be substituted for the wooden instruments."

The little Cotswold village of Amberley has been favoured by musical folk this season. Mr. Gibson, of the Popular Concert quartet, industriously "golfed" on the beautiful upland for six weeks; Mr. and Mrs. Louis Diehl were sheltered for a still longer time in the Woodchester valley; Mr. W. Henry Thomas has also been a visitor, and he, too, wielded the driver and the diblick. Mr. Alfred Watson, of the *Standard*, was to be seen exploring the neighbourhood on horseback, nor did the present writer fail again to court the invigorating hill breezes of his native county.

Looking through a book entitled "The Cheltenham Mail Bag, or Letters from Gloucestershire, by Peter Quince the Younger" (Simpkin and Marshall, 1826), I came upon a rhymed reference to Braham which may still impart a lesson:

> "With leg outstretched, and outstretched arm,
> Like wizard mumbling o'er a charm,
> Glittering with graces, Mister Braham
> Delights like gew-gaws to display 'em.
> But all these wonders rich and rare
> Their sweetness waste in desert air,
> Since one pathetic simple strain,
> One unadorned, pure melody
> More thrills, more charms than all the vain
> Conceits that foreign tastes supply."

The rhymer proceeds with advice to the great tenor of his day:

> "Despite fastidious phantasies,
> Braham, I'd own your power to please,
> If still, amid the tortuous chords,
> You'd but indulge us with the words;
> For I confess a stubborn heart,
> Cold to the flourishes of art,
> That never at the laboured strain
> Felt an emotion but of pain,
> And only beats with joy intense
> When sweet sounds echo thought and sense,
> And poesy and love bestow
> On music its divinest glow!
> Hence does the human voice acquire
> A charm beyond the trembling wire;
> And some will tell you, right or wrong,
> The words at least are half the song,
> And music's like a widow left
> When of her wedded verse bereft."

The Cheltonian muse then proceeds to quote Goethe in "Wilhelm Meister": "The instrument should accompany the voice, for tunes and melodies, without words and meaning, seem like butterflies which we could wish to catch and make our own; whereas song is like a blessed Genius that exalts us towards Heaven, and allures the better self in us to attend him."

I have received a copy of an address issued to the members of the Apollo Club, Chicago, by their conductor, Mr. Tomlins. It will be remembered that

the relations between Mr. Tomlins and the Club committee were, not long ago, strained to breaking. The details are now published, and we learn that Mr. Tomlins became conductor in 1875, at a salary of 1,000 dollars. During the next eleven years the work doubled and quadrupled, but the remuneration rose no higher than 1,200 dollars. In 1886 Mr. Tomlins asked permission to give an annual concert, such as, in England, we should call a "benefit," but the committee preferred to increase the salary to 1,500 dollars. This arrangement continued till 1889, when the Club membership was raised from 200 to 500. As this involved much more work, the stipend was increased to 4,000 dollars, and so remained till a year ago, when the committee lowered it to 2,500, the rehearsals being at the same time reduced one-half. The result was, says Mr. Tomlins, that the Club made 2,000 dollars clear profit, and its efficiency suffered.

In view of the season following, Mr. Tomlins asked for a larger number of rehearsals and for the restoration of a part (1,000 dollars) of his old salary, provided the Club's receipts permitted. Upon this arose disagreement. It must be understood that Mr. Tomlins's salary was looked upon by the committee as a retaining fee, entitling them to the exclusive benefit of his services in Chicago as regards choral concerts. It is clear from the address that Mr. Tomlins resents this limitation and others to which he vaguely refers. He says: "I have chosen to do broader work. . . . I cannot put it from me, and I will not . . . and to count up to me my share in the work accomplished at so much money per rehearsal, as was done in committee the day I resigned, was as disrespectful as it would be to offer a minister of the church a salary based upon so much money per sermon." Mr. Tomlins's circular is dated June 20 last, since when news of an amicable arrangement has reached us.

In such a case, it is difficult for a distant looker-on to form an opinion, because there are generally underlying causes of discontent. It would appear, however, that a commercial spirit has largely inspired the dealings between committee and conductor. Of course, all such relations have a business side. The labourer must secure the hire of which he is worthy, and the committee must keep out of debt. But transactions within these limits should surely be carried on in a broad and generous spirit. The greater and nobler end is not gain, but the higher good of art. Where that is studied, committees gladly lay out all the money they can spare upon efficient service, and conductors as gladly refrain from pressing claims which, if conceded, would result in starving other necessary agencies. I have dwelt upon this matter at such length because it conveys a moral adapted to do good on this side the great water.

Not having studied musical journals during the holidays, I do not know whether the notice of the profession in England has been directed to what is going on in the State of Alabama. From a letter in the Mobile *Daily Herald* I learn of a movement there which aims at controlling not only the musical education of the people in a general way, but also the individual teacher. It is proposed, for example, that "no one shall be allowed, under fines and penalties, to commence the practice of music in any county of Alabama where there is an authorised board of musical examiners until he (or she) has passed a satisfactory examination." Here is the policy, naked and not ashamed, which was advocated, a while since, by certain ardent spirits in England, and it will, therefore, be specially interesting to watch results. The writer of the letter aforesaid (a music teacher himself) protests with great energy, claiming, first, that the rights of the people will be ignored or outraged—which, perhaps, does not matter in the land of Mr. Justice Lynch. He urges, next, that the efficiency of the "protected class" would decline in the absence of competition, and, last, that other classes will demand like protection, with the result of an enslaved people. The news from Alabama seems likely to be interesting.

Joseph Bennett.

HEREFORD MUSICAL FESTIVAL.

(From our own Correspondent.)

Again I have to record a successful meeting of the Three Choirs, and once more to state that the occasion was favoured by the splendid weather which, for so many years in succession, has attended these gatherings. Some may smile at the importance attached to the condition of the barometer. It is these who do not know how seriously attendance at our semi-rural festivals is affected by untoward climatic conditions. The business of the music meeting was laid out on the old Herefordian lines. As readers know, each of the three allied cities has to a certain extent its own procedure; the divergence, however, more concerns the religious proceedings than those which are more distinctly musical. The Hereford plan is to have a special service and sermon on the morning of the first day, and, in the matter of Concerts, to close on the evening of the fourth day with a chamber Concert in the Shire Hall. This rule was duly observed on the late occasion; the three choirs taking part in the service and the Dean preaching the sermon. The Very Reverend gentleman was a Canon of Worcester, it appears, when the Cathedral authorities began an unhappy attempt to reform the Festival from their point of view. He naturally made a reference to the fact, admitting that the attempt failed, but claiming, as he was justified in doing, that it brought about a more orderly and appropriate observance. This was the salient point of the Dean's sermon for many of us. As to the rest, the preacher asserted the high mission of music as an accessory to worship, and pleaded eloquently for the charity which the Festival has served so long and so well.

Turning to the musical performances, it would serve little purpose, and only tend to weary the reader, were I to go through the programme piece by piece, discussing the What, and When, and How. Much that is done on these occasions can be referred to in general terms, and readers can imagine how works like "Elijah" and "The Messiah" are given by a first-rate London orchestra, a chorus made up of picked voices from the three counties and Yorkshire, with such soloists as Madame Albani, Miss Anna Williams, Miss Evangeline Florence, Miss Hilda Wilson, Miss Jessie King, Mr. Lloyd, Mr. Hirwen Jones, Mr. Plunket Greene, Mr. Watkin Mills, and Mr. Santley. But while I need not spend time over these stock Oratorios, it is a duty to state that they drew the largest attendances, and the highest contributions to the charity. "Elijah" was heard by 1,646 persons, while 1,773 attended "The Messiah," the respective collections being £174 and £293. Other standard works in the programme were the "Last Judgment," the first part of Bach's "Christmas" Oratorio, Mendelssohn's Forty-second Psalm, the first two parts of the "Creation," and the "Hymn of Praise." As to these, general commendation of the performances will suffice, and I pass on to other things of less familiar interest.

A conspicuous and commendable feature in the scheme drawn up by the conductor, Mr. Sinclair, was the prominence given to works by native composers. The two novelties were both English: Dr. J. F. Bridge contributing a setting of Giacopone's "Stabat Mater Speciosa," and Dr. Harford Lloyd sending in a ballad, "Sir Ogie and the Lady Elsie." In addition were performed the second part of Dr. Mackenzie's "Bethlehem," and Dr. Parry's "Job. These four works were a sufficient and, most people will agree,

an adequate representation of native talent. In the matter of comparatively new music from foreign pens, few could quarrel with the choice of Dvorák's Birmingham "Requiem," though many, prior to a really capital performance, may have doubted the prudence of selecting a composition which contains formidable difficulties. I was surprised to find a lack of public interest in the Bohemian master's music. The "Requiem" and the "Cradle of Christ," as Dr. Bridge's work is called, seemed to me strong attractions, but I judged from a point of view not occupied by the local public. At any rate, there was a small attendance, the numbers falling below a thousand. None the less should the performance of the "Requiem" be praised. It is true that the choir were helped through the frightful difficulties of the "Pie Jesu" by an organ accompaniment, contrary to the intention of the composer; but, notwithstanding such aid, the rendering of the piece was a distinctly meritorious achievement, reflecting credit upon everybody concerned, especially upon Mr. Sinclair, the Conductor, whose boldness was amply justified by his skill. Dr. Bridge's new work should meet with ready acceptance as Christmas music. It is both engaging and scholarly, while it appears to me, in some respects, the best and most hopeful composition as yet produced by the Gresham professor. There is in it less of restlessness—less of searching about for effects and greater assurance in treading a direct road to a clearly defined end. If I have judged aright, this is a very important matter for Dr. Bridge, who has got on the right track, and precisely the one most certain to lead him into public favour. The nature of his subject, in the present case, called for simple and refined treatment. That demand he amply met, particularly in the opening chorus and in the carol-chorus "Jesus lying in the Manger"—a peculiarly felicitous effort. Special mention should also be made of a soprano solo, "Jesus, Fount of Life still flowing," in which the figure of a flowing fountain suggests an elegant feature of accompaniment. Altogether the work has charm. What that means, with reference to its future, I need not tell.

The performance of the second part of "Bethlehem," no less meritorious than that of other works, served to justify the arrangement by which each division of the "Mystery" stands complete in itself. Instead of hearing the music set to the scenes in David's city under the conditions of a dissolving audience, it was listened to with attention fresh and unwearied, and had, therefore, every chance of making its mark. I may add that it had a first chance, remembering how the audience at the Albert Hall, whom the strains of seraphim would not keep in their seats to the end, began trooping out while yet the end was some way off. There was also, at Hereford, the manifest advantage of silent attention and the absence of anything to distract. Under these favourable circumstances, and with Madame Albani, Miss Jessie King, Mr. Hirwen Jones, and Mr. Watkin Mills as solo vocalists, amateurs could well estimate the value of Dr. Mackenzie's music. There is every reason to believe that nothing of its earnestness, high musicianship, and exalted purpose was lost, while it may easily be imagined that the numbers which, like the charming Cradle Song, made a simple and direct appeal to appreciation, not only convinced the minds, but touched the hearts of the audience. Madame Albani, in the music of the Blessed Mother, was a great success. She sang the part as no one else could, and may particularly be praised for an expression of fervour all the more effective because kept in just restraint.

Dr. Parry's "Job," which has now been heard at three successive Festivals, made its customary impression. The composer conducted, and again had the advantage of Mr. Plunket Greene's services as representative of the patriarch. Whatever may generally be said of this artist as an Oratorio singer, in "Job" he is without a rival. In his hands the long and famous "Lamentation" does not weary even those who are unable to appreciate its musical beauty and declamatory power. He makes in this a display of absolute excellence. The rendering of the work as a whole was satisfactory.

The attendance at the Cathedral performances, though not quite up to the mark of 1891, was not far below it, the figures being 8,670 as against 8,807. Note here that the number patronising the Festival in 1888 was only 6,635, and that the average in the period 1879-85 was but 6,357. Clearly, therefore, the aggregate in 1891 and 1894 represents a very large advance in public favour. The collections amounted to £798 14s. 6d., which, with certain supplementary amounts always paid direct to the treasurer, will probably make the Festival's contribution to the charity not less than £1,100.

There were two secular Concerts in the Shire Hall; one on Tuesday evening, when Dr. Lloyd's ballad was performed, in company with a Wagnerian selection; the other, on Friday evening, being confined to chamber music. The Eton precentor has treated a gruesome theme, akin to that of the "Spectre's Bride," with a good deal of cleverness, in no case departing from requisite simplicity and directness, and always presenting themes having more or less affinity to the typical ballad strain. The whole is musically interesting and claims for the composer no small credit. Choral bodies with a liking for ghost stories will find themselves suited in this piece, and even those who laugh at the Psychical Society may listen with interest and admiration. In conclusion, I must congratulate Mr. Sinclair upon a success personal to himself, and upon his proved ability to sustain and strengthen the repute of the Hereford Festivals.

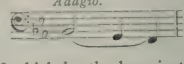
THE BIRMINGHAM NOVELTIES.

I. Henschel's "Stabat Mater."

There is no mistaking the end which Mr. Henschel had in view when setting Giacopone's touching Hymn to music. He might have designed it as, primarily, a piece for the concert-room—one, that is to say, in which the words, and the worship of which they form a part, are subordinate to a display of musical skill. But the composer here gives us a genuine work for the church. One can hardly look through its pages without seeing a vision of gorgeous shrines, resplendent robes, and "windows richly dight." There is about it an odour of incense. All this derives strength from the fact that the music savours much more of the Latin peoples than of the Teutonic. It belongs to the sensuous school of Verdi and Gounod (though only in the most general way suggesting either of these masters) rather than to the colder, more abstract, and more intellectual creations of the rival race. Mr. Henschel, it seems to me, made a good choice, quite apart from the consideration that he consulted his own feelings. As a result, at any rate, Roman Catholic worship now possesses a new "Stabat Mater" instinct with its own spirit and feeling.

The work contains eight numbers, in all of which soli are combined with the chorus, and both with an orchestra that must, for these days, be regarded as unusually reticent. That Mr. Henschel knows how to employ all the means at his disposal, and can pile Pelion upon Ossa with the rest, sufficiently appears in the "Inflammatus," where everything, from piccolo to tamtam, comes into play. But, for the most part, he is sparing of noise, preferring much more to trust in the delicate effects secured by consulting the individuality of the instruments and bringing it into prominence. It need scarcely be added that recurring themes are not employed, save in a solitary case, where a melodic figure, conspicuous in the first number, re-appears at the end. Let us glance at the numbers in their order.

The "Stabat Mater dolorosa" is haunted by the "figure" just mentioned—one of three notes only—



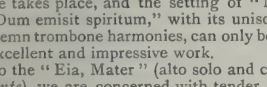
the reiteration of which by the bass instruments is fertile in suggestion. In the orchestral introduction it is twelve times repeated. The work contains no similar device. Generally speaking, this opening number is distinguished rather by propriety of expression than by any salient features other than that already indicated. There is a middle episode, "Cujus animam," with a phrase in imitation for the solo voices; elsewhere the composer happily expresses the pathos of the situation through rich and moving harmonies, with occasional melody that appeals

very strongly to emotion. The most original section is the *Coda*, in which the soli and chorus alternately recite fragments of the text on the dominant, while the orchestra reiterates the "figure" shown above.

"Quis est homo" is set as a tenor solo and chorus in G minor (*Andante sostenuto*). If not the most striking number, it is noticeable for well-sustained melody and the easy flow of its harmonies. The effect, helped by the generally low tone of the orchestration, is one of gentle melancholy.

"Pro peccatis" brings a change; the composer now having occasion to draw more largely upon his resources. The number, in F minor (*Andante*), employs a quartet of solo voices as well as the full chorus. The music of the leading section, which regards the Divine Figure on the Cross as suffering for human sin, is intense and, at moments, very impassioned. On the words "Et flagellis," for example, comes a veritable cry of pain from the female voices, followed by "Et flagellis subditum" from the full chorus in tones which seem to suggest the deepest humiliation. The middle section, "Vidit suum dulcem natum," offers a striking contrast, with its flowing and gentle strains in the relative major. There is here the charm of absolute beauty; but very soon a change to desolation not less complete takes place, and the setting of "Morientum desolatum, Dum emisit spiritum," with its unison ejaculations and solemn trombone harmonies, can only be described as a bit of excellent and impressive work.

Turning to the "Eia, Mater" (alto solo and chorus in F major, *Andante*), we are concerned with tender, devotional strains. The chorus here plays a subordinate part, doing little more than strengthen the harmonies accompanying the first section of the solo when that comes up for repetition by way of ending. It is, therefore, the solo around which interest gathers. This stands in two sections: one purely and quietly religious in feeling; the other, more ardent, and attended by independent orchestral passages that give welcome variety. The first phrase of the solo, by the way, is made very conspicuous—



and, in the *ensemble*, becomes a theme for imitation; the solo voice answering a *corno inglese*.

It may well be that popular taste will derive most gratification from the "Fac me vere"—a duet in D major (*Andante*) for soprano and tenor, with an *ensemble* for soli and chorus by way of ending. Here the rhythm of 9-8 lends itself to a specially graceful and catching—I had almost said luscious—melody, sung first by the soprano, and echoed by the tenor, for the most part on a tonic pedal. A second section (G minor) is almost Rossinian in character, the voices flowing on in sixths. When the chorus (tenors and basses) enter, the leading theme appears in the tenor part, with independent phrases for soli. In the full chorus it is again heard from the sopranos. The charm of melody throughout the number is as perfect as need be, and there can arise no question as to the pleasure it will give.

The "Virgo, virginum præclara" (*Adagio non troppo*, G major), written for solo quartet and chorus, chiefly depends upon its harmonic and orchestral effects. The quartet begins with homophonic passages of the simplest character, having no instrumental support save a tonic pedal, sustained by the violoncelli, with detached notes on the fourth beat of each bar, struck by drums and double basses. Some part of this music is repeated by the chorus, the full orchestra accompanying, and the strings giving a unison counterpoint of continuous quavers. The contrast of force and colour is peculiarly effective. In the usual middle episode, the quartet deals with a short phrase in imitation, passing from it to a richly harmonised *crescendo* of considerable intensity. The first section comes back in due course, but is now an *ensemble* for quartet and chorus, with a deeply solemn and touching ending.

In the "Inflammatus" we find a further example of contrast, the middle episode, "Fac me cruce custodire," being as plaintive and entreating as the opening section is intensely, and, in a certain sense, violently descriptive of terror and dismay. Large means are used, a piccolo, tam-tam, and solo violin being added to the full orchestra, which now assumes an independent *rôle*, with trumpet calls and tempestuous passages for the bass instruments. These passages, by the way, are a rare feature in treatment of the special subject against which Mr. Henschel here measures his strength. Other features are more or less familiar, but the general effect is undoubtedly impressive. I cannot recall a more thrilling setting of the words "In die judicii"; voices (trumpets doubling) brokenly uttering the line in unison, to the slow, solemn, and subdued harmonies of trombones and tuba. It is in the episode already mentioned that the composer introduces a solo violin, which (the first clarinet doubling an octave lower) has an eloquent independent theme when the subject comes up for repetition by the chorus after statement by the quartet. The general style of the work does not favour contrapuntal features, but here we find a canon in the major ninth above for bass and soprano. As to the rest, the episode is purely devotional and set off by much thematic and harmonic beauty. The strenuous first section returns in an abbreviated form and has a *Coda* upon the thundering climax of which breaks, from trumpets and trombones, the first phrase of the old "Dies Iræ" melody. Twelve bars of orchestral *Vivace*, agitated and terror-stricken, end the number. Through them is heard the roar of the tamtam.

We now reach the final number, "Quando corpus," an *Adagio* in E flat for soli and chorus. This also is somewhat elaborate, and, like most of the other movements, careful to offer contrasted effects, here plainly suggested by the terrors of death and the glories of heaven. A full orchestra is employed, with harp and organ, which instruments are now introduced for the first time, of course in connection with the Paradise music. The opening section, "Quando corpus" has an effect of gloom and terror; the chorus (six parts) ejaculating the words at intervals, while the effect of a lugubrious theme for trombones is heightened by a roll (with kettledrum sticks) upon the bass drum. A fine *crescendo* on the line "Fac, ut animæ donetur" leads to the "Paradisi gloria," in which a broad phrase passes from one solo voice to another, accompanied by the harp, with broken chords for the strings. The change is highly effective, and the new subject-matter is developed, with ever-increasing force and glow of colour, to the end, where, on the "Amen," we hear the phrase with which the "Stabat Mater dolorosa" began.

From the foregoing outline sketch it is hoped that some idea may be formed of Mr. Henschel's interesting work.

II. Parry's "King Saul."

This extended and important Oratorio is in dramatic form, and contains four Acts; each sub-divided into scenes. The words are partly from the Bible, partly original, but in Biblical style, and partly in rhymed verse, the precedent of "Judith" being thus strictly followed. My first business is to take the reader along the line of the argument.

Act I., Scene 1.—The Israelites lament the state of oppression into which they have fallen, and demand a King. *Samuel* reproaches them, pointing out the consequences. They will not heed, and the Prophet thereupon announces that the leader they require will soon be with them. Scene 2.—Maidens are drawing water at a well, when *Saul* approaches, enquiring for *Samuel*. He is directed to the Prophet's abode, and there informed of his high destiny, and anointed King. A chorus of thanksgiving ends the Act.

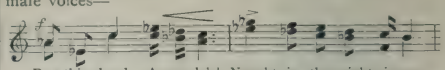
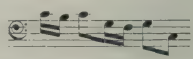
Act II., Scene 1.—*Samuel*, in the name of the Lord, commands *Saul* to make an end of the Amalekites; the King calls his people to arms, and the host, with cries of "Glory to Saul," goes forth to battle. Scene 2.—The *Evil Spirit* tempts the King to disobedience by reminding him of the prizes of war and the wealth of ransom. *Saul*, listening, stops the slaughter. Then comes the dreaded Prophet, enquiring as to the sheep, oxen, and other spoil. *Saul* talks of offering these as a sacrifice, but *Samuel* at once pronounces his doom. Retribution is not far off. The Israelites are terrified at sight of *Goliath* and cry for help. Then follow the triumph of the King's destined successor; the songs of the people, who laud *David* more than *Saul*, and the suggestion of the *Evil Spirit* which gives the unhappy monarch over to the torments of envy.

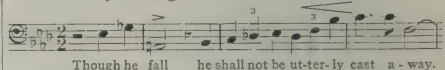
Act III., Scene 1.—David and the people sing a Psalm of thanksgiving, following which comes a love duet for the young hero and *Michal*. Scene 2.—The *Evil Spirit* works upon *Saul* by taunting him with the defection of his own daughter. *Michal* thereupon warns *David* of danger and counsels flight. *David* expresses faith in the Lord, but goes, nevertheless; leaving *Saul* more angry than before and bent upon pursuit. Scene 3.—*Saul* and his men, weary with pursuing *David*, sleep in a cave, where a dream troubles the King. It is described how a terrible and mocking spirit came to taunt him with news that *David* had entered the cave while he lay helpless, and yet had spared his life. A voice suddenly cries "King Saul!" the soldiers awake and recognise *David*. Then follow the incidents with which everybody is familiar, ending with the departure of *David* to Ziklag. *Michal* appears, enquiring for her hero, and is told that he is in the Lord's hands.

Act IV., Scene 1.—The *Evil Spirit* having announced to *Saul* that his doom is near, a cry of war again is heard, the people demanding to be led against their ancient foes. But *Saul* trembles and is afraid, whereupon the *Evil Spirit* counsels a visit to the *Witch of Endor*, and departs, saying "My mission is accomplished." Scene 2.—This is taken up with the incidents at Endor, as they are narrated in the Bible. The *Witch* sees, as in a vision, and describes the death of the King. Scene 3.—*Michal*, *David*, and the People sing a Lament for *Saul*.

Who does not see that an excellent choice of picturesque and moving incidents has been made by the anonymous author and compiler of the "book"?

I am not writing an analysis, and shall scarcely be expected to deal with the music of this long work number by number. Remarks, more or less general, upon structure and character must for the present suffice. It will readily be assumed that the composer presents himself here as we have seen him in "Judith" and "Job," the latest work being marked by the same virility and directness; the same thoroughly English style; the same power of description and suggestion. I should say, also, the same skill in the rare art of so writing declamatory music as to strengthen, not enfeeble, the expression of the text. This Oratorio, however, shows Dr. Parry employing representative themes in a fuller and more decided manner than before. Moreover, he modifies them *à la* Wagner; so that, structurally, the method of the music approximates to a model which, while it has advantages, has also dangers. I cannot say that the *Leitmotiv* system is actually overdone in the present case, but it would appear that the composer has taken it as far as is consistent with safety. *Saul* has two themes, one representing him as a man, the other as a king. Another motive stands for *David*, another for the *Evil Spirit*, while others are associated with events and circumstances, such as the anointing of *Saul*, the love of *David* and *Michal*, &c., the arrangement being so complete that Dr. Parry is able, in an extended orchestral introduction, to present a musical epitome of the "argument." He starts with the *motif* of *Saul* as a man; presently we reach the Anointing theme; next that of the *Evil Spirit*, with a reference to the scene at Endor. Presently the *David* subject appears, and a suggestion of the Love scene, followed by *Saul's* personal theme, now in a minor key; and, lastly, by a passage from the Lament. So, to those who know the *motiven* and can recognise them, the prelude foreshadows what is to come.

Although it may not be said that an Oratorio absolutely stands or falls by its choral writing, thereupon, no doubt, hang very important results. The choruses in "King Saul" indicate that Dr. Parry has been fully alive to this fact and taken measures accordingly. He strikes the right note, sonorous, unmistakable, in the opening complaint of the distracted people. All is bold and effective, with no network of tortuous harmonies to confuse the issue by bewildering the ear. A more graceful result is achieved in a three-part chorus of Maidens at the well, which suggests the charming sacrificial music in "Judith." (This piece in praise of water will go the round of Temperance *fêtes*.) In the final and thankful chorus of Act I. the composer puts forth his full strength. It is a chorus of the good old-fashioned sort—such an one as Mendelssohn would have written under the same circumstances, with enough of counterpoint for variety, and plenty of broad, massive effects. In the same vein is a chorus of anticipated victory over the Amalekites, beginning with a passage for all the male voices—

Another great effort is made at the end of Act II., when the people, after the death of *Goliath*, acclaim *David* and *Saul*. In such a case it must be difficult to keep away from Handel, and here and there I note touches suggestive of the mighty Saxon, as, for example, in an orchestral unison—

This very important number is much varied, ranging from simple outbusts of exultation to quasi-dramatic passages such as that which depicts the downfall of the Philistine champion. Everywhere the master-hand is discoverable, going straight to the point by the shortest and most obvious route. In Act III. are many choral passages which belong to the dramatic action, but only one of large development. This is found at the end, where *Michal* is assured that her beloved is in the hand of the Lord. It fills fourteen pages of the pianoforte score, and is largely contrapuntal, dealing with various subjects treated in imitation, among them this very striking one—



There is no set form, the composer passing freely from text to text and from theme to theme, but throughout are the same boldness of outline and force of utterance in combination with high musicianship. The last act, like the third, reserves its choral strength for the close; the People there joining *David* and *Michal* in great lamentation over the dead King. Much might be said concerning the beauty and pathos of this *Finale*, but I must needs refrain.

The solo voices play a very important part throughout; *Michal* being soprano; the *Evil Spirit*, contralto; *David*, tenor; *Saul*, baritone; and *Samuel*, bass. As may be imagined, much of the work they have to do is declamatory, the lyrical portions being comparatively few. But Dr. Parry's declamation is always interesting, not only for the merit of just accent and emphasis already pointed out, but also on account of its purely musical qualities. Among the more lyrical solos, that sung by the then happy *Saul* on his way to *Samuel*, "The heavens are full of radiant light," deserves particular notice. The flush of youth and the joyousness of content find expression in every page. Different, though equally animated and energetic, is the King's summons to war against Amalek—a solo bright and stirring as a trumpet call. The solos of the *Evil Spirit* have a *cachet* of their own, and are distinguished by more elaborate devices in accompaniment than the others. Notable, also, is *Michal's* song of victory, "Arise and sing," with its delightful episode (one thinks of the Boy's song in "Job"), "The shepherd came up from the care of the sheep"; but still more popular will be the love duet, "The voice of my beloved," into which, within the limits applicable to a work of sacred character, the composer has put all the force and beauty of strongest human passion. *Saul's* song of revenge, "Fled is mine enemy," and *Michal's* love song, "Saw ye him whom my soul loved," are likewise worthy of mention. So are others, but enough that the solos are as much to the purpose as the choruses and quite as full of musical interest.

With regard to the orchestration nothing definite can be said, but in that department it is quite easy to trust the composer. With equal confidence do I anticipate for "King Saul" a success not less distinguished than that enjoyed by "Judith" and "Job."

III. Goring Thomas's "The Swan and the Skylark."

This is mainly a setting of Mrs. Hemans's well-known poem of the same name. For the rest, it deals with four stanzas introductory by an anonymous poet, who need

not have concealed his name, and two interpolated stanzas by Keats and Shelley respectively; that from the first-named beginning "Adieu, adieu! thy plaintive anthem fades," while the Shelley lines, "Higher still and higher," &c., will instantly be recognised as part of the "Skylark." All the words, pathetic in themselves, become more touching by connection with the fact that the lamented composer was violently wrenched from life before he could complete his task. Remembering this, who can read the lines subjoined without emotion:—

But thou, sweet boon, too late
Poured on my parting breath, vain gift of song!
Why com'st thou thus, o'ermastering, rich and strong,
In the dark hour of fate?
Only to wake the sighs
Of echo-voices from their starry cell;
Only to say—O sunshine and blue skies!
O life and love! farewell.

The note of melancholy is struck in the opening verses of the anonymous writer, who imagines a Grecian poet born when, poetry and beauty gone, nothing remains but a "sullen world of stock and stone." The soliloquy of this character is set as a declamatory bass solo, divided by an orchestral movement from the beginning of the story as told by Mrs. Hemans. Most expressive and moving is all the music connected with the dying swan, which, to the listening poet, seems to chant a farewell to nature:—

Summer, I depart;
O light and laughing summer, fare thee well;
No song the less through thy rich woods will swell,
For one, one broken heart.

This is set as a tenor solo of much tenderness and beauty, having a final section in which the chorus joins. The verse by Keats, for alto solo and chorus, is saturated with melancholy, but melancholy that has the subtle charm of an autumn day, the loveliness of decay and death. Next follows the Skylark section, with its contrasted spirit of gladness. The extended chorus with which it begins is in the composer's most fascinating style, and worthily followed by a descriptive soprano solo, at the opening of which the voice emulates the roulades which the lark carries to the gates of heaven. The whole section is free and joyous, but, at the close, a solemn Andante asserts the wonder and mystery of Nature. Mournful, it suggests the great question to which no answer is ever given, and can only say: "Oh, thou art mighty, thou art wonderful, mysterious nature!" Throughout this work the special gifts of a most refined and delicate genius assert themselves conclusively, and will, in due time, demand full consideration. The cantata has been scored for orchestra by Dr. Stanford, who will conduct the Birmingham performance.

THE COMING SEASON.

That musical amateurs, artists, critics, and *entrepreneurs* generally in the metropolis are likely to have an exceptionally busy season there is every reason to anticipate. The announcements already made by Mr. Newman, at Queen's Hall; by the Royal Albert Hall, and other choral societies; regarding the Crystal Palace, and other orchestral Concerts; and in Mr. Basil Tree's useful "Panel date list," all "give busy note of preparation" for a feast of good things to come during the winter of 1894-5. First in magnitude we must note the doings of the Royal Albert Hall Choral Society. There will be eight Subscription Concerts, beginning November 12 and terminating on May 6; and the usual extra performances of "The Messiah" on New Year's Day and Good Friday. The series will include "Elijah," "Israel in Egypt," Berlioz's "Faust," "The Golden Legend," "The Spectre's Bride," "The Redemption," and the "Creation"; but the Concerts which will claim the special interest of amateurs will be those of February 7 and March 21, when the Birmingham novelties, Dr. Parry's Oratorio "King Saul" and Mr. Henschel's "Stabat Mater," will have their first metropolitan hearing. Other choral performances worthy of note are those of the Bach Choir on April 2, 4, and 6, when Bach's "St. Matthew" Passion, a Bach selection, and the B minor Mass, will constitute a Bach Festival; the Concerts of the newly established London Choral Union, which will give "Elijah," "St. Paul," "The Messiah," and "The Golden Legend"; of the Queen's Hall Choral Society, which will perform the "Creation," "The Messiah," "Elijah," "The Redemption," Rossini's "Stabat Mater," and Carter's "Placida"; and of the National Sunday League, whose series will include "The Messiah," "Creation," "Judas Maccabæus," "Elijah," "The Last Judgment," Rossini's "Stabat Mater," Sullivan's "Prodigal Son," Parry's "Job," and other works. All these performances will be at Queen's Hall, the last-named on Sunday evenings—a significant innovation.

We have next to note the Orchestral Concerts, beginning, by right of seniority, with the Philharmonic Society, although these Concerts do not commence until the spring; there will be seven in all, the first, on March 7, and the last, on June 13. Next in order of importance come the London Symphony Concerts, at Queen's Hall, of which there will be nine, beginning on November 1 and concluding on March 14. The solo artists at present engaged by Mr. Daniel Mayer for these Concerts are the pianists M. Diémer, Mr. Emanuel Moor, Mr. Fred. Dawson, Madame Augarde, and Mdlle. Ilona Eibenschütz; (violinists), M. Rivarde and Mr. Sons; (violoncello), Herr Popper. Then follow the Richter Concerts, two of which will be given on the 8th and 15th inst. at St. James's Hall, and one at Queen's Hall on the 20th inst. (afternoon); the Wagner Concerts at Queen's Hall, on November 6, 20, and 27, the first to be conducted by the composer's son and the others by Herr Mottl; the Royal Artillery Band Concerts, on the afternoons of November 30 and December 14. Lastly, the Amateur Orchestral Societies claim attention: The Royal Amateur, on November 28, February 20, and May 2; the Strolling Players, on November 22, December 20, March 6, and May 9; and the Stock Exchange, on December 19, February 19, and April 29. All these Concerts, with the one exception named, will take place at Queen's Hall.

Last, but by no means of least importance, the prospectus of the thirty-ninth series of Saturday Concerts at the Crystal Palace calls for notice. The first Concert will take place on the 13th inst., and, as usual, the programmes of only the first ten Concerts are detailed. Herein we may note the performance, for the first time at these Concerts, of Dr. Mackenzie's "Britannia" Overture, a Te Deum for orchestra and organ, by Sgambati; Dvorák's "American" Symphony, Tschaikowsky's "Symphonie Pathétique," a Concert-Overture "In praise of Scottis Poesie," by W. Wallace; a Concerto for violin and orchestra, by Moszkowski; Pianoforte Concerto (No. 2), by E. D'Albert; Mr. German's Suite from the incidental music to the drama "The Tempter"; an Idyll for orchestra, by Stewart Macpherson; Goldmark's Overture "Sappho," and, at the final Concert on December 15, Berlioz's Dramatic Symphony "Romeo and Juliet" and the prelude to "The Deluge," by Saint-Saëns. The Concert of November 3 will be *in memoriam* of Mendelssohn and will consist entirely of that composer's works, and on the following Saturday Dvorák's "Spectre's Bride" will be performed. Other novelties will be Mr. Sauret's Elégie et Rondo for violin played by the composer, and among the soloists may be observed Herr Lundquist from the Royal Opera at Stockholm, who will introduce a ballad, by A. Söderman, entitled "Tannhäuser," for baritone solo and orchestra. The other artists engaged are of the usual high standard and, needless to say, the general-in-chief will be Mr. Manns. After Christmas we are to have a Wagner Concert, a cantata, "The Pied Piper of Hamelin," by R. H. Walthew (performed some time since by the Highbury Philharmonic Society), and "Young Lochinvar," a ballad for chorus and orchestra, by A. Davidson Arnott.

The Monday and Saturday Popular Concerts (thirty-seventh season) commence respectively on the 29th inst. and November 3, and continue their weekly course, at St. James's Hall, until April 8, with an *interregnum*, from December 17 to January 12. The Thursday Subscription Concerts, of which there will be six, beginning on November 1 and terminating on March 21, will be given at the small Queen's Hall. Details of the Concerts were given in our last issue. Messrs. Boosey's Ballad Concerts will (with the exception of one on Ash Wednesday evening) be given on Saturday afternoons. Seventeen Concerts are announced at Queen's Hall, beginning November 24. At

St. James's Hall Messrs. Chappell will inaugurate a series of seven evening and six afternoon Ballad Concerts, on November 21, under the title of the St. James's Hall Ballad Concerts. The management of these Concerts has been placed in the hands of Mr. William Boosey. The above exceptionally long list of announcements has yet to be supplemented by the Vocal and Pianoforte Recitals, to be given at St. James's Hall on Friday afternoons, November 16, December 14, and January 11, by Mr. Plunket Greene and Leonard Borwick — these Recitals were successfully inaugurated by a single Recital last season; by the Concerts of the Wolff Musical Union, the first of which will be given to-morrow evening at St. James's Hall; and by Pianoforte Recitals by Josef Hofmann at St. James's Hall on November 19, by Mr. Dal Young (a pupil of Leschetizky) at Queen's Hall on the 30th inst., and by Mdlle. Marie Dubois at the Salle Erard on the 13th and 20th inst.

Mr. Percy Notcutt and Mr. Ambrose Austin also announce Concerts at St. James's Hall on the 13th inst. and November 30 (St. Andrew's Day) respectively, and the Post Office Choral Society will give a performance of Barnett's "Ancient Mariner," at Queen's Hall, on December 6.

AN ARTISTIC JUBILEE.

A Cathedral organist, if he be worthy of his position, must be classed as one of the most useful and influential members of the musical community. His life is generally, however, in spite of the variety afforded by occasional strife with his Precentor, uneventful, and it is all the more to his credit if he succeed, after a prolonged service, in retaining anything of his original ardour and youthful enthusiasm. The testimonial that is to be given to Dr. Garrett, the well-known Cambridge organist and church composer, in commemoration of half-a-century's continuous work in choir and organ loft, is one that is more than commonly well deserved. It is just fifty years since he entered the choir of New College, Oxford, as a lad of ten, and ever since then he has laboured without ceasing as a Church musician, whether at Winchester, under his master, Dr. Wesley, or for a brief season in the Cathedral of Madras, or again in his last and most important post as organist of St. John's College, Cambridge. Here his service has extended over the long period of thirty-seven years. Contact with youth should, it would seem, tend to preserve one's own youthfulness, but the typical college don proves this to be a false assumption. In Dr. Garrett's case, however, it would seem to have had this effect, for, whether his playing, his choirmastership, his compositions, or, it might be added, his conversation, be taken as a criterion, all alike belie the sixty years to which he must own—supposing the biographical dictionaries to be rightly informed in the matter of dates.

Apart from the necessarily monotonous character of his duties, the conditions under which a college organist labours are not in all respects the best calculated to stimulate, or even to conserve, his youthful energy and enthusiasm. Though, in the larger colleges, a musical service of the Cathedral type is aimed at, it frequently happens that the Dean is a person possessing little sympathy, and no knowledge, in things musical. Of the many generations of undergraduates who, more or less unwillingly, attend the chapel services, it is to be feared that a majority regard the musical part as an unnecessary and unwelcome prolongation of what is already long enough to well-nigh exhaust their small stock of patience. And, in the case of St. John's College, it can hardly be said that the general conduct of the services, quite apart from the music, is at all in keeping with the stateliness of the sumptuous chapel designed by Sir Gilbert Scott just thirty years ago. The musical part of the service, however, has never been allowed to fall below the high level to which Dr. Garrett succeeded in raising it, and it may still be held up as a model Anglican service of the Cathedral character. The pains taken in chanting the Psalms, greatly enhanced by the appropriate, yet reticent, organ accompaniment, is a feature in the service which organists and choirmasters would do well to copy. It shows what may be made out of a portion of the service too often slurred over, and those who have habitually taken part in the services at St. John's can never altogether lose the impression made upon them by the thoughtful and expressive manner in which the Psalms are sung—that is, supposing them to be susceptible to such impressions, which is not invariably the case, even with the callow undergraduate.

To the world at large Dr. Garrett is best known as a composer, rather than as an executive musician. "Garrett in D" and "Garrett in F" are just as widely known as the Anglican Church itself. And it is well that these, and others of their kind from the same pen, should be popular, for they typify what is best in contemporary Anglican service music. Dr. Garrett's success as a Church composer lies in this: he has hit the happy medium between the dryness of the older Anglican school, on the one hand, and French frivolity and Italian sensuousness on the other. He has retained the dignity of the first, and mingled with it the more attractive qualities of the other two. A recent writer has described Dr. Wesley's music as "a judicious combination of ancient and modern," and this description applies with almost equal force to the compositions of Wesley's most distinguished pupil. To the writer it has always seemed that in Dr. Garrett's music there was discernible the influence of Spohr, and, in a smaller degree, that of Gounod; while of Mendelssohn, by whom English composers have until recent years been so strongly influenced, there is little or no trace. But, whether this analysis be correct or not, there can be no doubt that the Cambridge musician has contrived, in his setting of the Church Services, to clothe the somewhat dry bones of Anglican music with something that makes it more pleasant, without any detriment to the reticence and dignity which the Church of England requires in her services.

A third and less conspicuous aspect of Dr. Garrett's career is his work as a teacher. Putting aside the many private pupils who have benefited by his instruction, his labours as University Lecturer on Harmony and Counterpoint, and as Examiner for the University, as well as for many other teaching institutions, are entitled to cordial recognition. Dr. Garrett is not one of those musicians who take their responsibilities easily. Few organists have owed less to deputies, and, whether as College organist or University organist—a post held by him since the death of Mr. J. L. Hopkins, some twenty years ago—Dr. Garrett has set an example of assiduous attention to his duties worthy of the sincere flattery of imitation. He has had his reward in the approval of those well qualified to judge, and it is pleasant to find that his admirers are not waiting to do him merely posthumous honour. Let us conclude with a practical reminder that subscriptions towards the testimonial may be paid to Mr. R. A. Macalister, Torrisdale, Cambridge.

PROFESSOR VON HELMHOLTZ.

Among the noteworthy occurrences of the past month has been the death of the illustrious physicist, Hermann Ludwig Ferdinand Helmholtz, which took place at Charlottenburg, near Berlin, on Saturday, the 8th ult., the cause of death being a fit of apoplexy, from which he never rallied or regained consciousness. His nearer relatives were round his death bed, and the Empress Frederick's regard for him was shown in her anxious inquiries about him. He was born August 31, 1821, at Potsdam, and had just entered upon his seventy-fourth year. His father was a professor in the Gymnasium; his mother, Caroline Penn, came of an English family. Belonging to the professional class, he was brought up a surgeon, and served in the Prussian army in that capacity. In 1848 he was appointed assistant in the Anatomical Museum at Berlin; and, in 1849, he was transferred to Königsberg, to be Professor of Physiology there. In 1856 he went to Bonn in a similar position, and in 1859 to Heidelberg. 1871 saw him Professor of Natural Philosophy in the University of Berlin—his last appointment. The Emperor William raised Helmholtz, in 1883, to the hereditary nobility. We have not to do here with those original and brilliant studies which made him famous in many branches of scientific research, especially optics. It

is in acoustics and his relation to practical music, through the now universally known "Sensations of Tone as a physiological basis for the Theory of Music," that our readers best know him, and have, consequently, to deplore his loss. This great work first appeared in 1863, and has gone through four editions in Germany, the last appearing in 1877. There have been two English editions, the faithful work of the late Dr. A. J. Ellis, F.R.S., which appeared in 1875 and 1885 (Longmans, London). The latter of these comprises Helmholtz's revision of 1877, and is provided by the translator with appendices, bringing the great work up to date. When it first appeared its contents were strange to musical students, but thirty years have brought about a complete recognition of its merit and supreme value. In it the conspicuous literary talent of Helmholtz is admirably supported by a rare musical taste and an ethnological and historical knowledge which display the extraordinary versatility of this deep-thinking scholar and experimentalist. The plan and scope of the "Sensations of Tone" are now too well known to require to be discussed in this notice. His analysis of musical tones, and the employment of resonators to make the separate partial tones audible, are now common property; but less has been said about his remarkable discernment of those æsthetic principles which have in different eras and at different places determined the accepted forms of scale, mode, and style that have passed, and do pass current. He has laid down the principle that Art creates as Imagination pictures, without conscious aim, and the reverse; that a work produced as a work of mere intelligence will never, as such, be accepted as a work of art, however perfect may be its adaptation to its end. The summing up of the results of this investigation shows Helmholtz as a master of metaphysics as well as natural philosophy. So far the general positions laid down in this great work have been unassailed; but it was not even in Helmholtz's power to tap the secrets of all the musical instruments he used for illustrations; such spots are only technical, and leave the bright light unimpaired which has emanated from this extraordinarily gifted mind.

REVIEWS.

Octavo Anthems. Nos. 447-464.
[Novello, Ewer and Co.]

This series of Church compositions increases so rapidly that it is difficult to keep pace with the succession of fresh numbers. The first three in the present instalment are Christmas anthems, and it is scarcely too soon to regard them as seasonable for preparation, at any rate, by amateur parish choirs. The first is "There were Shepherds," for soprano solo and chorus, by Herbert W. Wareing. After some effective passages, both in recitative and rhythmical melody for the principal voice, there is a somewhat extended but simply constructed chorus, the anthem concluding with "Hark, the herald angels sing," of course wedded to Mendelssohn's matchless tune. "The first Christmas," by J. Barnby, is described as a carol anthem, and is in four choral sections, all strongly rhythmical in character, and combining quaint mannerisms with modern expressiveness. Another carol anthem is "Dawns the day," by Robin H. Legge. This is also in several sections, more or less hymn-like in character, and a treble solo voice is necessary, or, at any rate, desirable. A smoothly-written and church-like anthem for general use is No. 450, "Bless thou the Lord," for chorus and treble or tenor solo, by Clowes Bayley. No. 451, "Saviour, abide with us," by T. W. Hanforth, is for evening service; it is for treble solo, quartet, and chorus, and is at once tuneful, easy, and devotional. Very different in character is "The Story of the Cross," by J. Stainer. This is of course for Passiontide, and is a deeply expressive setting of the Rev. E. Munro's verses, with brief interludes, giving opportunity for meditation. No. 453, "If ye love Me," by Herbert W. Wareing, is for Whitsuntide. It is full throughout, and without contrapuntal elaboration, but by no means monotonous, some of the harmonic progressions towards the close being very effective. The title of the next, "Christ is risen," by G. B. J. Aitken, is sufficient to indicate that it is for Easter. Two studiously simple choruses are separated by a brief treble solo, the tone of the whole being devotional rather than triumphant. Nos. 455, "Jesus Christ is risen to-day," by Oliver King, and 456, "At the Sepulchre," by Herbert W. Wareing, are also for Easter. Though full throughout, the voice parts in the first are freely treated, and the style for the most part is modern. There is more than a suggestion of the old-fashioned but still popular Easter Hymn. Mr. Wareing's anthem is for bass solo, quartet, and chorus, and is, in general, vigorous, but without any special distinguishing characteristics. No. 457 is another setting of "The Story of the Cross," by Myles B. Foster, very similar in structure and phraseology to that of Sir John Stainer mentioned above. Then we revert once more to Easter; a short anthem, "Thanks be to God," by John W. Gritton, being very bright, melodious, and unassuming. A few bars are written for treble and tenor solo voices. No. 459, "Lord of our life," by J. T. Field, is a pleasing and quiet little anthem for any season, with a brief solo for either soprano or tenor. Three more Easter anthems follow. The first is "My heart was glad," by Arthur Carnall, very placid and almost suitable for Lent; the next, "The Day of Resurrection," by the Rev. E. V. Hall, for tenor solo and chorus, is more jubilant, but quite easy; and the third, "This is the day," by Arthur W. Marchant, is also, for the most part, spirited, with an intermediate section of a quieter nature. No solo voices are necessary. No. 463, "While the earth remaineth," by C. Lee Williams, is for harvest-tide, and consists of a solidly written chorus, followed by a section for solo voices, after which the chorus is repeated. The last of the series for the present is Sir John Stainer's beautiful arrangement of the Miserere, which is always found so impressive in St. Paul's Cathedral at special Lenten Services.

The Parish Choir Book. Nos. 143 to 154.
[Novello, Ewer and Co.]

This highly esteemed publication grows apace, and the numbers now to be noticed only constitute a portion of those we have on our table. The first is a Magnificat and Nunc dimittis in D, by C. H. Lloyd, a somewhat elaborate and certainly very effective setting of the evening Canticles, composed for the Festival of the Salisbury Diocesan Choral Association in the present year. Portions are written for voices in eight parts, and the whole is vigorous and modern in feeling. No. 145 is a Te Deum in A, by Arthur Henry Brown, unpretentious but spirited, and meritorious in respect of the attention paid to the correct accentuation of the words, a matter in which many church composers of talent display much laxity. The same composer's Benedictus, also in A, has similar characteristics and forms a worthy companion to the Te Deum. The next two numbers are settings, in chant form, of the Te Deum and the Jubilate, by A. W. Hamilton-Gell, both very simple, and written in plain four-part harmony. They would be equally effective if sung in unison with appropriate organ accompaniment. In No. 149 we have the simplest possible setting of the twenty Offertory Sentences, by Henry Knight, each section consisting of about twenty bars of music, devotional and hymn-like in character. Mr. Hamilton Clarke's Magnificat and Nunc dimittis in F is bright and spirited, but not elaborate, no solo voices being required, though the adoption of the time-honoured antiphonal Decani and Cantoris singing would certainly be desirable, as indicated. No. 151, a Te Deum in C, by P. C. Lutkin, is a setting that shows remarkable promise. The composer's name is not yet familiar, but it will be if he continues to write church music so fresh and so musicianly as this setting of the Ambrosian Hymn. Solo voices are required and the Te Deum is eminently adapted for festival use. No. 152, Magnificat and Nunc dimittis in chant form, by Sir John Stainer, only needs its composer's name to recommend it; but it is astonishing how much freshness this accomplished musician has infused into his music, which of course is designedly of the simplest character. Those who like chant settings of the Canticles will like this example. Another version of the same Canticle, in E flat, by Stewart

Macpherson, forms the next number. This is more in the traditional style of English church music, though there are phrases which have a distinctly modern flavour, and the *pianissimo* close is charming. The last for the present consists of a Benedictus and Kyrie Eleison, by Stewart Macpherson. The former presents similar characteristics to the Te Deum noticed above by the same composer, and the latter is smooth, flowing, and devotional.

Hispania Schola Musica Sacra. Edited by Philippo Pedrell. Vol. I. [Barcelona: J. B. Pujol and Co.]

This is the first instalment of a collection which is rightly described by its publishers as "monumental." Its object is to make more widely known the sacred music composed by Spanish masters during the fifteenth, sixteenth, seventeenth, and eighteenth centuries. It is proposed to include works by Peñalosa, Rivera, F. Cevallos, Torrentes, Morales, Escobedo, P. Fernandez, Bernal, M. Robledo, Guerrero, Victoria, J. G. Perez, Navarro, Cómes, D. Perez, D. Ortiz, Lerisa, Periañez, Aguilera, Tafalla, Torres, Valls, and others, whose names are little known outside the peninsula, and with whose music probably even Spaniards themselves are not over-familiar. Each volume—it is proposed that three shall be issued each year—will contain, in addition to the music, a biography of each composer and critical notes on the works, in the French and Spanish languages. It is claimed, in a general preface by which the editor describes the plan of the work generally, that in the fifteenth century not only was musical science quite as advanced in Spain as in other countries, but, as regards expression and faithful adherence to the spirit of the text, the music of Spain excelled that of all other European nations. It is impossible to test this claim by the contents of the present volume, however, for they consist of compositions by Christophorus Morales, who was a contemporary of Josquin des Près, Willaert, Lasso, Festa, Clemens non Papa, and our own Christopher Tye. They include Motets, Responsoria, settings of the Magnificat, the Office for the Dead, &c., in four, five, and six parts. Much of the music is in the polyphonic style—not unlike Palestrina's, for instance, though less intricate—but in many passages the voices unite to form chords in full harmony, producing effects remarkable rather for richness than for melodic interest. The volume contains fifty-five pages of music and thirty pages of letterpress, is of folio size, and is admirably printed.

The Regent Edition of Ancient and Modern Classics. Edited and revised by Frederick Corder.

Popular Teaching Pieces. By Tobias A. Matthay. [Forsyth Brothers.]

The fourth series of the first-named excellent edition is now before us. It includes Hummel's Rondo in B minor (Op. 109), Mozart's Sonata in E flat, Steibelt's Study in C (Op. 78, No. 14), Schumann's Fugue in A (Op. 68, No. 40), and Dussek's "La Matinée" Rondo in D. These bring the publication up to the forty-second number, which in itself is a satisfactory witness of its acceptableness to teachers. It is to be regretted that the old English fingering has not been adopted, in accordance with modern German practice; but the explanatory and warning footnotes of the editor, who evidently believes that prevention is better than cure, are of inestimable value to the student and will prove a great assistance to his instructor.

Mr. Matthay has annotated his "Teaching Pieces" in a similar manner to Mr. Corder's series, and given a number of useful hints and indications concerning the proper method of performance. Mr. Matthay's pieces have the advantage, however, of the old English fingering and a helpful system of finger-groupings, the latter being admirably calculated to induce appropriate rhythmic accent. Nos. 3 to 6 respectively consist of Hummel's Rondo in B flat (Op. 107), Domenico Scarlatti's "Tempo di Ballo," a "Concert-Sonata" in A by the same composer, and the *Adagio* movement from Dussek's "L'Invocation" Sonata. That these should be termed by the publishers *popular* teaching pieces may be taken as a satisfactory indication of the kind of instruction now given by the majority of teachers.

Novello's Part-Song Book. Second Series. Nos. 710-726. [Novello, Ewer and Co.]

The high number to which this publication has attained bears witness to the strong demand now existing for part-music for mixed voices. A few words describing each of the present series will suffice. No. 710, "The merry month," by T. Rogers, begins in the liveliest fashion but ends dolefully. The composer writes agreeably, and should try his hand on a more cheerful subject. Shakespeare's lines from "Twelfth Night," "O mistress mine," have been frequently set, and Professor Frederick Bridge has provided a new version by adding the words to one of Morley's "Consort Lessons" (1599), or, rather, taking the parts for treble viol and flute, all that now remain, the tenor and bass being presumably his own. The added harmonies are mostly those in common use in the latter portion of the Elizabethan epoch. No. 712, "The Shepherd's Choice," by Alexandra Thomson, is a setting of verses by the early seventeenth century poet, William Browne. It is at once lively, pretty, and easy, certain, that is, to please singers and listeners alike. Dr. Harford Lloyd could not fail to display his admirable musicianship even in a part-song, and his "Come, tuneful friends," is full of clever touches, each line of the words being appropriately illustrated after the manner of the old madrigalian writers, Wilbye and Weelkes. "Go, lovely Rose," by Arthur Berridge, won a prize offered by the Nonconformist Choir Union, and is pleasantly written, obviously for elementary singing classes. Nos. 716, "A Lament"; 717, "The Watchman"; 718, "The Starlings"; and 719, "Hunting Song," by Robin H. Legge, are very brief but fresh and delightful settings of breezy verses by Charles Kingsley; as each occupies no more than two or three minutes in performance the entire series might be sung in succession without any chance of wearying an audience. The next two are by Alexandra Thomson: "The Shepherd's Elegy" has words by William Browne, and "Holiday in Arcadia," by J. Shirley (1594-1666). The music of both is suitable, but the second is the more pleasing of the two. No. 722, "The Haven" (which forms the Extra Supplement to our present issue), is by Joseph Barnby, the name being a guarantee of excellence, and in this instance words and music are alike religious and hymn-like. No. 723, "The Harvest Feast," by Alfred R. Gaul, and No. 724, "The last load," by Hamilton Clarke, are of course suitable for harvest-tide, but may be sung at any time. Both are gay and inspiriting, especially the former with its Gounod-like close. No. 725 is Mendelssohn's Op. 71, No. 6, a "Nachtlied," for a single voice, not frequently sung. The transcription is cleverly effected, and the casual listener would not guess that the pretty little piece was not an original four-part song. The last of the present series is "O lovely May," by Edward German, a beautiful little piece with an effective pianoforte accompaniment, mostly in rapid but perfectly easy arpeggios.

To-night and To-morrow. Song. Words by F. E. Weatherley. Music by R. Leoncavallo.

Déclaration. Song. Words by A. Silvestre. Music by R. Leoncavallo.

Album of Six Songs. By L. Denza.

My Children's Garden. Six short sketches for the pianoforte. Composed by E. Cutler. [E. Ascherberg and Co.]

The first of the above is an impassioned love song suitable for a mezzo-soprano voice, and furnished with a florid accompaniment that heightens the significance of the words. It may be recommended to dramatic concert-singers. The subject of the second may be well guessed from its title. It is more simple in conception than the first-named, but expressively sung by a tenor voice would not be less effective. Signor Denza's Album will doubtless find many admirers. The songs are mostly suitable for use in the home. They are unpretentious, easy, and melodious, and the duet for a high and low voice, with which the volume closes, is graceful and pleasing. Mr. Cutler's sketches may be warmly recommended to all who have little fingers to train. They are admirably calculated to excite a child's imagination and interest—two important factors in the successful tuition of children.

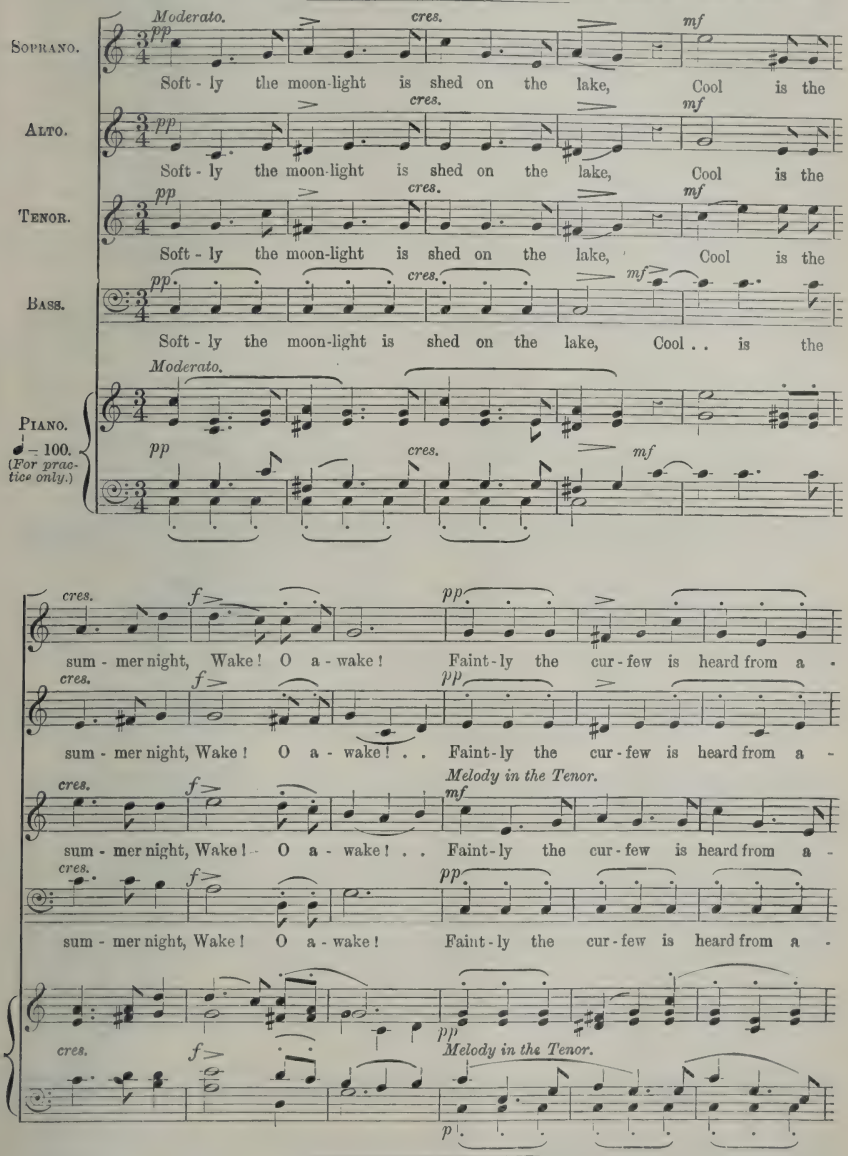
The Musical Times, October 1, 1894.

Softly the Moonlight

SERENADE FOR FOUR VOICES.

Words by Mrs. Hemans. Composed by F. Iliffe.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Moderato.
Soprano.
Alto.
Tenor.
Bass.
Piano.
♩ = 100.
(For practice only.)
Soft - ly the moon-light is shed on the lake, Cool is the
sum - mer night, Wake! O a - wake! Faint-ly the cur - few is heard from a -
Melody in the Tenor.

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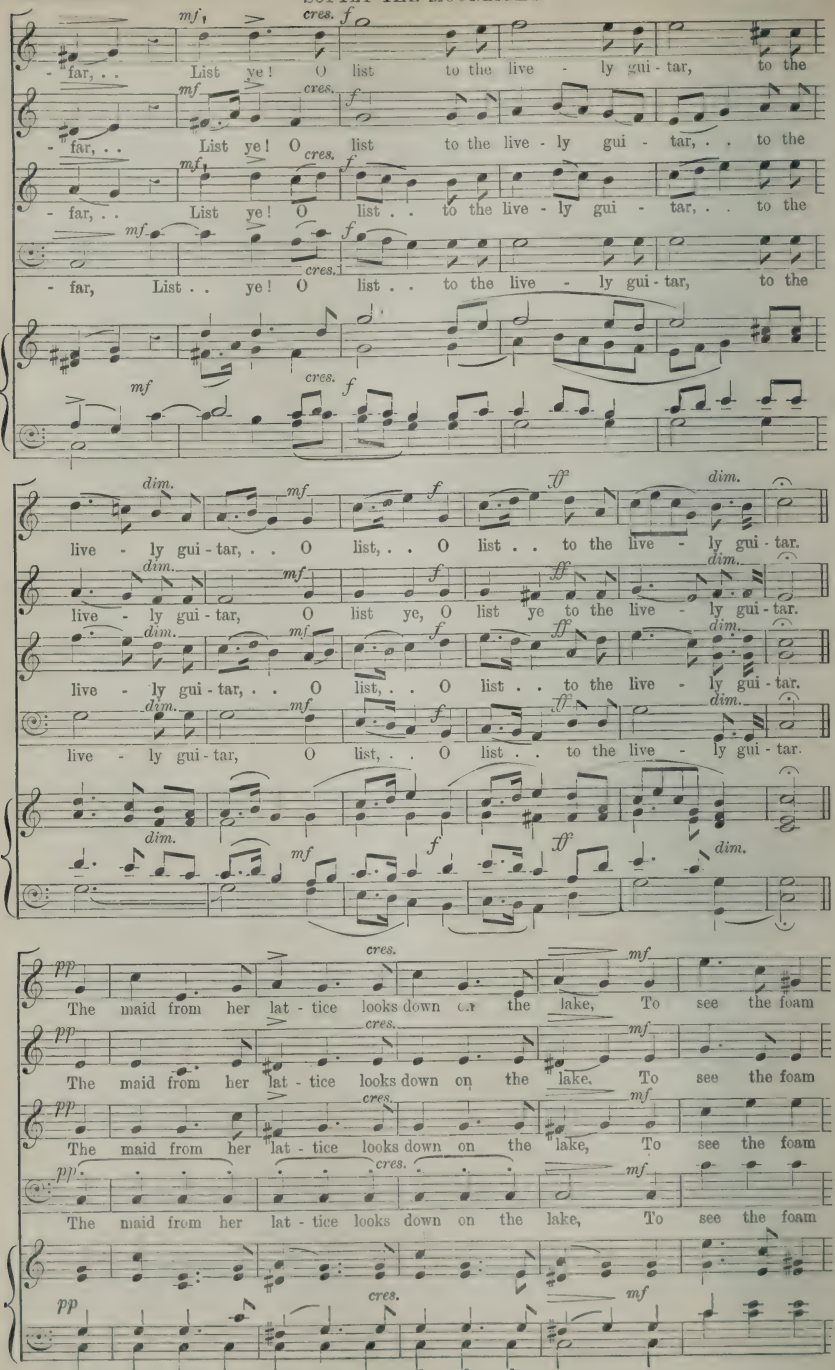
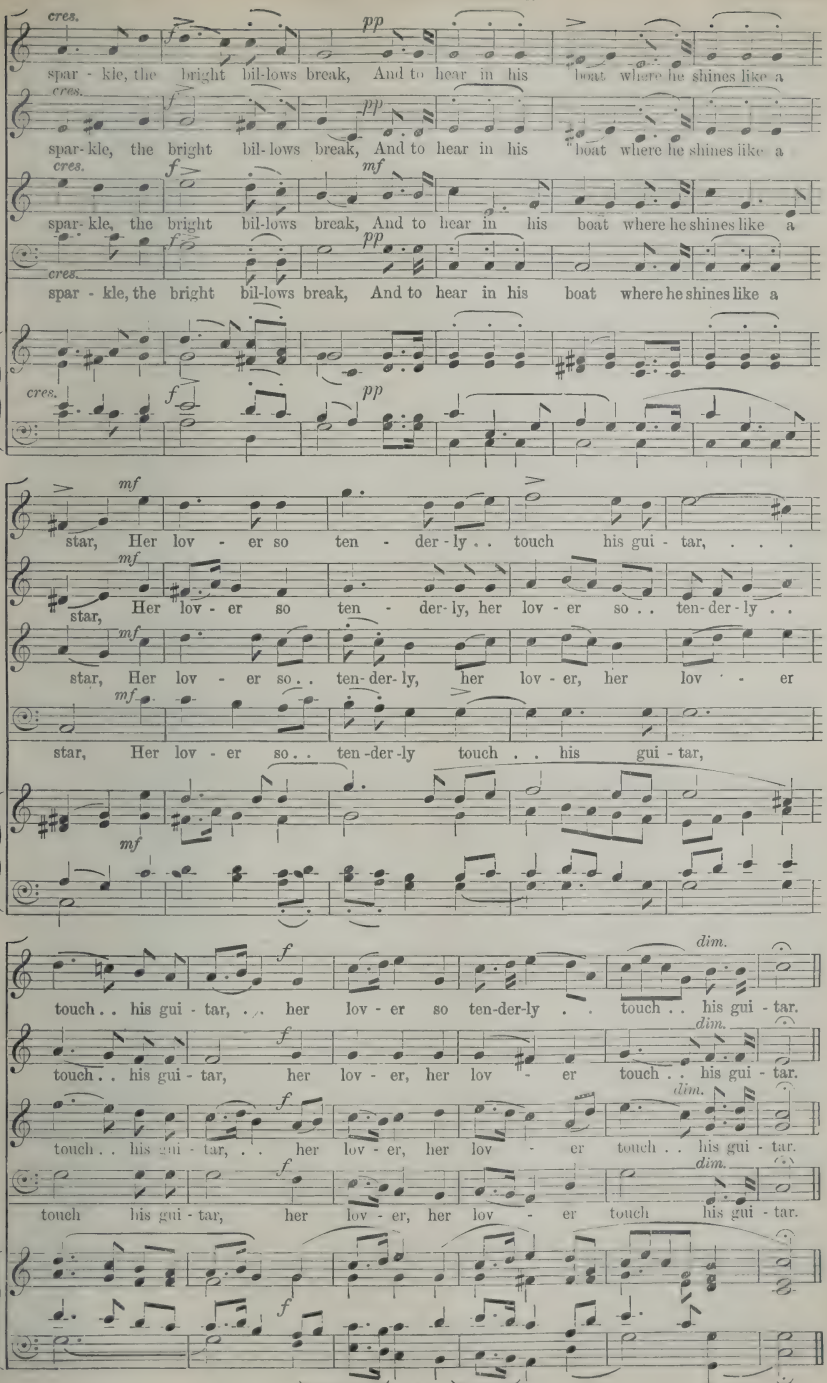
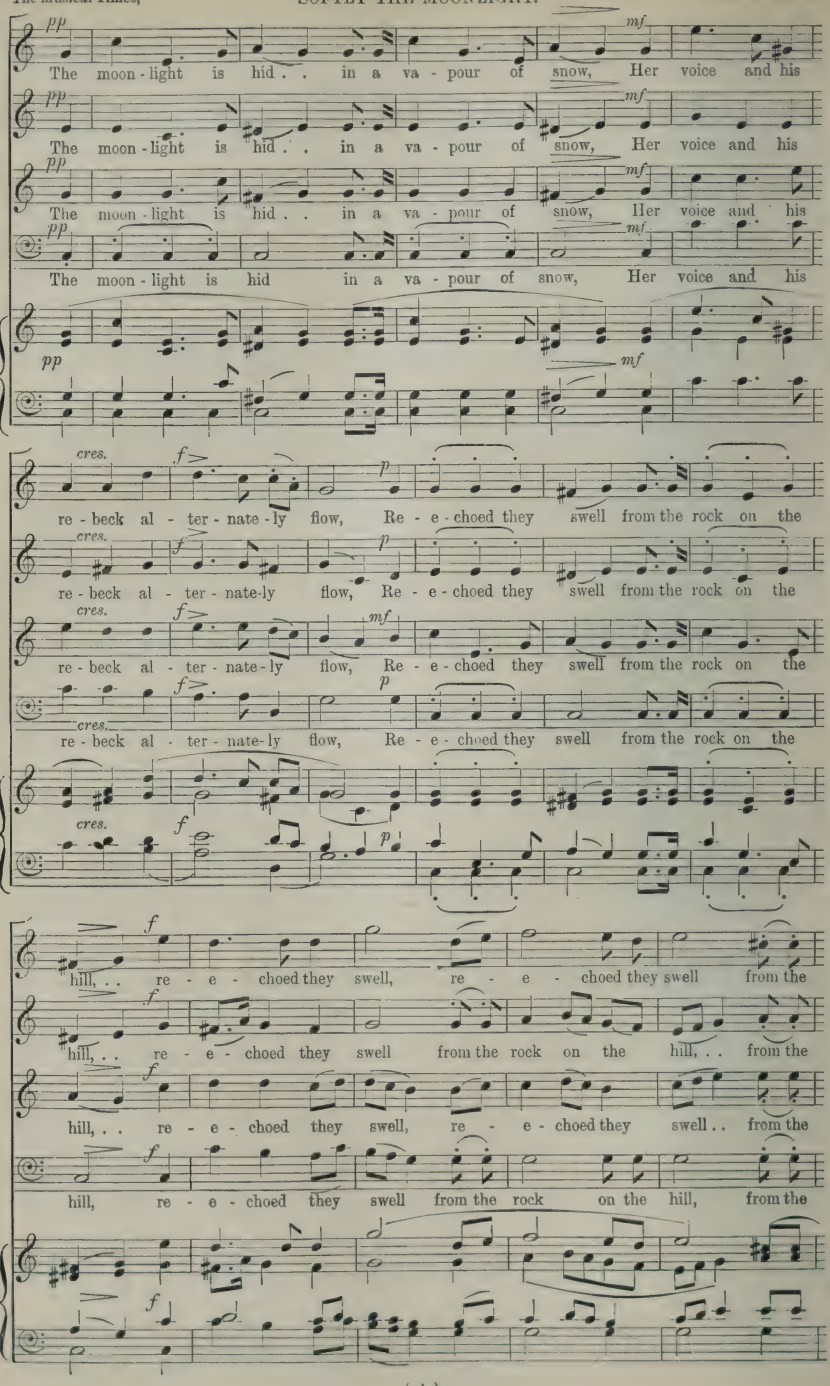

mf cres. f
far, . . List ye! O list to the live - ly gui - tar, to the
far, . . List ye! O list to the live - ly gui - tar, . . to the
far, . . List ye! O list . . to the live - ly gui - tar, . . to the
far, List . . ye! O list . . to the live - ly gui - tar, to the
dim. mf f ff dim.
live - ly gui - tar, . . O list, . . O list . . to the live - ly gui - tar.
live - ly gui - tar, O list ye, O list ye to the live - ly gui - tar.
live - ly gui - tar, . . O list, . . O list . . to the live - ly gui - tar.
live - ly gui - tar, O list, . . O list . . to the live - ly gui - tar.
pp cres. mf
The maid from her lat - tice looks down on the lake, To see the foam
The maid from her lat - tice looks down on the lake, To see the foam
The maid from her lat - tice looks down on the lake, To see the foam
The maid from her lat - tice looks down on the lake, To see the foam


cres.
spar - kle, the bright bil-lows break, And to hear in his boat where he shines like a
spar-kle, the bright bil-lows break, And to hear in his boat where he shines like a
spar - kle, the bright bil-lows break, And to hear in his boat where he shines like a
spar - kle, the bright bil-lows break, And to hear in his boat where he shines like a
star, Her lov - er so ten - der-ly . . touch his gui - tar, . . .
star, Her lov - er so ten - der-ly, her lov - er so . . ten-der-ly . .
star, Her lov - er so . . ten-der-ly, her lov - er, her lov - - er
star, Her lov - er so . . ten-der-ly touch . . his gui - tar,
touch . . his gui - tar, . . her lov - er so ten-der-ly . . touch . . his gui - tar.
touch . . his gui - tar, her lov - er, her lov - er touch . . his gui - tar.
touch . . his gui - tar, . . her lov - er, her lov - er touch . . his gui - tar.
touch his gui - tar, her lov - er, her lov - er touch his gui - tar.


pp
mf
The moon - light is hid . . in a va - pour of snow, Her voice and his
The moon - light is hid . . in a va - pour of snow, Her voice and his
The moon - light is hid . . in a va - pour of snow, Her voice and his
The moon - light is hid in a va - pour of snow, Her voice and his
cres.
f
p
re - beck al - ter - nate - ly flow, Re - e - choed they swell from the rock on the
re - beck al - ter - nate - ly flow, Re - e - choed they swell from the rock on the
re - beck al - ter - nate - ly flow, Re - e - choed they swell from the rock on the
re - beck al - ter - nate - ly flow, Re - e - choed they swell from the rock on the
hill, . . re - e - choed they swell, re - e - choed they swell from the
hill, . . re - e - choed they swell from the rock on the hill, . . from the
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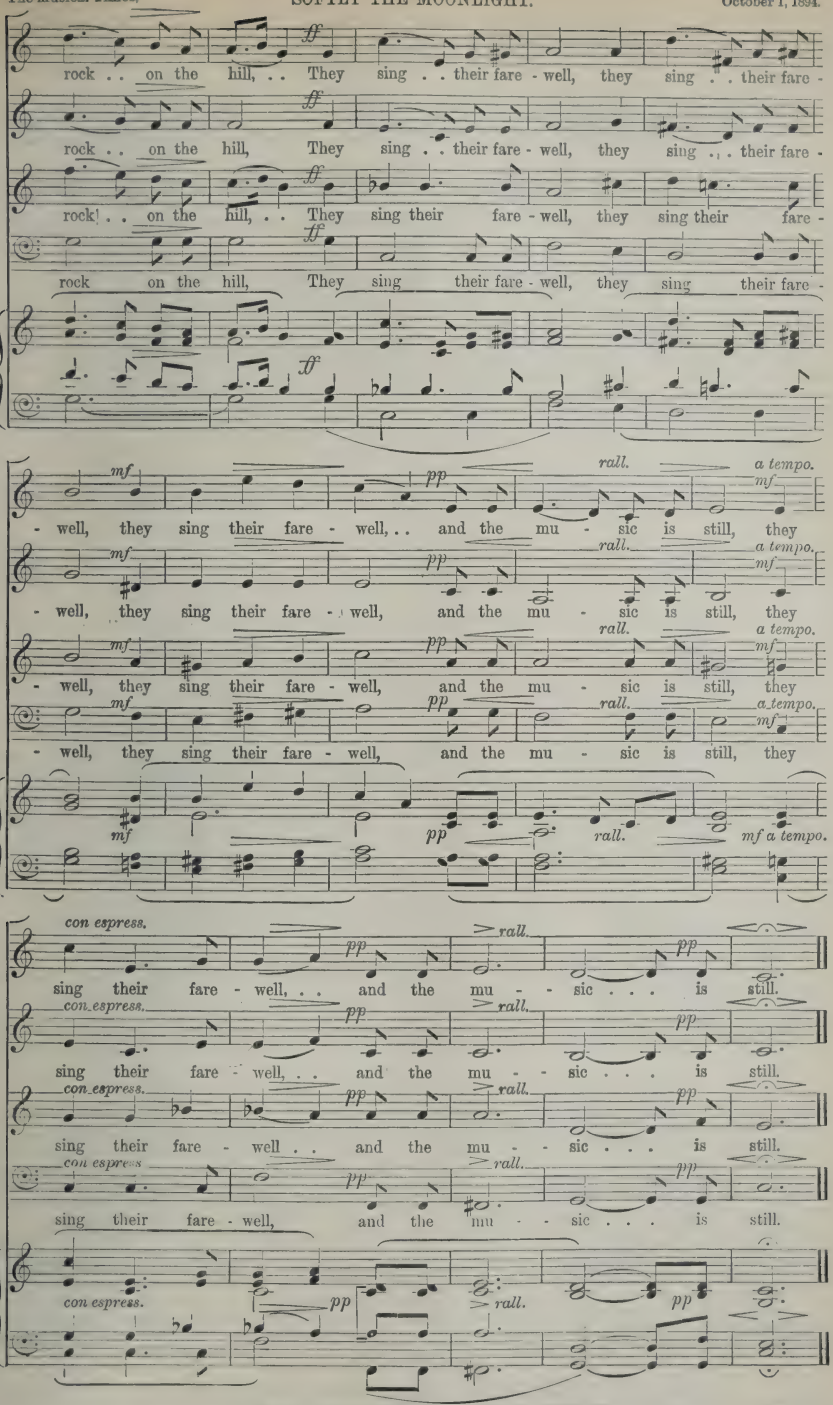
hill, re - e - choed they swell from the rock on the hill, from the


rock . . on the hill, . . They sing . . their fare - well, they sing . . their fare -
rock . . on the hill, They sing . . their fare - well, they sing . . their fare -
rock . . on the hill, . . They sing their fare - well, they sing their fare -
rock on the hill, They sing their fare - well, they sing their fare -
ff
- well, they sing their fare - well, . . and the mu - sic is still, they
- well, they sing their fare - well, and the mu - sic is still, they
- well, they sing their fare - well, and the mu - sic is still, they
- well, they sing their fare - well, and the mu - sic is still, they
mf
pp
rall.
a tempo.
sing their fare - well, . . and the mu - - sic . . . is still.
sing their fare - well, . . and the mu - - sic . . . is still.
sing their fare - well . . and the mu - - sic . . . is still.
sing their fare - well, and the mu - - sic . . . is still.
con espress.

An arrangement of this Part-Song for S.S.A.A. is published in Novello's Octavo Edition of Trios, &c., for Female Voices, No. 303, price 3*d*.

PROGRESSIVE STUDIES

FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

This Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

1.	FIVE-FINGER STUDIES ..	..	..	..	Part 1	28.	SHAKES	..	..	..	..	..	Part 1
2.	„	„	..	..	..	„ 2	29.	„	..	..	..	..	..	„ 2
							30.	„	..	..	..	..	..	„ 3
3.	SCALES ..	..	..	..	..	Part 1								
4.	„ ..	..	..	..	..	„ 2	31.	DOUBLE NOTES	..	..	..	..	Part 1
							32.	„ „	..	..	..	..	„ 2
5.	BROKEN CHORDS ..	..	..	..	Part 1	33.	„ „	..	..	..	..	„ 3
6.	„ „	..	..	..	..	„ 2	34.	„ „	..	..	..	..	„ 4
7.	„ „	..	..	..	..	„ 3								
8.	„ „	..	..	..	..	„ 4	35.	OCTAVES	..	..	..	..	Part 1
9.	„ „	..	..	..	..	„ 5	36.	„	..	..	..	..	..	„ 2
10.	LEFT HAND ..	..	..	..	..	Part 1	37.	CHORDS	..	..	..	..	..	Part 1
11.	„ „	..	..	..	..	..	„ 2	38.	„	..	..	..	..	..	„ 2
12.	„ „	..	..	..	..	..	„ 3							
13.	„ „	..	..	..	..	..	„ 4	39.	STACCATO	..	..	..	..	..
14.	ARPEGGIO	..	..	..	..	..	Part 1	40.	REPETITION ..	..	..	..	..	Part 1
15.	„	..	..	..	..	..	„ 2	41.	REPETITION AND TREMOLO	..	..	„ 2
16.	„	..	..	..	..	..	„ 3	42.	„	„	..	..	„ 3
17.	VELOCITY	..	..	..	..	..	Part 1	43.	PART-PLAYING	..	..	..	..	Part 1
18.	„	..	..	..	..	..	„ 2	44.	„ „	..	..	..	..	„ 2
19.	„	..	..	..	..	..	„ 3							
20.	„	..	..	..	..	..	„ 4	45.	ORNAMENTS ..	..	..	..	..	Part 1
21.	„	..	..	..	..	..	„ 5	46.	„	..	..	..	..	..	„ 2
22.	„	..	..	..	..	..	„ 6							
23.	„	..	..	..	..	..	„ 7	47.	ACCOMPANIED MELODY ..	..	..	Part 1
24.	FIGURES IN SEQUENCE	..	..	Part 1	48.	„	„	..	..	..	..	„ 2
25.	„	„	..	..	..	„ 2								
							49.	EXTENSIONS AND SKIPS ..	..	..	Part 1
26.	BROKEN THIRDS, SIXTHS, AND OCTAVES ..	..	..	..	..	Part 1	50.	„	„	..	..	..	„ 2
27.	BROKEN THIRDS, SIXTHS, AND OCTAVES ..	..	..	..	..	Part 2	51.	RHYTHM	..	..	..	..	..	Part 1
							52.	„	..	..	..	..	..	„ 2

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605.	Seek ye the Lord	Charles Bradley.
606.	O God, who is like unto Thee	Myles B. Foster.
609.	There were shepherds	,, ,,
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593.	The pilgrim that journeys all day (Jackson)	F. Corder.
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To be continued.

Original Compositions for the Organ. Nos. 211-222. [Novello, Ewer and Co.]

Only two months have elapsed since we noticed the most recent issues of this publication, but a dozen new numbers are now to hand. The first four are from the pen of Mr. Hamilton Clarke, whose melodious, and by no means too difficult, pieces are grateful alike to organists and listeners. We have in this series no fewer than seven compositions, forming together a grand Suite (Op. 341), but of course available as separate voluntaries. Their titles are Prelude, Allemande, Elegy, Gavotte, Intermezzo, Minuet, and Introduction and Fughetta. The quieter movements, such as the Intermezzo and the Minuet, are graceful, and the fugal *finale*, with its subject in descending sevenths, is bold and effective, but not unduly elaborate. No. 215 is a Capriccio in A flat, by E. Silas, rather striking in its thematic material, and worked up to what might seem an imposing climax. But the talented composer has a surprise in store for us, and comes to an unexpected *pianissimo* close. The name of Hamilton Clarke appears again on the next three numbers, which consist of a Bridal March, a Lullaby, and a Pastoral Fantasia. The Lullaby is charming, especially the closing bars. No. 219, Allegretto grazioso, by John E. West, is a smooth and flowing soft voluntary, written in a musicianly style, and with very easy work for the pedals. The last three on our list for the present consist of a Melody, an Offertoire, and a Canzone, by King Hall. The first is virtually a song without words for the soft stops, the theme being given to the right hand, with *arpeggios* in the left and detached notes in the French style for the pedals. The Offertoire is far more elaborate, but yet possesses some characteristics in common—for example, in the slight use made of the pedal board. The Canzone is a piquant and taking piece, and even more than the others would have scandalised organists of the old school, who apparently thought that long-drawn harmonies and syncopations, with the hands and feet kept constantly at work, were best suited to the king of instruments. Their opinions were excusable, as they did not possess organs with three or four manuals and elaborate contrivances for varying the amount of the tone-colour at will.

Old England's a lion. A favourite Song. Composed by Mr. Shield. Arranged by Mary Carmichael.

Take, O take those lips away, and *Hark, the lark.* Words by Shakespeare. Music by F. E. Gambogi.

Night. Song. Words by Mabel Hyde. Music by Eva Lonsdale.

Love's Nocturne. Words by F. E. Weatherley. Music by Lawrence Kellie.

[Robert Cocks and Co.]

From a number of songs sent by this firm we select the above as less conventional than most of their companions. The first song has a fine "old English" ring about it and a certain amount of patriotic bluster that are very characteristic of our eighteenth century fighting days. Basses and baritones with good lungs, some facility in executing "divisions," and fair declamatory powers may safely add "Old England's a lion" to their stock of ammunition for "bringing down houses." F. Gambogi's settings of Shakespeare's dainty words are charming. Both melody and accompaniment show more than average inventive power. "Night," which has an *ad lib.* violin accompaniment, is a graceful song suited to a flexible and expressive voice. Mr. Kellie's song is in the style of a serenade. It has a pretty melody—symmetrical, yet several removes from the commonplace—and is not difficult.

Sonata for Pianoforte, in A flat. By Carlo Albanesi. [Stanley Lucas.]

After the hard things that have recently been written about the period of the sonata being past, it requires some courage and faith to publish a composition in this form. Signor Albanesi, however, has the courage of his opinions, and doubtless many pianists will thank him for having thus given them expression. His sonata, if somewhat lacking in depth of sentiment, is brightly conceived, melodious, and affords many opportunities for legitimate executive display.

In the hush of the night. Song. Words by F. E. Weatherley. Music by F. Paolo Tosti.

For the last, last time. Song. Words by G. Hubi-Newcombe. Music by Milton Wellings.

Forget you? Words by Lord Henry Somerset. Music by Francesco Quaranta.

An Eden Fair. Vocal duet for mezzo-soprano and tenor. Words by Mowbray Marras. Music by S. Falchi. [G. Ricordi and Co.]

With the exception of the last-named, the prevailing sentiment in these four compositions is decidedly depressing, and may be said to appeal to those who enjoy the contemplation of the misfortunes of life. Signor Tosti's setting is marred by a false accent in the third line of the poem that imparts a curious egotistical significance to the passage; and it is somewhat surprising to find so experienced a song-writer asking a tenor to sing the word "thee" and the syllable "ing" to the high A and B flat respectively. Elsewhere there are several unnecessary difficulties with regard to articulation placed in the way of the singer. Mr. Wellings's song bears the impress of having been written by one who knows what will please the majority of amateur singers. The music flows on with melodious simplicity, and it is published in three keys. "Forget you?" is of a higher standard, and will appeal to the artistic vocalist. The music happily accentuates the significance of the text, and the moderate range of the vocal part makes the song available by voices of limited compass. The duet is bright and pleasing, although the device of confining both the singers to the same note for eight consecutive bars is suggestive of monotony.

I've wept in dreams. Words by Heine. *A slave girl's song.* Words by Charles Kingsley. Music by E. Overbeck.

Divertissement pour Pianoforte à quatre mains. Two Impromptus. Pianoforte Duets. By J. H. Bonawitz. [Robert Cocks and Co.]

The above songs form the first number of a proposed series entitled "Artistic Songs," and it is pleasing to be able to say that they are well worthy of being included under this denomination. The music happily reflects the spirit of the text, the setting of the second named in particular effectively echoing the characteristic wildness of the words. Both are published in two keys.

The "Divertissement" comprises a vigorously written introduction, a valse, a bright allegretto, and a tarantella which satisfactorily concludes an effective piece of moderate difficulty. Both the Impromptus are short and interesting to play, and, like the Divertissement, are easily read.

The Orpheus. New series. Nos. 274-282. [Novello, Ewer and Co.]

Though part-music for male voices exclusively is not so generally popular in this country as in France and Germany, it would seem to be regaining favour. The first of the present series, "Sunset," by Percy Pitt, is a charming part-song of the quiet sort, showing in some degree the influence of Mendelssohn, than whom the composer could not have had a better model. The next is S. S. Wesley's splendid five-part glee "When fierce conflicting passions," one of the finest examples of this peculiarly English class of composition, and justly a favourite with the famed Bristol Orpheus Society. No. 276, "Come to me, dreams of heaven," by Herbert W. Schartau, is a pleasing and studiously unpretentious setting of verses by Mrs. Hemans. Still more simple is "To a kiss," a setting of quaint lines from Peter Pindar by W. Beale, the early eighteenth century composer. "The rook sits high," by King Hall, verses from Eliza Cook, is very lively and tripping, with a plentiful use of the metre known as dactyllic. The final "caw caw" for the second basses on the low D has a comical effect. No. 279, "Bacchanalian Song," by Hamilton Clarke, is in praise of moderate drinkers—those folks who are so detested by the advocates of total abstinence. There is a distinct vein of humour in the composer's words, and the music is bright and jovial. A brief German part-song, with, of course, an English translation of the words, is "Cradle Song," by Arthur Stenz. It resembles the compositions

in the same style of Abt, Kücken, and other musicians. Professor Frederick Bridge is an adept in the art of writing humorous part-songs, and certainly not the least successful is "To Phœbe," in which Mr. W. S. Gilbert's verses have received thoroughly appropriate and picturesque illustration, the mock seriousness of the music being capital in effect. The last for the present is "One by one," by Marie Wurm, a simple but effective little part-song with semi-religious words.

Toi. Song. Old French poetry.

A Russian Love Song. Words taken from Marie Corelli's "Romance of two Worlds."

Elëanore. Words by Eric Mackay.

Since my love now loves me not. Words by Heine, translated by Franklin Johnson.

Parted. Words by Tom Hood.

The voice of the beloved. Poetry taken from Marie Corelli's "Soul of Lilith." Music by E. Overbeck.

[Charles Woolhouse.]

Amidst the miles of printed paper over which the eyes of the reviewer have to travel it is refreshing to alight on a batch of songs of such artistic conception as the above. The text is delightfully free from morbid and exaggerative sentiment and the music is of a kind that will afford pleasure to every cultured musician. The first above-named is a truly charming little song, and the second is a manly and spirited composition that should be in the repertory of every baritone. Vocalists will do well to look through these artistic songs, which will amply repay the study they may in some cases require for their effective interpretation.

Dormi, Jesu (*The Virgin's Cradle Hymn*). For voice with violin or violoncello obbligato. Composed by A. C. Mackenzie.

"*I love thee*" (Song). Poetry by Thomas Hood. Music by A. Davidson Arnott.

Song and Silence. Song, with an *ad libitum* part for horn or violoncello. Words by R. S. Hichens. Music by Gerard F. Cobb.

[Novello, Ewer and Co.]

Dr. Mackenzie has wedded the ancient hymn to one of those graceful and expressive melodies that are as delightful to sing as to listen to. The voice part is written within the octave, from E to E, which, combined with the simplicity of the accompaniment and the above characteristics, fairly entitles the setting to be regarded as a valuable addition to the sacred music of the home.

Mr. Arnott's song, enigmatically "dedicated to the 25th of July," is an expressive setting for a baritone voice of the well-known amatory lines that have appealed to so many composers.

In "Song and Silence" a good contrast is presented by the sentiment of the two verses, which the composer has happily reflected by harmonic changes. The accompaniment is artistically varied in character and the obbligato parts effectively introduced. This song is also conceived for baritone vocalists by whom it could be made very effective.

The Royal Academy of Music re-opened on the 27th ult., the Royal College, in its new buildings, on the same day, and the Guildhall School on the 24th ult. During the vacation some structural alterations have been made at the latter Institution. The Principal's room has been enlarged and additional accommodation has been provided for the students in a waiting-room, which is opposite the main entrance. Trinity College pupils resume their studies to-day, and among other kindred Institutions the London Organ School claims attention on its removal to new and handsomely appointed premises in Prince's Street, Cavendish Square. A small concert-hall, with capacity for seating over 100 persons, will be useful for rehearsals and will also afford opportunities to students for practice on an organ enlarged by Willis.

Mr. Basil Tree has again provided the musical public with his useful little Panel Date List, giving full information about all important concerts for the forthcoming season.

FOREIGN NOTES.

Berlin.—The first two novelties to be produced at the Royal Opera during the present season are Humperdinck's "Hänsel und Gretel" and Cipollini's one-act opera "Il piccolo Haydn."——During last month Wagner's "Nibelungen" Cycle was excellently given under the direction of Court-Conductor Felix Weingartner. The performances attracted enormous audiences, the theatre being completely sold out.——The Philharmonic Choir, under Herr Siegfried Ochs, will give three Concerts during the coming winter, at which Haydn's "Creation," Berlioz's "Requiem," and Bach's B minor Mass will be performed.——The manager of the Philharmonic Orchestra has arranged for ten Concerts, the programmes of which will contain a considerable number of novelties. Herr Richard Strauss has been appointed Conductor. Whether he will prove a worthy successor to that greatest of all German Conductors, Hans von Bülow, remains to be seen.——The Royal Orchestra, under the direction of Herr Felix Weingartner, will also give ten Symphony Concerts at the Opera House.——From April 1 to October 1, 1895, the Royal Opera will be closed for extensive alterations and partial rebuilding. At present there is no intention of finding another suitable theatre at which performances on the Royal Opera scale could be given, so that for six months next year the Berliners will have to do without grand opera.——The "London Military Band," consisting of about two dozen performers, has been giving a number of concerts in Kroll's Concert Garden and has met with considerable success. The solo cornet and baritone players are singled out for special praise, and the clarinets are commended for the beauty and softness of their tone. Six Scotch pipers in national costume march through the gardens playing their strange music, and the performances of these "Dudelsackpfeifer," as the Germans call them, are not the least popular part of the programmes. They, or their instruments and music, are at any rate a new if hardly an agreeable sensation.——Prof. Karl Halir, formerly of Weimar, has been appointed Konzertmeister (*i.e.*, leader and solo violinist) to the Royal Opera, in place of the lately deceased Heinrich de Ahna. Prof. Halir, who in Germany enjoys the reputation of being one of the foremost living violinists, entered upon his duties on the 1st ult. He will also join the staff of the Königliche Hochschule für Musik as professor of the violin.

Brussels.—The "novelties" to be produced at the Monnaie Theatre during the present season, which began on the 1st ult., are M. Saint-Saëns's "Samson et Dalila," M. Emile Mathieu's "L'Enfance de Roland," Herr Jenö Hubay's "Le luthier de Crémone," Signor Leoncavallo's "I Pagliacci," M. Massenet's "Thaïs," "Le Portrait de Manon," and "La Navarraise," Bizet's "Djamileh," and César Franck's "Hulda."

Cologne.—Bernhard Köhler is the name of a boy-composer of sixteen years who has lately astonished local musicians with a String Sextet. It was produced at one of the Conservatoire Concerts shortly before the close of the last term, and created such a deep impression that Professor Holländer at once accepted it for performance at his Chamber Music Concerts during next winter. Köhler is a pupil of Professor Franz Wüllner, and is considered a youth of quite exceptional promise.

Dessau.—During the month of November a number of model performances of some of Wagner's operas and music-dramas will be given at the Court Theatre. Madame Cosima Wagner has signified her intention to be present at these performances.

Dresden.—Eugene d'Albert's new opera "Ghismonda" has been accepted for performance at the Royal Opera, and the production is fixed for January, 1895. It is in three acts, and the libretto, which is founded on a poem by Immermann, has been written by the composer.——The "Weber Haus" at Hosterwitz, a suburb of this town, in which Carl Maria von Weber composed his most popular opera, "Der Freischütz," is offered for sale. Up to the present it has been kept in the same condition as in Weber's time, and it is hoped that means may be found to prevent its demolition.

Franzensbad.—At a recent Concert of the Kur-orchestra a new Symphony (No 3 in C minor), by Julius Major, was produced and adjudged an original and effective work in

which the characteristic features of Hungarian music—Major is a young professor of music at the teachers' seminary at Budapest—are much in evidence. We have had English, Scotch, Irish, Welsh, Scandinavian, Bohemian, Spanish, and American Symphonies—why not a Hungarian?

Hamburg.—Mr. W. de Manby Sergison's Concert on August 25 in the Kurhaus, in aid of the poor of that city and the sufferers from the earthquake at Constantinople, proved both an artistic and financial success. An interesting selection of songs were effectively sung by Miss Ethel Clarke, Frau von Reibnitz, and Mr. and Miss Schlesinger; Herr Toemlich contributed a violin solo, Mr. Kuhe played two pianoforte pieces, and Herr Brueckner gave violoncello solos and assisted Herr Toemlich and Mr. Sergison in rendering Mendelssohn's Pianoforte Trio in C minor. Mr. Sergison, assisted by Miss Radcliffe and Colonel FitzGeorge as vocalists, also gave an interesting "hour of music" in the Kurhaus before a numerous audience, which included the Duke of Cambridge.

Leipzig.—Messrs. Breitkopf and Härtel are publishing a new (the third), thoroughly revised, and greatly enlarged edition of Carl F. Glasenapp's elaborate Wagner Biography. The first volume, extending to the year 1843, is already issued. The new title of the work is "The Life of Richard Wagner."

Lille.—During the present season at the Grand Théâtre a new four-act opera, "Lyderic," will be produced. The composer is M. Eugène Ratez, the director of the local Conservatoire.

Milan.—Signor Leoncavallo, according to *Il Trovatore*, is writing the libretto of an opera, of which Signor Arturo Buzzi-Peccia will compose the music. The title will be "Non si scherza coll' amore," which seems to point to Alfred de Musset's "On ne badine pas avec l'amour" as the source whence the inspiration of the composer of "I Pagliacci" came in this case. The same paper, which is generally well informed on all matters relating to Verdi, denies the truth of the report that the aged Maëstro is writing a new opera on the subject of "Ugolino."

Munich.—The Court Theatre has lately taken the largest receipts of any performance since its existence—viz., 13,500 marks. The work which produced this result was nothing less than Wagner's "Tristan und Isolde." Herr Hans Sommer's new opera "St. Foix," will be produced on the 25th inst.

Naples.—Signor Niccolo Daspuro has been appointed director of the San Carlo Theatre. He promises two new operas for the coming season—viz., "Fortunio," by Van Westerhout, and "Silvano," by Mascagni.

Nice.—Madame Adelina Patti has signed a contract according to which she will sing four times in opera during next season. The director of the Opera, M. Lafon, has also engaged Madame Nevada for a series of performances.

Paris.—German papers announce that Herr Humperdinck's fairy tale opera "Hänsel und Gretel" has been accepted for performance at the Opéra Comique and that M. Catulle Mendès is translating the libretto. It may well be doubted whether the essentially German *naïveté* of the pretty children's story is likely to appeal to the Parisians.——Verdi's "Othello" will be produced at the Grand Opéra on the 15th inst., or perhaps even earlier. After "Othello," Mdlle. Augusta Holmès's "La Montagne noir" will be put in rehearsal. The chief *rôles* in this work will be sustained by Mdlle. Bréval and M. Alvarez. Mdlle. Holmès is her own librettist.——At the Opéra Comique Verdi's "Falstaff" has been played with M. Fugère in the title *rôle*. His success has been very considerable, the little patter song "When I was page" having been re-demanded four times.——The Berlioz Cycle to be conducted by Herr Felix Mottl will take place at the Gaité Théâtre between March 15 and April 15 next. M. Xavier Leroux, who is said to know the three works, "La Prise de Troie," "Les Troyens," and "Benvenuto Cellini," by heart, will conduct the preliminary rehearsals; but he will first spend a month with his German colleague to receive his fullest instructions. The rehearsals will begin in January. English admirers of Berlioz who have no chance of going to Karlsruhe will no doubt avail themselves of this opportunity of seeing the master's dramatic works on the stage. In 1896 "The Ring of the Nibelung," "The Mastersingers," and "Tristan" will be given under the same Conductor.——M. Pougin is editing a number of hitherto unpublished letters of Rossini, addressed to Donizetti, Mercadante, and other musicians. A portion of this correspondence has already appeared in the journal *Le Temps*.

Rome.—There is a rumour that the Minister of War intends to abolish the bands in the Italian Army, or, at any rate, to greatly reduce their number, so that in future there will be only one band to each army corps, or twelve in all. Italian papers are protesting against this proposal, which is made on economic grounds.

St. Petersburg.—Anton Rubinstein is at present staying at Peterhof and hard at work on his newest sacred opera "Cain."——At a Court Concert given at the Castle of Peterhof, *àpropos* of the wedding of the Grand Duchess Xenia with the Grand Duke Alexander Michailowitch, the Imperial Court-singers appeared for the first time in their new uniform. This consists of a blue dress coat with gold buttons and blue velvet collar, the latter being ornamented with a lyre within a laurel wreath, worked in gold; the waistcoat is white and has gold buttons; the breeches are of the same material as the coat.

Venice.—"Maruzza," a new three-act opera by Pietro Floridia, was recently produced here with much success.——The Duke della Grazia, who is the owner of the Vendramini Palace in which, on February 13, 1883, Richard Wagner drew his last breath, has had a tablet commemorating the event affixed to the building. His Grace has, however, thought fit to place it, not on the principal façade, over or near the door at which the gondoliers land the visitors, but on a wall overlooking a narrow side street, and over the servants' entrance! His reason for this eccentric action is peculiar—the tablet was not in keeping with the style of architecture of the palace! Surely, an Italian duke could afford to have a marble tablet made which *would* match the style of his palace, even if he had to engage an artist for the task.

Vienna.—On the 4th ult. Anton Bruckner celebrated his seventieth birthday, when the worthy master received the hearty congratulations of his numerous friends. There is something strangely pathetic about this composer, who was sixty before one of his works (the E major Symphony) was performed outside Vienna, and whose eight Symphonies—he is said to be engaged on his ninth—Te Deum, 150th Psalm, and similar large works are declared by one section of music-lovers (the Wagnerians) to be masterpieces by a man of genius, and denounced by the other (the followers of Brahms) as everything that is dull, laboured, and uninspired. Which is right?——Herr Karl Goldmark has written a one-act opera, "The cricket on the hearth," the libretto of which is, of course, founded on Dickens's tale. That the composer of those typically "grand" operas, "The Queen of Sheba" and "Merlin," should follow the fashion by writing a one-act trifle is certainly curious.——M. Massenet's latest opera, "La Navarraise," has been accepted for performance at the Court Opera. The libretto is being translated into German.

Weimar.—A Wagner enthusiast at this place has given the sum of 7,000 marks to the fund now being collected for the purchase of the Oesterlein Richard Wagner Museum in Vienna, besides which he has also placed his villa at the disposal of the committee as a suitable building in which to "house" the unique collection in question.

Wiesbaden.—The new Royal Theatre, on the completion of which 600 workmen are at present employed day and night, is to be opened on the 16th inst., in the presence of the Emperor William. The programme of the inauguration ceremony has been settled as follows: Fanfares to herald the entry of the Emperor; Beethoven's "Zur Weihe des Hauses" Overture; Festival play, with tableaux vivants, by the Intendant of the theatre, Herr G. von Hülsen; Overture and Act II. of "Tannhäuser."

Mr. Paderewski has, by the advice of his physician, postponed his American tour, which was to have commenced this winter, until October next year.

Professor J. F. Bridge has accepted the Queen Victoria Lectureship of Trinity College, London, for the ensuing session, which opens to-day.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Little activity in musical matters has been manifested during the past month, people having hardly settled down after the holidays. The weekly Orchestral and Vocal Concerts at the Clifton Spa, which have been well attended, are really the only musical events that have occurred. Evidence is nevertheless given of considerable activity during the season.

The Saturday Popular Concerts commenced on the 22nd ult., when the customary programme of bright choruses and part-songs, instrumental and vocal solos, and orchestral pieces was presented. Other events are also announced.

Up to the present nothing has been heard whether the Orchestral Concerts of Mr. Riseley are to be continued. Judging from the fact that they have not been sufficiently supported, and that the hall in which they and others are generally held has been taken for two or three months from Christmas by a diorama proprietor, they will not be resumed. It is sincerely to be hoped, however, that this surmise may prove incorrect.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The resolution to put an end to the orchestral war of last season is a real relief to musical society here. Instead of taking the opportunity (however costly to our friends in the West) of hearing more concerts and of comparing renderings, we found ourselves divided into two opposing camps, and it was no river of peace which flowed between.

Messrs. Paterson's prospectus for their concert scheme in connection with the Scottish Orchestra Company is very promising. There will be ten Concerts given by the orchestra, under Mr. Henschel, and for these the following solo artists have been engaged: Lady Hallé, Miss Frida Scotta, Madame Helen Hopekirk, Mrs. Henschel, Miss Clara Butt, Mr. Edward Lloyd, Mr. Achille Rivarde, Mr. Henschel, and Mr. Leonard Borwick. At two of them the programme will be choral. In December Mr. Kirkhope's choir will assist in the first production of two ballads by Scottish composers, "The Kelpie," by Learmont Drysdale, and "Sir Patrick Spens," by W. A. Barratt; and in March the Choral Union, under Mr. Collinson, will produce Mr. Henschel's new "Stabat Mater."

Besides these and the Saturday Popular Concerts by the same orchestra, Messrs. Paterson announce Concerts and Recitals by Dr. Richter and his orchestra, Messrs. Leonard Borwick and Plunket Greene, Josef Hofmann, and others. Messrs. Harrison, in connection with Messrs. Methven and Simpson, announce their third season of four Ballad Concerts. The most important engagements are those of Madame Patti, Madame Albani, Mr. Santley, Mr. Ben Davies, Herr David Popper, and Master Jean Gerardy.

Our active season has been begun unusually early by Sir Augustus Harris's Italian Opera Company, at the Lyceum Theatre, on the 10th ult. No fewer than three novelties were offered—"Falstaff," "La Navarraise," and the "Meistersinger" (for the first time in the provinces)—and it is pleasing to record that these performances were alike most satisfactory and most enthusiastically received. The Ravoglis in "Orfeo" made the success of the week, and "Carmen" (Mdlle. Giulia Ravogli and Mr. O'Mara) was little behind in excellence. "Lohengrin" and the "Huguenots" were not so well performed. From a needlessly large company we must select for special praise Mr. Bispham as *Falstaff*, Mr. Pini-Corsi as *Ford* and *Beckmesser*, Mr. Dufriche as *Hans Sachs*, Mr. Arimondi as *Pistol*, Mr. Brozel as *Canio* and *Araguil*, and Miss Pauline Joran as *Anita* and *Santuzza*. The orchestra, under Signor Sepilli and Herr Leo Feld, was the best we have ever had in the theatre. Signor Sepilli was twice enthusiastically recalled after a surprisingly successful performance of "Die Meistersinger."

MUSIC IN GLASGOW.

(From our own Correspondent.)

The local musical season was ushered in by Sir Augustus Harris's Royal Opera Company, on the evening of the 17th ult., when Verdi's "Falstaff" was produced at the Theatre Royal for the first time in Glasgow. This opera, so highly interesting as the work of an octogenarian who can easily accommodate himself to the modern development of the musical art, had, of course, been well heralded; and a wonderfully strong cast—*i.e.*, strong for the provinces — included Mesdames Giulia and Sofia Ravogli, Messrs. Bispham and Pini-Corsi. The week's programmes included "Lohengrin," "Orfeo," "Pagliacci," "Faust," and "Die Meistersinger," and, so far, at any rate, as a choice of works was concerned, ample provision was made for the most fastidious tastes.

The joint-committee of the Choral and Orchestral Union have almost completed their arrangements for next winter's series of Concerts. The members of the Glasgow Choral Union give their services at the Choral Concerts, while the orchestral performances and the accompaniments to the Oratorios, &c., will be rendered by the Scottish Orchestra, numbering eighty performers, under the leadership of Mr. Maurice Sons. The season will extend over twenty weeks, from the 22nd inst. till March 9 next, during which period ten Classical Orchestral, five Choral, and five Chamber Concerts will be given, and there will also be the usual Saturday Evening Popular Concerts. Verdi's "Requiem," Wagner's "Flying Dutchman," and Rossini's "Moses in Egypt" will be revived, and though nothing has yet been announced regarding the orchestral programmes, it may be taken that Mr. Henschel's arrangements will be fully "up to date." The vocalists already engaged include Mesdames Ella Russell, Henschel, Palliser, Fillünger, and Marian McKenzie; Messrs. Edward Lloyd, Iver McKay, Alec Marsh, Bispham, Andrew Black, and Georg Henschel. Lady Hallé, Dr. Joachim, and Mr. Achille Rivarde will be found on the list of the solo violinists; Messrs. Piatti and Taussig are secured as violoncellists; and Miss Fanny Davies, Madame Augarde, and Messrs. Borwick and Stavenhagen are amongst the pianists.

The Saturday Afternoon Recitals at the City Hall, and at St. Andrew's Hall, have been resumed for the season, the latter being now under the management of Messrs. Ewing and MacIntosh, whose enterprise bids fair to prove a marked success. Several of the foremost European organists have been engaged by this firm, as also a goodly array of vocal talent. The Saturday Evening Concerts at the City Hall, now in their forty-first season, and so admirably conducted by Mr. James Airlie, were inaugurated on the 15th ult., when Mrs. Helen Trust and other well-known artists contributed to an excellent programme.

The prospectus of the Paisley Choral Union is one of unusual interest. Never before, indeed, have our friends on the banks of the Cart launched forth so strongly, inasmuch as next season's scheme provides for four Orchestral Concerts and for performances of Handel's "Messiah," Mendelssohn's "Hymn of Praise," and Mr. Hamish MacCunn's "Lay of the last Minstrel." The Hamilton Choral Union take up Mendelssohn's "St. Paul," the Pollokshields Philharmonic Society is rehearsing Sullivan's "Prodigal Son," and the Rutherglen Choral Society is studying "The Messiah."

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

As shadowed forth in these columns some time ago, the Finance Committee of the Corporation, upon the members of which devolves the engagement of a City Organist, has resolved to make no such permanent appointment. Naturally, opinions differed, and there was considerable discussion and opposition to the desires of the majority, on the 14th ult., when the matter was settled; but the resident musical profession at large, as well as the most thoughtful portion of the community, will be of one mind—namely, that the action taken is a wise one. Such an appointment would virtually have given a life-tenure of the console of the St. George's Hall organ to one individual at the cost of all others, however competent they might be, and there are in fact many reasons why the present policy is to be commended. Not the least important of these consists in the opportunity now afforded to the Liverpool public of

hearing a succession of really fine performers, such as beyond doubt reside in this city and its immediate neighbourhood. Further, placing a number of different men on the *rota* insures a continually fresh current of musical thought as well as a spirit of friendly rivalry which can hardly fail to prove beneficial to all concerned.

On the other hand, Mr. W. T. Best was persuaded to come from his retirement on the occasion of the recent visit of the Duke and Duchess of York, and while the audience were waiting the arrival of the royal guests the ex-organist of St. George's Hall gave evidence that neither hands nor feet had lost any of their cunning during the long period which had elapsed since he last appeared in the same place. Having thus been drawn into public life once more, it is to be hoped that with a period of renewed health Mr. Best may yet be induced to give the ratepayers of the city many pleasurable hours.

The plans of the various local and neighbouring choral societies have come but slowly to hand so far, but, as has been unfortunately noted over and over again, Liverpool does not stand high as a choral centre, and it is difficult to create enthusiasm here of the same robust order as exists in regard to such matters in the neighbouring northern county. The programme of the Philharmonic Society is a meagre one when the important position claimed by that body is considered, and the Post Office Choral Society, now conducted by Mr. Clarke, has abandoned the production of large works in favour of part-songs and the like. At the Pro-Cathedral, Mr. Burstall is anticipating the date of his usual Advent Oratorio by announcing Sullivan's "Light of the World" for the 18th and 25th inst.; and the first local Festival of the Nonconformist Choir Union, under Mr. Minshall, of London, takes place about the same date. It is reported that the Birkenhead Subscription Concerts, after a somewhat chequered career of over a quarter of a century, have ceased, but that the private St. Cecilia Society in the trans-fluvian town is flourishing under Mr. Appleyard. So, also, is the Rock Ferry Society, under Mr. Pemberton, Mendelssohn's "Walpurgis Night" being the leading piece; while at Liscard the Musical Society, under Mr. Argent, has undertaken Dvorák's "Spectre's Bride." The last-named Conductor has suggested Mendelssohn's "Athalie" for his advanced class at Wavertree and Cowen's "St. John's Eve" for that at Garston, both these suburban societies being made to come within the pale of technical education, as very properly understood, by the Lancashire County Council.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Vague rumours, rather than definite statements, are abroad as to the prospects of the coming winter. The Carl Rosa Company now occupies the Princes' Theatre, and will, doubtless, as the short campaign progresses, deserve attention by introducing some novelties. The names of the old things given so far need not be chronicled. The syllabus issued by Sir Charles Hallé promises the "Samson and Delilah" of Saint-Saëns, Tinel's "Lay of the Poppies," and a resuscitation of David's "Desert." The re-appearance ("by special request and arrangement") of Madame Lemmens-Sherrington in the "Creation" is underlined, and Herr Lundquist is to be the vocalist at the opening Concert of the 25th inst. M. Paderewski will, during the season, have for the first time here the advantage of orchestral accompaniment; and Mr. Borwick will again be able to charm those who so admired his playing last winter. The "Faust" of Berlioz disappears from the scheme of this year and "Judas" takes its place. Nothing is yet known of the orchestral works; but it is supposed, and hoped, that Edward German's Norwich Symphony may be given. Of course, we shall look for visits by Dr. Richter and for the resuming of the star Concerts of Messrs. Harrison.

Mr. Barrett appeals for subscribers to six Concerts only, and Mr. Lane promises four mixed entertainments. Most of the suburban choral societies will resume their meetings, but no fresh undertakings of interest are announced. The liberal price given for the Concert Hall will enable the directors of the Gentlemen's Concerts to carry on for a time; and it is expected and greatly desired that due encouragement may be given to any efforts made on behalf of chamber music, especially by Mr. Willy Hess and Mr. Bauerkeller.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The coming musical season in Sheffield promises to be a busy one. The choral societies re-commence rehearsals this month, and a number of interesting works are promised. It is, however, a matter of extreme regret among music-lovers in this district that so little opportunity is afforded them of hearing performances of the best modern works. Sheffield is a very active musical centre, but in this direction our big musical organisations are decidedly backward. The great compositions of contemporary composers are overlooked by the committees, and to hear a good *new* work a visit must be made to a neighbouring town. A dozen admittedly successful works by living English composers might be named, not one of which has as yet been heard in our city.

The Amateur Musical Society (Mr. Schollhammer, Conductor) announces for the winter Concert Mendelssohn's "Athalie" and Beethoven's "Mount of Olives." This Society has from time to time introduced novelties to Sheffield audiences, and it is to be hoped that at the spring Concert such a work will be performed.

The St. Cecilia Musical Society (Mr. W. Brown) propose reviving Handel's "Saul," which has not been given here for many years. "The Messiah" will be performed at Christmas.

The Sheffield Musical Union (Mr. H. Coward) announces a performance on a large scale of Mr. H. Coward's cantata "The King's Error," recently produced at the Crystal Palace.

The Choral Union (Mr. S. Suckley) will give a Concert performance of Flotow's opera "Martha," and at Christmas "The Messiah."

The Upperthorpe Musical Society is rehearsing Mendelssohn's "Hymn of Praise."

The prospectuses of the Concert managers are now out and several important Concerts are promised. The series managed by Mr. Chas. Harvey include the visit of Dr. Richter and his orchestra, and, later in the season, Sir Charles Hallé and orchestra. Mr. Harrison's Concerts open with a visit from Madame Patti. The orchestral societies re-commence rehearsals this month.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

The Sir Smith Child Choral Society, of Tunstall, has decided to hold two Concerts during the coming season. Haydn's "Spring," the Chorus, "Hail, bright abode" (Wagner), and glees by Caldicott and Pinsuti will be produced at the first, and Handel's "Jephtha" at the second. The financial statement for last season shows a profit of £10, but the second effort cost the Society about £13. The generous donation of £100 by Sir Smith Child enables the committee to engage first class artists for all their Concerts.

The band stand provided in the newly opened Burslem Borough Park is to be used by the numerous local instrumental organisations. The Burslem Prize Band received the initial honour.

Gaul's "Holy City" was performed at the Dedication Festival of St. Mary's Church, Tunstall, on the 13th ult. Mr. W. C. Hancock (Longton) conducted, and the Rev. Percy Stowers presided at the organ. Misses Godfrey and Burgess, and Messrs. Hamlet Hopkins and G. Wain rendered valuable aid as soloists.

Unusual interest was shown in the Choral and Instrumental Competition promoted by the Hanley Temperance Society, the Victoria Hall being well filled at both performances on the 15th ult. In the afternoon a Pianoforte and Junior Choral Competition afforded opportunities for a public display of the work of our elementary schools.

Seven competitors entered for the pianoforte competition, but the permission of self-selection of a test piece robbed the contest of its true object. Miss G. M. Sanders, of Burslem, secured premier honours for an excellent rendering of Joachim Raff's "Rigaudon." The appearance of the juvenile choirs increased the interest, and Talke Wesleyan Choir (conducted by Mr. Whewall) secured the award of £3 3s. and a silk banner. The Florence Choir come second on the judge's list. At the senior competition, in the evening, Dr. Hiles again acted as judge. In the violin contest Miss Woolley easily secured the prize. T. W. S. Stephenson's Madrigal "O pure delight" was chosen as the test, and the Upper Hanley Guild Choir gave a good rendering and obtained the prize, the Newcastle Ebenezer Choir being second. The audience displayed a keen interest in the contests, and the Competition should certainly be an annual event.

The North Staffordshire Amateur Operatic Society will apply for permission to perform "The Mikado." The chorus will be reconstituted, to secure the proper balance of parts for active rehearsal.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

During the coming season "Music in Yorkshire" promises to be at least as plentiful and as interesting as it has been for some years past. The choral societies of the county, which may be said to represent the most active manifestations of the musical art, are for the most part content, or perhaps obliged by the conservatism of public taste, to rely chiefly on the familiar works of their repertory. Giving novelties may ease the artistic conscience, but it has generally been found to impoverish the exchequer. The Leeds Philharmonic Society, of which Mr. Alfred Broughton is the Conductor, steers a judicious middle course. Relying upon Mendelssohn's "Elijah," together with the annual Christmas performance of "The Messiah" as a safe source of revenue, distinction is given to the prospectus of the season by the inclusion of Dr. Parry's Gloucester Oratorio "Job," which will be given, under the composer's conductorship, for the first time in Yorkshire, with Mr. Plunket Greene in his original part.

The Bradford old Choral Society promises performances of "St. Paul" and "The Messiah"; while at the opening Concert Sir J. Barnby's "Rebekah" and Mr. Randegger's "Fridolin" will be conducted by their respective composers.

The Bradford Festival Choral Society, under Mr. Garland, might be accused of a decidedly stereotyped policy in giving the "Elijah" were it not that it has to provide the chorus for Haydn's "Creation" and Weber's "Freischütz," which works are included in the Choral Concerts that form part of the Subscription series. The Huddersfield Choral Society will temper the novelty of Brahms's "Song of Destiny," coupled with Macfarren's "St. John the Baptist," by giving "The Messiah" and "Creation," the latter for the first time for ten years past. Mr. John Bowling conducts this fine chorus. The Huddersfield Glee and Madrigal Society, now under Mr. Ibeson's direction, promises, in addition to a programme of glees, madrigals, and part-songs, and a miscellaneous Concert, a performance of Schumann's "Paradise and the Peri." The Halifax Choral Society, now in the seventy-sixth year of its existence, will give, under Mr. W. H. Garland, performances of "The Messiah," Berlioz's "Faust" (with Sir Charles Hallé's orchestra), and Mr. G. F. Barnett's "Building of the Ship."

The Dewsbury Choral Society, of which Mr. G. H. Hirst is the honorary Conductor, has arranged an exceptionally interesting programme. To Handel's "Messiah" an additional interest will be given by the employment of Robert Franz's edition of the score, which was introduced to the West Riding by the Leeds Philharmonic Society last season. At another Concert, Dr. C. H. Parry's "St. Cecilia's Day" Ode, and the greater part of Mendelssohn's "Midsummer Night's Dream" music is to be performed, together with a Suite by Mr. E. German and the "Meistersinger" Overture. The Keighley Musical Union, under Mr. Burnley, intends giving Haydn's "Seasons," Cowen's "Rose Maiden," and the first part of Mendelssohn's "St. Paul," followed by Professor Stainer's "St. Mary Magdalen." The Bridlington Musical Society is preparing to perform Mendelssohn's "Elijah," under Mr. Bosville's conductorship. At the end of October the sixth Hovingham Musical Festival is to take place. Dvorák's "Spectre's Bride," Parry's "St. Cecilia's Day," and Mendelssohn's "Elijah" are the chief choral works announced. A new work by Mr. E. W. Naylor, "King Arthur," for bass solo, chorus, and orchestra, and a Suite for strings, by Mr. E. Kreuz, are the novelties in a programme that is full of interest. Canon Hudson is the Conductor.

The Leeds Subscription Concerts are to be four in number, two of orchestral and two of chamber music. Sir Charles Hallé's and Mr. Henschel's bands are to appear at the former; while at the first chamber Concert, Messrs. Plunket Greene and Leonard Borwick will give one of their Recitals; and at the second, Dr. Joachim will lead performances of Mendelssohn's String Quintet in B flat and Brahms's Sextet in the same key. The Huddersfield Subscription Concerts not only maintain their character for variety, but show a decidedly upward tendency in point of quality. Among the twelve Concerts and Conversazione of which the season is to consist, Orchestral Concerts by Sir Charles Hallé's, Dr. Richter's, and Mr. Henschel's bands; a Vocal and Pianoforte Recital by Messrs. Plunket Greene and Leonard Borwick, and a Pianoforte Recital by Mr. Josef Hofmann are, perhaps, of the most artistic importance. Madame Albani, Mr. Edward Lloyd, Mr. Willy Hess, and Sir Walter Parratt are among the artists engaged at the remaining Concerts. The first of two Subscription Concerts at Wakefield will consist of a Vocal and Pianoforte Recital by Messrs. Plunket Greene and Leonard Borwick; the second is not yet arranged. When it is considered that, in addition to the above—which may be taken as fairly representing the more important Yorkshire concert-giving societies—there are private *entrepreneurs* galore, and small choral societies whose name is legion, it will be seen that during the coming winter there will be not a little music-making in the three Ridings, of which it must be confessed the more populous West Riding has by far the largest share.

The "Queen of Brilliants," produced at the Lyceum Theatre on the 9th ult., by Messrs. Abbey and Grau, is one of those productions which anon rise like a dazzling rocket in the firmament of the theatrical world, and which defy classification under any denomination. They partake of all but belong to none. The humour of Mr. Brandon Thomas's book and Mr. Jakobowski's music are too weak for the "Queen of Brilliants" to be worthy of the title of a "comic opera." The work is not a burlesque, because it burlesques nothing. Neither can it be termed a musical farce or comedy. It is little else but a gorgeous spectacle in which the personal charms of the heroine and a numerous *corps de ballet* are displayed in every variety of dress and undress that the mind of man, or, more strictly speaking, that of the costumier, can apparently conceive. Miss Lillian Russell, who personates the heroine, is generously endowed by nature to fulfil the requirements of the part; but it is to be regretted that those requirements make so little demand upon her evident abilities as a vocalist and actress. Much the same may be said of the other principal members of the company, amongst whom Miss Annie Meyers, Madame Amadi, Mr. Arthur Williams, Mr. W. H. Denny, and Mr. John Le Hay may be especially commended for their painstaking and earnest endeavours to make bricks without the proverbial straw. The work is a triumph of theatrical stage management and lavish expenditure, but comprises all the elements that have led the public to forsake legitimate comic opera for the hybrid productions suggestive of the music hall.

The value of the Crystal Palace as a holiday resort in unfavourable weather was well shown on August 25, when the Juvenile Fête in connection with the London diocesan branch of the Church of England Temperance Society was successfully celebrated. The day's proceedings began with competitions in solo and choral singing, which were

followed by a much enjoyed orchestral performance by Mr. Manns's band, the programme being excellently selected for the occasion. After the interesting ceremony of the march past, the choir, which consisted of about 2,500 voices, assembled on the Handel orchestra, and the cantata, entitled "St. George for England," expressly written for the occasion by the Rev. Charles Kent and composed by Dr. G. F. Huntley, was sung under the direction of the composer. In the cantata the legend of St. George is treated as an allegory symbolical of the triumph of a Christian hero over evil, the dragon being taken as representative of alcohol. This arrangement would doubtless have astonished our national saint, but it has enabled Dr. Huntley to write some effective music of a lyrical character and to include some of the best known "Ancient and Modern" hymns, which were very impressively rendered. Mr. E. Miles had to repeat his performance of the bass solo "Through gaudy palaces," as did also Mr. Stubbs his rendering of the air "Sons of the foam." Mr. W. Hedgcock's management of the great organ reflected great credit on his artistic judgment and skill.

Gounod's charming opera "Philémon et Baucis" attracted a large audience, on the 22nd ult., to the Crystal Palace. The part of the heroine was sympathetically and effectively sustained by Madame Fanny Moody, whose expressive singing was greatly appreciated; Mr. Charles Manners's voice and figure well fit him for the part of *Jupiter;* Mr. John Child, as *Philémon*, made excellent use of his pleasing tenor voice; and Mr. Charles Delsart so pleased his audience by his rendering of *Vulcan's* anvil song that they insisted on its repetition. The concerted numbers were sung in a manner that indicated careful rehearsal; and the refined and interesting instrumental portion was effectively played by the Crystal Palace Orchestra, under the conductorship of Signor Mascheroni. The performance was preceded by a short Concert in which Miss Lily Moody and Mr. William Dever were the vocalists.

The first of a proposed series of Northern Counties' Choral Concerts will be held at Newcastle-on-Tyne on the 27th prox. Two cash prizes, respectively of £20 and £5, are offered for the best and second best performance, by mixed choirs, of Macfarren's part-song "The Sands of Dee"; and two cash prizes of £10 and £5 are similarly offered for the two best renderings, by male-voice choirs, of Hatton's "The happiest land." Only amateur vocalists may take part, but they may come from any part of England, Scotland, Wales, or Ireland. Such contests are to be encouraged, for they largely conduce to the spread of the love of music. May many choirs support the new scheme and may the best win.

Orchestral amateurs living in the South of London will no doubt welcome the inauguration of a new society, entitled the South London Orchestral Society. It is promoted by instrumental members of several musical societies in the district of Clapham Junction, and has already commenced rehearsals in Messrs. Munt's Hall, under the direction of Mr. G. A. Higgs. The intention is to study only the best orchestral music, and with this view the works already chosen for rehearsal are the Overture "Ruy Blas," Mozart's E flat Symphony, Meyerbeer's "Schiller" March, and German's "Henry VIII." Dances.

The Finsbury Choral Association announces three Subscription Concerts, on November 15, January 31, and March 28, under the conductorship of Mr. Cecil J. Sharp. The works to be performed are "Elijah," a Concert Recital of Wagner's "Flying Dutchman" (Acts 2 and 3), Dvorák's "Stabat Mater," and Mendelssohn's "Walpurgis Night." The Concerts will be given, as usual, in Holloway Hall. *Apropos* of this Society, the Metropolitan College of Music, with which it is incorporated, continues to flourish under the direction of its able Principal, Mr. C. J. Dale, and has re-opened its doors for the winter term.

Mr. Izard's intelligent and brilliant pianoforte playing was greatly appreciated at his Concert on the 19th ult., at the Birkbeck Literary and Scientific Institution. His rendering of Beethoven's "Waldstein" Sonata was remarkable for clearness of phrasing and masterly execution. He was ably assisted by Miss Helen Saunders and Mr. T. E. Gatehouse, the former contributing several songs and the latter playing Beethoven's Romance in F for the violin and taking part with Mr. Izard in Mozart's Sonata in B flat (No. 10).

The Concert season at the Royal Victoria Hall begins on Thursday, the 4th inst., with a Ballad Concert, at which Mr. Sims Reeves will sing, besides many other distinguished vocalists, and Mr. Charles Fry will recite. Mr. Ben Davies will sing at the second Grand Ballad Concert, on the 18th. The other two Thursday evenings of the month—namely, 11th and 25th inst.—will be occupied by Operatic Tableaux Concerts, which, as hitherto, will alternate with Ballad Concerts during the autumn.

Messrs. Harper Brothers, of Brighton, have in their factory an interesting specimen of an old English organ. The soundboards are signed "Schulmzt, 1749," but from the sharp keys on the manuals being white and the natural ones black an earlier date may be assigned to at least this portion of the instrument. The pipes are in a very fair state of preservation, and their tone, as in most old pipes, is good. The organ, after being enlarged, is destined for Portfield Church, Chichester.

An improvement has recently been effected at Queen's Hall by the erection of a Conservatory on the leads over the colonnade in Ridinghouse Street. The Conservatory will be approached from the Small Hall, to which it will serve as a much-needed artists' room. It will also be available as additional accommodation when the Small Hall is used as a ball-room, for which purpose its suitability will no doubt make it much in request.

The Bridlington Musical Society announces that it will resume rehearsing on the 29th inst., when Mendelssohn's "Elijah" will be commenced, and vocalists desirous of becoming members are requested to communicate at once with Mr. A. E. Peacock, Waverly, Bridlington Quay. Mr. Bosville remains the Conductor, and remembering the past we trust the Society will experience a successful season.

It has been determined that the Welsh National Eisteddfod will be held during the last week in May in the New Market Hall at Llanelly. The guarantee fund already amounts to £2,000, and it is stated that the local gas company have promised to light the building gratuitously during the performances. Such gas companies only exist in Wales.

An appeal is being made on behalf of the widow and children of Mr. Joseph Ridgway, of Southampton, who died after a short and painful illness in August, at the early age of thirty-eight, leaving a large family almost unprovided for. Subscriptions will be received by Mr. Ernest Cooper, Holyrood Chambers, Southampton.

The St. Peter's Choral Society, Brockley (Conductor, Dr. C. J. Frost) will give four Concerts during the coming—its tenth—season. The works to be performed are the "Creation," the "Hymn of Praise," "Acis and Galatea," and Sullivan's "Martyr of Antioch."

A short and attractive Organ Recital was given on the 9th ult., by Mr. R. Browne, in St. Mary's Church, Greenwich Park. The vocalist was Miss Edith Browne.

The Edinburgh University Court has granted the sum of £100 towards the series of historical Concerts that Professor Niecks proposes to give during the winter.

OBITUARY.

We regret to announce the following deaths:—

Joseph Ridgway, professor of music, and formerly a pupil of Sir George Macfarren at the Royal Academy. He died at Bitterne, near Southampton, on August 21, aged thirty-eight.

Frederick Winkley, organist of St. Anne's Church, Eastbourne. He was drowned, on August 30, in the River Ouse, five miles from Lynn, while on a visit.

A. N. Pawle, one of the leading amateur violinists in London, and for many years principal violin of the Royal Amateur Orchestral Society. He died on the 2nd ult.

George H. Dreaper, junior member of the firm of W. H. and George H. Dreaper, pianoforte manufacturers, Liverpool. He died on August 24, at his residence, Westbourne Road, West Kirby, aged fifty-five.

Professor Hermann Ludwig Ferdinand von Helmholtz, the great German scientist and author of "The Sensations of Tone as a Physiological Basis for the Theory of Music." He died at Charlottenburg, near Berlin, on the 8th ult. We refer to him more fully in another column.

Marino Mancinelli, for many years conductor of the opera houses at Florence, and afterward at Lisbon, and one of the most notable of Italian operatic directors. He was born at Orvieto in 1842 and was a pupil of Mabelini. A short time ago he emigrated to Brazil and became *impresario* and conductor of the opera at Rio de Janeiro, in which town he committed suicide in a fit of temporary insanity. He wrote a large number of songs and an opera, "I Ribelli," which was produced at Lisbon in 1888. He was the elder brother of Signor Luigi Mancinelli, the well-known conductor of the Covent Garden Opera.

Frau Gabriele Frankl-Joël, formerly a celebrated pianist and teacher. She was a pupil of Hellmesberger, Brahms, and Goldmark, and, at the period of her death, was pianist to the Imperial Court of Austria. She died at Hietzing, near Vienna, on August 27, aged forty-one.

Oskar Eichelberg, director of a Conservatoire of Music named after him, and a royal Kammermusiker; at Berlin, on August 30, aged forty. He was the composer of a two-act ballet, "Nurjahd," which was produced at the Berlin Royal Opera in the early eighties.

Emanuel Chabrier, one of the most original and eminent French composers of the day, at Paris, on the 13th ult. He was born at Ambert, in January, 1841; studied law in Paris, and remained for sixteen years a clerk at the Ministry of the Interior. During his leisure he studied music and began composing. In 1881 he was appointed leader of the choir at the concerts given by M. Charles Lamoureux, and assistant-conductor, in which latter capacity he did a great deal in making the more advanced works of Wagner—such as "Tristan"—known in Paris. An operetta from his pen, "L'Etoile," had been given at the Bouffes Parisiens in 1877; but the work which made his name known was a grand opera, "Gwendoline"; this was first performed at Brussels in 1886, in 1889 it was played with great success at Carlsruhe, under Felix Mottl, and in 1890 at Munich, under Hermann Levi. It was not till January 4 last that this striking work, one of the most difficult and most beautifully orchestrated in the whole range of modern opera, was performed at the Paris Grand Opéra. The unfortunate composer was then already struck with partial paralysis of the brain, and at the rehearsals he seemed unconscious of the fact that the music which he heard was his own. One of his most popular works is the Orchestral Rhapsody on Spanish Airs, entitled "España," a brilliantly-scored and altogether fascinating work, which was exceptionally successful. His "Roi malgré lui" was produced at the Opéra Comique in 1887. A second unfinished grand opera, "Briséis," as well as several other works, are in manuscript. Chabrier is another addition to the list of French composers who found more honour in foreign countries than in France.

Frau Toni Kohn-Speyer, a daughter of the well-known composer of dance music, Labitzky, As Fräulein Labitzky she belonged for fifteen years to the Frankfort-on-Main opera. She died recently at Königstein.

Gustave Frédérix, for thirty-five years dramatic and musical critic of the *Indépendance Belge*, and a member of the Académie Royale de Belgique. His smartly written critiques were distinguished by sound taste and a refined style, and he was generally esteemed one of the best critics in Belgium. He died at Brussels on August 25, aged sixty.

Cesaro Galliera, composer of a successful opera, "Zagranella," and another, entitled "La Dama bianca d'Avenello." In later years he resided at Munich, where he was much esteemed as a teacher of singing; the famous Wagner singer, Herr Vogl, being one of his pupils. He died at Salo, Italy, aged sixty.

Pio Ferrari, a professor of harmony and counterpoint at the Royal Institute at Parma. He died at Fabiano.

Magnus Peterson, organist and choirmaster of St. John's Church, Wellington, died suddenly on June 30.

Mrs. Lyne-Stephens, who, fifty years ago, under the name of Louise Duvernay, was considered one of the finest operatic dancers. We refer to her at length in another column.

Leon Mayeur, for many years first clarinet in the orchestra of the Paris Grand Opéra, to which post he was appointed on the strong recommendation of Meyerbeer. In 1870 he became sub-conductor of the Garde Républicaine and founder of the Concerts at the Jardin d'Acclimation. He was also known as a skilful player on the saxophone. He did much to improve this instrument and composed and arranged a great deal of music, including a "Method," for it. He died recently at Cannes, aged fifty-two.

CORRESPONDENCE.

GREEK MUSICAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Mr. Torr informs me in your last issue that his theory of the Greek notation is not that of M. Vincent. Mr. Torr may reasonably be supposed to know what his own theory is; but is he familiar with that of M. Vincent? I incline to think, from the manner in which he repudiates it, that he is not, and that he has been misled by the term "Pythagorean diesis," which M. Vincent somewhat oddly adopted. The more Mr. Torr develops his views, the more they seem to me to be an exact replica of M. Vincent's; but I need not take up your space with a demonstration of this, as the point is of subordinate importance.

I also learn from Mr. Torr's last letter that I was wrong in assuming that he holds the Greek notes to represent *fixed* pitches. I apologise, and withdraw my letter of July 30 directed to this point. In palliation of my obtuseness, however, I trust I may be allowed to mention that many others understood Mr. Torr just as I did.

I deny altogether that Aristides and Gaudentius are describing music different from that catalogued by Mr. Torr's grand authority Alypius. Mr. Torr's own date for Aristides (The Musical Times, p. 555, col. 2) is "about 500 years after Aristoxenus." Of the date of Gaudentius nothing is known. But he ignores Ptolemy's work on music, and has been supposed, therefore, to have written earlier than that writer. The latest authorities, however, place him about 390 A.D. Now the date of Alypius is A.D. 360, or later.* Gaudentius explicitly says that *the ancients* used the "homotones," and that the latter were *also* employed, at successive intervals, to express the "pycna." Nothing whatever is said by either author as to a reduction of the notes of the octave from twenty-one to twelve; and that they had no such reduction in view when writing the passages quoted is sufficiently obvious from their mention of the enharmonic genus in the same breath.

Furthermore, as Professor Bellermann has shown ("Die Tonleitern . . . der Griechen." Berlin, 1847, pp. 69-77), there did actually exist in the original MSS. of Aristides a complete list of the fifteen keys, in the *three* genera, his "reduced" scales being merely intended as an elucidation of the fundamental forty-five as exhibited by Alypius.

Of two notes such as K and Λ, says Mr. Torr, Aristides took in all cases the first, whereas Gaudentius seems to have taken the second. This is also an error. From pages 25 to 28 of Aristides there are four lists of the notes. In the second and third lists *every* note is set forth (allowing for the *lacunæ* of copyists); the order of the second list being strictly alphabetical. The fourth list also gives the alphabetical order, tabulating *all* the modifications of each letter-form. Gaudentius only enumerates the notes from Ω upwards to N, but within these limits he gives all the letters. In the first list of Aristides, which contains two scales, each being composed of notes a tone apart, notes such

* Meursius's view is now generally accepted. See Smith's Dict. Class. Biog., and Pauly's Classical Encyclopædia, 2nd revised edition. Stuttgart, 1866.

as Λ are necessarily omitted. That K and I in the third list fall next to each other in a scale by semitones artificially constructed for teaching purposes (one of those "catapycnose" scales which Aristoxenus expressly condemns as utterly foreign to the true principles of Greek music), proves no more than that K and I *might* occur in music a semitone apart, which no one dreams of denying (see, for example, "Mese" and "Trite Synemmenon" in the Æolian diatonic genus).

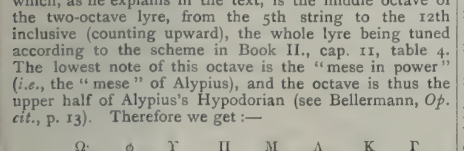
So much for Aristides and Gaudentius. Mr. Torr is quite right in "presuming that [my] notion is that this [among other reasons] will justify the transcript in giving D natural for K as well as I." I may add that Bellermann, Fortlage, Westphal, Riemann, Oscar Paul, and Gevaert are of the same opinion.

Now as to the two different forms of *pycnum*. In the *diazeugmenon* tetrachord of the Æolian and Iastian keys (including the hyper- and hypo- scales) the notes skip a letter. In the remaining keys the letters are consecutive. If Alypius had regarded the *pycna* as identical in tuning, says Mr. Torr, he would not have needed the Æolian form at all, and could have used the other form throughout (p. 555, col. 1, *ad init.*). The simple answer is, that Alypius had no choice: he didn't invent the thing. It had come into existence certainly 700 years (and, according to Westphal, as long as 1,000 years) before he wrote. All he did was to put on record the signs used in practice, which signs, prior to the addition of the vocal notes, had passed through various stages of development, and which consequently exhibited many anomalies. It is terribly bad logic to say: "This is an anomaly; therefore it did not exist." Our own notation is full of anomalies. That of the Greeks was more anomalous than ours, wherein there is nothing remarkable when one bears in mind the multiplicity of their tunings.

Mr. Torr's theory of the *pycna* necessitates the conclusion that certain kinds of tuning were confined to certain key-pitches; which is clean contrary to the testimony of the Greek writers. They all (except Aristoxenus) give a standard two-octave scale, to which *every* variety of generic tuning is applicable, and which may be transposed into *all* the various keys (*tonoi* or *tropoi*). Why does Ptolemy reject the Hypo-Iastian mode of the Aristoxeneans? Because, as he plainly states (Lib. II., c. 11, *ad fin.*), its intervals are *exactly the same* as those of the Hypo-Dorian or Hypo-Phrygian, only at an intermediate pitch. The key was, in fact, often spoken of as the "lower Hypo-Phrygian." Yet Mr. Torr would have us believe that the tuning of the *pycna* in this key was quite different from that in the other two. When he challenges The Musical Times to prove the contrary, he mistakes his position. It is he that is on the revolutionary side, and it is for him to prove his case.

There is not the least difficulty, however, in disproving the contention that the *pycnum* K Λ M could not represent the *chroma toniaion* of Aristoxenus or the *chroma syntonon* of Ptolemy. In Book II., cap. 15, Ptolemy informs us that the *only chroma* used in his time was the *syntonon*, and that this *chroma* was employed in *all* the seven principal keys, in mixture with a form of the diatonic. Now six of these seven principal keys of Ptolemy happen to be just the keys which, in Alypius, always use the K Λ M form of *pycnum*. Ptolemy furnishes the ratios; Alypius furnishes the notation. Put the two side by side, and the whole reckless assumption of Mr. Torr falls to the ground.

I take Ptolemy's "Hypodorian *ἀπὸ νήτης*" (Table 7), which, as he explains in the text, is the middle octave of the two-octave lyre, from the 5th string to the 12th inclusive (counting upward), the whole lyre being tuned according to the scheme in Book II., cap. 11, table 4. The lowest note of this octave is the "mese in power" (*i.e.*, the "mese" of Alypius), and the octave is thus the upper half of Alypius's Hypodorian (see Bellermann, *Op. cit.*, p. 13). Therefore we get :—



The distance between M and K is here $\frac{8}{7}$, something more than a full tone of $\frac{8}{9}$; and it is clear that K has more than "moved into the place already occupied by I." It has even moved past it. Or, to use Mr. Torr's other mode of expression, "the third note of one [instrumental] group" has most markedly been brought "into collision with the first note of the next group." 2162

Had an Aristoxenean tuned the octave, and not a Pythagorean, K would of course fall exactly into the place of I, or (though the mode of expression is to be deprecated), "D flat would become D natural."

The mutual interference of group and group is also demonstrated by Boethius. In Book IV., cap. 3, he gives the letters of the Lydian mode in the *three* genera. In Book IV., cap. 8, he calculates the exact ratios of the intervals in the same *three* genera, speaking in both cases, be it noted, not of the music of his own time, but of the epoch when the enharmonic was still in use. Reckoning from the "mese" (I) as 4,608, he proves that "paranete synemmenon" in the diatonic genus (Γ) and "paranete diazeugmenon" in the enharmonic (Δ) are both represented by the *same* length of string, 3,888. But Δ is the third note of one group, and Γ is the first note of the next group.

It is highly remarkable that similar results are immediately obtainable, by simple arithmetic, *from Mr. Torr's own admissions*. O Ξ N is a *pycnum* in the Hypo-Lydian chromatic, and may therefore, says Mr. Torr, represent two successive intervals of $\frac{1}{3}$-tone (*chroma malakon*). Hence O to N may be $\frac{2}{3}$-tone. Now O to M is only $\frac{1}{2}$-tone, for these notes are the "meses" of the Iastian and Phrygian keys respectively, which are known from Pseudo-Euclid, Aristides, Gaudentius, Bryennius, and (incidentally) Ptolemy to be a semitone apart. Therefore N may lie higher in pitch than M. But N is the third note of one group and M the first note of the next. Furthermore, Mr. Torr permits us to stretch O-N to $\frac{3}{4}$-tone (*chroma hemiolion*), and to compress M-Λ to $\frac{1}{4}$-tone (as part of an enharmonic *pycnum* in Dorian key). Add the semitone O-M to the latter interval and we get O-Λ equal to $\frac{3}{4}$-tone—*i.e.*, equal to O-N. Therefore Λ and N may be tuned to the same level of absolute pitch, M being squeezed out altogether. And Λ and N belong to different groups.

The foregoing three independent demonstrations completely annihilate the first objection to the transcript—viz., that if M and I denote C and D, K *must* belong to a note *in between* (p. 485, col. 2, *ad init.*). Pass we on to the second "set of doubts."

"There is no reason for supposing that the seven ['natural' or 'original' Greek notes] were exactly in the places assigned to them in the modern tempered scale" (p. 485, col. 2). I fear, Sir, that the inordinate length to which my letter has already run will prevent my fully investigating this question; so I will simply refer Mr. Torr to the opinions of the received authorities, who have made Greek music the study of a lifetime.

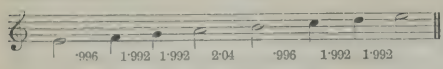
"Aristoxenus," says Bellermann (*Op. cit.*, p. 22), "determines by ear the interval of the octave, and divides it by ear into six equal parts, which he calls whole tones. Each such tone he divides into two equal semitones—*i.e.*, he only recognises equal temperament."

"Although the Greeks," says Westphal (*Griechische Harmonik und Melopœie*, third edition, 1886, p. 49), "had no inkling, apart from the Hydraulis, of modern keyed instruments, we must nevertheless suppose, according to the Harmonics of Aristoxenus, that the equally-tempered tuning occurring thereon was well known in the Greek musical Praxis."

Bellermann and Westphal are, of course, perfectly familiar with the passage Mr. Torr quotes from Aristoxenus (pp. 45-6). If Mr. Torr is acquainted with these authors, it is his business to refute them; and until he does this, The Musical Times is fully justified in following their lead. If, on the other hand, Mr. Torr is not acquainted with the standard works I cite, I submit that he is not qualified to discuss the question, much less to lay down the law.

Now, for the sake of argument, let us suppose that Bellermann, Westphal, and The Musical Times are all wrong as to the Aristoxenean tuning, and that Mr. Cecil Torr was born to put them all right. Here, expressed in

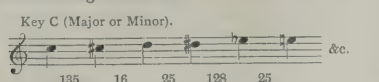
mean ("equally tempered") semitones, is an exact view of the Aristoxenean intervals (tense diatonic) as Mr. Torr assumes them—



Where the middle tone is sharper than two mean semitones by the $\frac{1}{22}$th part of a mean semitone; the other tones are flatter than two mean semitones by the $\frac{1}{132}$th part of a mean semitone; and each semitone is flatter than a mean semitone by the $\frac{1}{220}$th part thereof. And Mr. Torr expects us to believe that these minute differences "vitiate the transcript." I say that it doesn't matter a button one way or the other; and that if this is the only offence (and that a doubtful one) that he has to allege, he might have spared ink and paper and the valuable space of The Musical Times.

Further: Mr. Torr entirely ignores the fact that our modern notation is by no means tied down to the expression of exactly equal semitones. Up to the end of the sixteenth century it was universally held to express Pythagorean (di-tonic) tuning. Thenceforward, up to the present moment, it has been very commonly employed to denote the following intervals:—

Key C (Major or Minor).



and the notes are often actually executed at these intervals by unaccompanied strings or trained quartet voices. The notation is, therefore, elastic within certain limits, and, in my opinion, is perfectly adapted to represent such a scale as Mr. Torr has put forward.

I submit that the above arguments form a complete vindication of the transcript against the particular objections of Mr. Torr. I have not the least personal interest in M. Reinach one way or the other, and, if I thought him wrong, should say so without hesitation. Whether any conceivable arguments, however potent, will convince Mr. Torr, is problematical; but I am content to leave the decision to impartial judges.—I am, Sir, yours, &c.,

Ernest Bergholt.

London, September 3, 1894.

THE HYMN TO APOLLO.

To the Editor of "The Musical Times."

Sir,—In your note at the end of my letter in your September number (pp. 626, 627) you take exception to my statement that "the K Λ M form fits the three cases in Aristoxenus where the *pycnon* has intervals of a quarter, three-eighths, and a third of a tone respectively; while the I Λ M form fits the fourth case, where the *pycnon* has intervals of half-a-tone." You say that you are at a loss to discover what grounds I have for "this very large assumption." Surely the grounds are obvious. There is an interval of a tone between I and M; so the I Λ M form fits the case where the *pycnon* has intervals of half-a-tone. And as K comes between I and M, there is an interval of less than a tone between K and M; so the K Λ M form fits the cases where the *pycnon* has intervals of less than half-a-tone. I maintain that, as the K Λ M form is employed in the hymn, the hymn had *pycna* with intervals of less than half-a-tone.

I must confess that I am rather puzzled by your statement that "nothing that Mr. Torr has said has caused us to alter our opinion that M. Reinach's transcript is perfectly correct as regards the notes; and that in all probability the tuning employed was the *toniaion*, though either of the others is perfectly possible." I observe that you qualify your opinion that "the transcript is perfectly correct" with the words "as regards the notes"; so I suppose that you have come to share my views about the use of equal temperament. But the transcript cannot be perfectly correct as regards seven of the fourteen notes, unless the tuning was the *toniaion*, for it determines the position of these seven notes by reckoning that the *pycna* had intervals of exactly half-a-tone. Nevertheless, you say that it is perfectly possible that the tuning was not the *toniaion*, though in all probability it was. This only seems to be another way of saying that in all probability these seven notes are right, but that it is perfectly possible that they are wrong.

In his letter, Mr. Bergholt quotes a statement of mine that, inasmuch as there were twenty-one signs for notes in the octave, there must have been twenty-one notes. From this he "infers" that my contention is that the twenty-one signs represented twenty-one notes *at fixed intervals*. And the rest of his letter is occupied in showing that the intervals could not be fixed. I am not going to write a defence of views that are not mine; but I may remark that Mr. Bergholt would have some trouble in establishing his postulates that the tone was always a major tone, and that the fourth was always a perfect fourth.—Yours, &c.,

Cecil Torr.

[We consider that our readers are now in possession of sufficient evidence for and against the accuracy of Mr. Reinach's transcript to enable them to form their own opinion. Correspondence on the subject must therefore now cease.—Ed., *M.T.*]

HOW COMPOSERS COMPOSE.

To the Editor of "The Musical Times."

Sir,—Much well-bred scorn has been recently evoked by the innocent suggestion, to be found in a column of your journal, that "some eminent composers have the habit of resorting to a keyed instrument when scoring." The idea that such a thing ever occurs "creates amusement in the mind of any musician." Any composer detected in such an act would at once admit (if he had brains enough to quote Shakespeare) that he ought to be "written down an ass." None but the veriest amateur would ever rush to the pianoforte or organ when orchestrating, as none but a tyro swimmer would use corks.

Let us see which view denotes most unfamiliarity with the *modus operandi* of composers. I am not straining to concoct a clever paradox, but to ascertain a sober matter of fact.

I regret to have to resuscitate, even for a moment, the inscription on the Whitchurch organ—more calculated, I fear, to produce a cold shiver in your readers than that on the wall in the Biblical monarch; and I note the humorous comparison to which I expose myself with Uncle Dick ("David Copperfield"), who could not keep King Charles's head out of the memorial. It is, alas! in indirect connection with my uncle's brass plate that the point has arisen.

The hapless plate says "Handel" (in deference to your habit I have abandoned the native orthography of the great Saxon's name) "composed Esther on this organ": *hinc illæ lacrymæ!* In these latter days of research, a crowd of busy mockers start up and say, "none but a musical dunce would attach any definite meaning to this absurd statement." The idea of the composer, who more than all others was noted for the flow of melody welded to counterpoint which gushed from him automatically, being obliged to verify his ear, or assist his invention by mechanical means! Here we have the *fallacy* which underlies the whole objection, and brings us to the point. The objectors will persist in assuming that the only reason for a composer trying phrases over on an instrument is necessity for aid to an untrained ear. The reverse is the case. The idea that this implies weakness is the popular, and what *Von Bülow* would call the "naturalistic" view, founded on our experience of the fashionable lady valse composer, who (to punish the sins of the community) is gifted with a diabolical power of stumbling on a washy tune in the course of chance-meandering over the keys. Let us follow the process of evolution by steps. The next stage is the student, who has been learning to score, say, three or four months; if he has ordinary aptitude he will have arrived at the point when it is easier for him to forget that there is such a thing as a pianoforte. We come next to the erudite musician, and in this class the mode of transcription is infinitely varied. I am speaking only of what I have seen personally, with the exception of

the case of Meyerbeer. I begin with Balfe, who at the time I speak of was the composer of nineteen successful operas, and would hardly be called "the veriest amateur." I have, when a boy, been hours with him when composing, and he was never away from the pianoforte for a quarter of an hour. I have seen Gounod trying over phrase after phrase on the pianoforte or American organ, and reproducing with marvellous skill the combinations of wood and brass; the hands could not, of course, grasp the whole, but the typical notes were skilfully selected to the exclusion of the dross. I only knew Meyerbeer slightly, and never saw him compose; but in the course of my musical study in Germany I came across abundant secondary evidence from his intimate friends of his mode of working, and he was constantly compressing his orchestral effects into the compass of a handful of key-notes, and was, in a perfectly intelligible and not incorrect, though elliptical sense, "composing at or on the pianoforte." I was familiar with the habits of the late Sir William Cusins, under whom I studied instrumentation for years. Am I stigmatising that most estimable and learned artist as a "very amateur" when I say that, gifted as he was with great power of compressing a score, there *was hardly a phrase* of wood or brass which he did not translate on the pianoforte? On the other hand, Herr Trenkler (Dresden), under whom I also studied, in the many years I have known him never once left the desk, or showed any desire to hear a phrase otherwise than—as Pat would say—with his eyes.

It has occurred to me to consider whether an acute sense of pitch has any bearing on the habit; but of those composers whom I have mentioned, Balfe, Gounod, Sir William Cusins, and, I believe, Meyerbeer, had a stereotyped diapason in the brain, and Herr Trenkler, though an admirable conductor, is somewhat less conspicuously saturated with the notes of the scale.

On the whole, the question is not one of power at all, but of temperament, of habit, or, as a Frenchman would say, of *genre*.

If those who attack the Whitchurch plate said merely, "Prove to us the concrete fact that Handel composed 'Esther' on this organ," they would be making a formidable case; but they say "the very idea is nonsense in the abstract," and there they lay themselves open to a crushing reply.

Of course I assume that my antagonists, whom I have never found wanting in generosity, will give me credit for stating correctly what I have seen, on a subject where we all have a common interest. When my uncle put up the plate he considered that he was addressing himself to persons of sound mind, endowed with ordinary reasoning powers, who would not exact from the space of two lines a detailed description of a process to which, I am ashamed to say, I have devoted a column of your valuable space. "Composing on an instrument" is a phrase which cannot be quite literally construed. You should apply to it the caustic observation of Lord Justice James, dealing with a whimsical testator: "*even* a will must have a reasonable construction if possible."—I remain, Sir, yours truly,

Edward Cutler.

ORATORIO IN BOURNEMOUTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—My attention has been called to some correspondence in a Bournemouth paper concerning a paragraph which appears in The Musical Times this month. As the author of that paragraph, let me at once disclaim (though it surely should be unnecessary to do so) any intention of disparaging the efforts of those who have already done good service to the cause of choral music in Bournemouth. I have had occasion, more than once, to speak in the highest terms of their enterprise. What I *meant*, and what, so far as I am capable of expressing myself, I *said*, was to the effect that opportunities of hearing adequate performances of the great oratorios were "few and far between" in this town; and if those who dissent from this statement will give us a list of such performances which have taken place in Bournemouth during the past two years, we shall, without any waste of words, see who is right.

That Oratorio concerts have not been found to pay does not affect the question.

I wish to add that Mr. Godfrey was not responsible for the paragraph, nor did he in any way prompt it. As a matter of fact, however, one of the terms of his agreement with the Corporation, which was entered into at the early part of the year, was that he should, if called upon, form a choral society in the winter months.—Believe me, &c.,

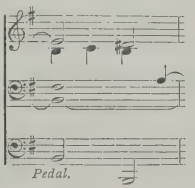
Your Correspondent for Wilts and Hants.

September 17, 1894.

P.S.—I regret that a mistake crept into my notice of the Sarum Choral Society this month. Mr. Frank Bartlett, under whose able direction the last Concert of this Society was given, only undertook the duties *pro tem.* Mr. South, the Organist of Salisbury Cathedral, still retains the post of Conductor.

BACH'S FANTASIA IN G.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have often been struck with the following bar from Bach's Fantasia in G, Peters' Edition, Vol. IV., page 61. The low pedal B is, so far as my experience goes, unique—

Perhaps some of my fellow-readers can tell me whether it is a rare case of *lapsus calami* or a printer's error which has become perpetuated.

Some of your foreign correspondents may have access to the MS.—Faithfully yours,

D. Colley.

Bowdon, Cheshire.

TO CORRESPONDENTS.

*** *Notices of concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

X. Y. Z.—*The interview appeared in one of the American papers, but we do not now remember which. The price of the "Philosophy of Singing" is 6s.*

Hope Ash.—*The Air in "L'Africaine" to which you refer can be procured from Messrs. Novello, Ewer and Co., price 2s. 6d. net.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Brading, Isle of Wight.—An interesting selection of sacred music was performed after evening service, on August 26, in the Parish Church. The vocalists were Mrs. Duke and Mr. B. Eyre, and Mr. W. C. Edwards and Mr. Russell were the organists.

Brighton.—During the week ending August 28 Mr. E. W. Holmyard gave a series of Organ Recitals in the Aquarium, playing excellent selections from the writings of Bach, Handel, Merkel, Capocci, and E. Cutler.——During the past month Mr. Arthur Rousbey's company have

given in the theatre successful performances of "The Daughter of the Regiment," "Cavalleria Rusticana," and "Pagliacci."

Bungay.—An open-air Concert was given by the local Choral Society, in the grounds of Upland Hall, on the 5th ult.; but heavy rain kept many persons away and marred the enjoyment of those present. In addition to several part-songs, &c., vocal and instrumental pieces were contributed by Miss J. Hartcup, Miss V. Marshall, Miss L. Kemball, Mrs. E. Watts, Miss K. Browne, and Mr. R. Price (the Conductor).

Cape Town.—On many occasions this town has shown its appreciation of good music, and the enthusiastic reception given to Sullivan's "Golden Legend," produced here on August 30, in the Good Hope Hall, might therefore have been expected. When the choice of this work was made there were some who doubted the capabilities of the choir to meet the requirements of the music. Happily, however, bold policy prevailed, and the decision was amply justified by results. The choir, on the whole, gave an effective rendering of the beautiful choruses, and the orchestra, led by Mr. George Israel, bravely attacked its difficult task. Miss Sara Harris, a very young and promising vocalist, made a successful *début* in the sympathetic part of *Elsie;* Mrs. Griffith-Vincent's voice was advantageously displayed in the music of *Ursula*, and Mr. Fallowes and Mr. Lowinger respectively as *Prince Henry* and *Lucifer* proved themselves to be capable vocalists. Great praise is due to Mr. T. Barrow-Dowling for his skilful conducting. ——On the following Monday the "Elijah" was performed to a crowded audience, Mr. Barrow-Dowling's forces again proving themselves admirably trained and reliable executants. The principal soloists were the same as appeared at the performance of "The Golden Legend," but they were augmented for the double quartet by Mrs. Edward Mills, Miss Powrie, Mr. Cawse, and Mr. Gent, all of whom rendered able assistance. "The Golden Legend" was repeated on the 6th ult., when a still larger attendance than on its first presentation testified to the deep impression the music had previously made.

Cardiff.—The district Choral Festival at Margam Abbey was celebrated on August 30, under the auspices of the Glamorgan Division of the Llandaff Church Choral Association. About 600 voices, under the direction of Mr. R. Seaton, Organist of the Abbey, took part in the admirably arranged service, which included Sullivan's anthem "O love the Lord."

Droitwich.—A successful performance of Sir Joseph Barnby's Scriptural idyll "Rebekah," under the conductorship of the composer, was given, on August 30, in the Salters' Hall, in aid of the local hospital. The choruses were well sung by Miss Scriven's Choral Society, assisted by thirty-five members of the Cardiff Choral Society and volunteers from Worcester and Malvern; and the solos were efficiently rendered by Miss Honeybone, Mr. C. Fredericks, and the Rev. J. H. Lambert. These vocalists also assisted, with Mr. D. Cullen, in the miscellaneous second part of the programme, which contained a violoncello solo played by Miss Broome, and an effective interpretation of Pinsuti's unaccompanied part-song, "The sea hath its pearls," by the Cardiff Choir, under the direction of its conductor, Mr. Gibbon.

Durban, Natal.—Miss Macintyre's singing has raised remarkable enthusiasm here. She was heard at three Concerts given on August 7, 9, and 10 respectively, and at each elicited the eulogistic praise of the local press. At the second Concert Miss Macintyre was ably assisted by the Male-Voice Choir which, under the conductorship of Mr. Crane, gave an admirable selection of glees, in some of which solos were sung by Mr. Macfarlane and Mr. Seidle. Miss Nightingale's pianoforte playing was greatly admired, Mr. Hollander contributed a flute solo, and Mr. Israel's skill as a viola player was advantageously displayed in a "Fantasie" by Vieuxtemps. Miss Adams and Mr. Jonquier acted as accompanists.

Folkestone.—The fine new organ recently erected by Messrs. Hill and Son in the Parish Church was opened by a special Dedicatory Service on the 11th ult., when an artistic selection of organ music was performed by Mr. Alfred Oake, Organist of the Church. On the 19th ult. Barnby's setting of the 97th Psalm was sung by the choir. It is proposed to give a series of Organ Recitals on Wednesday afternoons.

Invercargill, New Zealand.—The Choral Society entered upon its fourth season on July 17 when, as well as on the following evening, Mendelssohn's "Hymn of Praise" and Handel's "Acis and Galatea" were performed in the Theatre Royal. The last-named work was sung here for the first time on this occasion, and both were excellently rendered by Mr. Charles Gray's well-trained forces, consisting of about ninety voices and an orchestra numbering some thirty instrumentalists, the latter led by Mr. Blue. The solos in Mendelssohn's work were sung by Mrs. Ross, the Misses Waymouth, and Mr. Ernest Packer; and the principals in the cantata were Miss Geddes, Mr. E. B. McKay, and Mr. Packer. Miss Lithgow gave valuable assistance at the pianoforte.

Lakenham, Norfolk.—The organ in St. Mark's Church, which has been entirely re-built by Messrs. Norman, Bros. and Beard, was opened on the 2nd ult. by Dr. Bates, who performed an excellent selection of music after evensong to a crowded congregation.

Liverpool.—Mr. W. S. Dobson gave, on the 1st ult., two attractive Organ Recitals in the St. George's Hall. Many would-be listeners were unable to obtain admission to the evening Recital, and it says much for the audience's appreciation of the "king of instruments" that a "Sonata da Camera," by Peace, should have been repeated.

Loughborough. — The annual Baxter-gate Sunday School Concert took place on the 11th ult., in the Town Hall. Upwards of 120 young people assisted in an entertainment consisting of action-songs, choruses, and instrumental performances in a manner that reflected great credit on the conductor, Mr. G. Adcock, and that well sustained the interest of a large audience.

Lowestoft.—During the past month two performances were given in the handsome Concert-room on the Pier of Mendelssohn's rarely heard operetta "Son and Stranger." It is a great pity that this bright and cleverly constructed little work is not better known. There are interesting solos for the four chief characters engaged, while there is some good concerted music and a dramatic *finale*. The work can practically be given in a drawing-room, the "properties" required being but few, and as Messrs. Novello now issue an acting edition, it is readily available to all; indeed, we see no reason to doubt that it would have a run if properly presented at one of our smaller theatres. Mr. L. Langton was the *Mayor; Hermann* (the son) was impersonated by Mr. C. Butler, who has a pleasing tenor voice; *Kauz*, the pedlar, was played by Mr. B. Black, whose spirited acting deserves commendation; *Ursula* was well played, and her music sung with artistic refinement by Miss Dora Barnard; and *Lisbeth* was impersonated by Miss Lilian Redfern, who has a fresh young voice and ought to do well. The accompaniment was played on the pianoforte by Dr. Bunnett, of Norwich.

Malvern.—During the last month Mr. Allan Paterson has continued his excellent Wednesday afternoon Organ Recitals in the Priory Church, of which he is the organist. His programmes evince intimate acquaintance with the best works of the great writers and the performances can scarcely have failed to have exercised an elevating influence on the musical taste of those who attended.

Marton-cum-Grafton.—Handel's "L'Allegro" and "Il Pensieroso" were performed on the 13th ult., under the direction of Mr. R. Lunn. Considering the various difficulties that had been experienced in preparation, the performance was a very creditable one. Miss Fannie Sellers, who undertook the arduous chief part in "Pensieroso," was in excellent voice, and rendered it admirably; and the other vocal parts received justice from Miss Wilson, Miss M. Tomlinson, Mr. A. H. Lunn, and Mr. Wilson. The accompaniments were played by a small but efficient orchestra.

Melbourne, Australia.—Pergolesi's "Stabat Mater," which was performed for the first time in Australia on

May 30, at St. George's Presbyterian Church, under the direction of Mr. F. Albert Mallinson, proved so successful that it was repeated on July 23, when Madame Anna Steinhauer was again the principal vocalist. Mr. Mallinson, in addition to conducting the "Stabat Mater," played organ solos by Bach, Grieg, Dubois, and Lemaigre.——An excellent Concert was given on July 18, in Chalmers Presbyterian Church, in aid of its funds. The programme, which included two appropriate recitations by Miss Edie Cooke, was of an attractive character, and was ably carried out, under the direction of Mr. R. J. Œhr, by Miss Smith, Miss G. Bevan, Miss Buchan, Miss D. Kenny, Miss Murdock, Messrs. W. E. Nott, P. V. Bevan, D. Bevan, A. Ford, J. W. Samuels, and a quartet from St. Mark's Church of England Chior. Mr. Œhr also gave a short lecture on Beethoven, and Mr. E. J. Watkin played two organ solos.

Norwich.—At the annual meeting of the Norwich Orchestral Society, held on the 11th ult., it was decided to put Handel's "Alexander's Feast" into rehearsal for performance at the next Concert.

Plymouth.—A new Society, entitled the Plymouth Philharmonic Society, has recently been started under the honorary conductorship of Mr. A. C. Faull, who has for several years past successfully carried on an Oratorio Choir in connection with Sherwell Congregational Church. Three Concerts will be given at the Guildhall during the coming season, and the works announced are selections from the recent Handel Festival, Beethoven's Choral Symphony, and Gounod's "Redemption." The admirable company of solo vocalists secured for the Handel Concert includes Madame Clara Samuell.

Pontypridd.—The Welsh Wesleyans of Glamorganshire held, on August 27, in the new Town Hall, a successful Musical Festival, under the conductorship of Mr. Wilfrid Jones. The choristers, who were drawn from the various churches in the district, were accompanied by a full orchestra, led by Mr. Mills, and interesting features of the Festival were harp solos, played by Miss Maggie Davies, and instrumental quartets rendered by members of the orchestra.

Portsmouth.—A very successful Concert was given on the 5th ult., at the Town Hall, on behalf of the South Wales Colliery Disaster Fund, by the Portsmouth Choral Union, numbering, with band and chorus, 300 performers, under the conductorship of Mr. W. E. Green. The programme consisted of an admirable selection of part-songs, glees, selections by the band, and songs by Miss Lina Carr, Madame San Carlo, Mr. W. Guard, and Mr. W. P. Richards, whose performances were enthusiastically received by the large audience present.

Southampton.—Some excellent music has been discoursed on the Pier during the last month. The performances by the Town Band on Sunday evenings have been greatly appreciated. Mr. J. R. Birmingham has successfully conducted the string and military bands of the Cameronians; the band from the training ship "Mercury," under the direction of Mr. J. J. McGavin, has also assisted, and Mr. Edward Jones engaged for his Concert Miss N. Hawkesworth and Mr. S. Kendall as vocalists.

Southwold.—Mr. E. H. Thorne has given some attractive Recitals here. Assisted by Miss Winifred and Mr. Percy Read, who contributed vocal solos, he gave, on the 5th and 11th ult. respectively, two admirable Organ Recitals in the Church of St. Edmund's, and greatly contributed, by his pianoforte playing, to the success of a Concert given in the Drill Hall in aid of the National School Building Fund. At the Concert, Miss Ada Scrivener, Miss Grace Woods, and the Rev. M. Knowles sang, in addition to the above-mentioned vocalists.

Swansea.—The following were the prize-winners at the recent Eisteddfod held in the Albert Hall. Vocalists—Miss Perry, Miss A. Thomas, Mr. Morris, Mr. W. T. Rees, Mr. T. Griffiths, the Ogmore male-voice party (conducted by Mr. W. M. Davies), and the Babell Choir. The prize for the best drum and fife band was gained by the Brwydran Temperance Band, under the conductorship of Mr. H. P. Walters.

Treorky.—Prizes were awarded at the recent Eisteddfod to the following musical competitors: Tenor—1st, Eos Cynfyg; 2nd, Gwilym Taf. Pianoforte Solo—1st, Miss Mary Williams; 2nd, Miss May Griffiths; 3rd, Miss Mary Davies. Drum and Fife Band Competition—1st, Blodeuyn y Duffryn Rechabite; 2nd, Cymmer. Duet, "Y Morwyr"—Prize £2 2s., divided between Gwilym Taf and Jenkyn Rees, and Owen Treharne and John Devonald. Soprano song, "The Holy City"—1st, Mrs. Stephens; 2nd, Miss M. A. Hughes. Chief Choral Competition, "The many rend the skies" (Handel)—Prize, £80, and a gold medal to the Conductor—Mountain Ash Choral Union, conductor, J. James. Tenor solo—Mr. David Lloyd. Baritone solo—Mr. John Thomas was declared the winner of the first prize and Mr. David Jones the second prize.

Victoria, Australia.—The annual report and balance sheet of the Musical Society shows the Association to be in a flourishing condition. During the last half-year two new examinations, respectively called Elementary and Intermediate, have been instituted and are expected to exercise a beneficial influence upon young musicians. Some excellent performances may be expected by this Society in the forthcoming season.

Wellingborough.—At an adjourned meeting held in the Corn Exchange, on the 3rd ult., the final arrangements for the establishment of the new Wellingborough and District Orchestral Society were made. Mr. C. Y. K. Woolston was elected President, with Messrs. E. Noble, J. Heygate, W. Lewin, D. Dudley, and W. Brown as Vice-Presidents; Mr. D. D. Chisholm accepted the office of Treasurer, Mr. G. J. Cox that of Librarian, and Mr Maurice Child was chosen for the important post of Conductor.

Wellington, New Zealand.—A very successful Recital was given, on July 19, in St. Peter's Church, the music being entirely selected from the works of Gounod. The programme included the Prologue and the solo and chorus "From Thy love as a Father," from "The Redemption," the solos in these and other pieces being sung by Miss Stanford, Mrs. Mackintosh, Mr. Clothier, Mr. Mabin, and Mr. Pollock, with Mr. T. T. Trimnell presiding at the organ.

Organ Appointments.—Mr. W. H. Bellamy, Organist and Choirmaster to the Parish Church, Leamington Spa.—Mr. W. Adams, Organist and Choirmaster to All Hallows, Bromley-by-Bow.—Mr. Robert Hanbury, Assistant-Organist to St. Paul's, Knightsbridge.—Mr. E. M. Drew, Organist to Falcon Square Chapel.—Mr. J. Turner Campbell, Organist to St. Mary's Church, Mistley, Essex.—Mr. George W. Macpherson, Organist and Choirmaster to St. Margaret's Church, Brighton.

Choir Appointment.—Mr. H. W. Hickin, Music-master to Alcombe School, Dunster.

MISS ALICE ASHFORD (Soprano)
For Concerts, At Homes, &c.
60, Tottenham Court Road, W.

MISS AMIE ST. JOHN (Soprano)
For Oratorios, Ballad Concerts, &c.
112, King Street W., Stockport.

MISS LILY PEARCE, L.R.A.M. (Soprano)
(From the Weimar Conservatorium).
For Oratorios, Concerts, &c., 229, Hyde Park Road, Leeds.
"Sang with much artistic feeling and intelligence."—*The Times.*

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MUSICAL TIMES (June 1, 1892).

Mr. John More Smieton's dramatic Cantata "King Arthur" was the *pièce de resistance* at the annual concert by the Glasgow Academy Choir on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smieton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power, the work, in short, of a craftsman who is steadily making progress amongst contemporary composers.

DUNDEE EVENING TELEGRAPH (March 30, 1892).

"King Arthur" is called by the composer a cantata, but the name hardly conveys to the mind an idea of the elaborate, lengthy, and powerful character of the work. It is rather a musical epic, and is characterised throughout by a scholarly knowledge of harmony, by a variety and richness of effect, and notably by a melodiousness throughout that are really remarkable. One notable feature which must be mentioned is the effective character of Mr. Smieton's recitatives. The beautiful hymn "There is a land" was a much relished item near the close of the cantata, which ended with a powerful chorus, in which the composer calls up all the resources before him to make a telling and impressive finish to the work.

GLASGOW HERALD (November 30, 1892).

The Eastern Choral Sociey gave a concert last night in the City Hall. The work chosen for performance was Mr. John More Smieton's "King Arthur." Mr. Smieton has set music to his brother's libretto with very happy results, and the work contains many delightful choruses and solos. Miss Annie Lea was the soprano soloist, impersonating *Guinevere*; Mr. Probert, the tenor (*Arthur*); Mr. J. W. Render took the music allotted to *Merlin* and *Sir Bedevere*. Mr. Cole's orchestra furnished an excellent accompaniment. . . . The choir consisted of about 150 voices, and Mr. George Taggart, the conductor, may be congratulated on having trained them to a high state of efficiency.

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THE TIMES.

The composer has founded his work on several charming and appropriate themes of distinctly "ballad character," and has treated them with great skill and effect. . . . The little work is modestly scored, but with skill and distinction, and the hearty cheering with which the composer was greeted at its close was well deserved.

DAILY TELEGRAPH.

In setting music to this ballad Dr. Lloyd has shown sound judgment. He has written what for distinction's sake may be called narrative music, aiding, rather than hindering, the progress and effect of the story, and having throughout a pleasant flavour of the old ballad tunes. Here and there something more than a flavour of national airs may be noticed; but of this no one will complain. The composer has acted wisely, moreover, in using few themes, and in so making these recur as to secure an impression of musical unity. For reasons easily guessed, the work is not one which demands large discussion; but it is clever, and, as regards the music, at any rate pleasant to hear.

STANDARD.

Dr. Lloyd's work is mainly formed on two melodies, both having the character of traditional tunes, though not identical with any that I can call to mind. The first is presented chiefly in G, minor and major curiously alternating, six-eight and nine-eight measure; and the second is a winning and tender strain running through the duet between the damsel and her spectral visitor, easily written for voices and orchestra, and yet displaying considerable musical taste. The first novelty of the Festival made a highly favourable impression.

DAILY NEWS.

The general style more or less resembles that of the choral ballads of Professor Stanford and others, save that the words of the *Ghost* and his lady are given to Mr. Plunket Greene and Miss Jessie King, the chorus of course playing the part of narrators. . . . The *Ghost's* music, with some realistic touches from the orchestra at cock-crow, is excellent. There is a capital duet for the two former lovers, and the part-writing for the chorus is comparatively simple, but effective. In short, if objection to the gruesomeness of the subject be waived, this work deserves to become popular with choirs, and its success this evening, when it was conducted by Dr. Lloyd in person, was beyond dispute.

MORNING POST.

There is much that is enjoyable in Dr. Lloyd's music. It is based upon two extremely melodious and effective themes, the second of which might well be an original West-country folk-song, and both are treated with the skill and resource pertaining to the accomplished musician. From this cause and its melodiousness the work will doubtless find favour with many amateur choral societies.

DAILY GRAPHIC.

Dr. Lloyd's work, which may best be described as of elegant simplicity, is laid out for baritone and mezzo-soprano solos, the narrative portions being assigned to the chorus, and the accompaniment lightly scored for orchestra. Unambitious, though symmetrical in design, Dr. Lloyd's little work is at once scholarly, well-knit, and melodious. The performance, which was conducted by the composer, was happily calculated to set forth the merits of the ballad in a most favourable light.

WEEKLY DISPATCH.

Dr. Lloyd's music is melodious and bears a resemblance to Old English folk-songs as regards the melodies.

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NOVEMBER 1, 1894.

STRAUSS AND HIS INFLUENCE.

"And then there is Strauss conducting his fine orchestra; and when the new waltzes he writes expressly for each fashionable ball turn out successfully, the dancers stop to applaud him, the ladies approach the platform and throw him bouquets, and he is recalled at the end of the quadrilles. Thus there is no jealousy between dancing and music; each shares with the other in its pleasure and success. This is only fair, for Strauss is an artist. The influence he has already exercised over musical feeling throughout Europe in introducing cross rhythms into waltzes is not sufficiently appreciated. So piquant is the effect that the dancers themselves have already sought to imitate it by creating the *deux-temps* waltz, although the music itself has kept the triple rhythm. If, out of Germany, the public at large can be induced to understand the singular charm frequently resulting from the opposition and super-position of contrary rhythms, it will be owing to Strauss. Beethoven's marvels in this style are too far above them, and act only upon exceptional audiences; Strauss has addressed himself to the masses, and his numerous imitators have been forced, whilst imitating, to second his efforts." Thus wrote Berlioz just fifty years ago, and although the subject of his remarks was Johann Strauss the elder, they are applicable in every particular to his son and successor in the realm of waltz-land, whose jubilee has just been celebrated with such remarkable enthusiasm in Vienna. It is prefectly true, as the late Lord Bowen remarked in one of his luminous addresses, that in these days of hasty and undiscriminating criticism, we are over prone to erect memorials to nobodies, and elaborately celebrate the centenary of nothing. And hence we can imagine the distrust and suspicion with which a certain number of earnest and serious-minded musicians must look upon all the fuss that has been made of late over a writer of popular dance tunes simply because, fifty years from the date of his *début* as a conductor, he is still in the land of the living. Well, we have quoted what Berlioz said of the father, and now we may supplement it with what a greater than Berlioz said of the son. "A single Strauss waltz," wrote Wagner, "surpasses in grace, refinement, and real musical substance most of the products of foreign manufacture which we often import at such great cost." Or perhaps our austere critics are devotees of Brahms. Very well, then, it may reassure them to know that not only is Brahms a personal friend of Strauss, but that his favourite recreation in Vienna is to listen to Strauss's band, and that when asked to contribute to Madame Strauss's autograph fan, he wrote a few bars of the "Blue Danube" waltz, adding the charming compliment: "Unfortunately, not by me—Johannes Brahms." As for Hans von Bülow, he recorded his admiration for the music of Strauss not long before his death in very precise and memorable terms, when he publicly advocated the inclusion of his waltzes from time to time in the programmes of symphonic concerts. Such testimonies as the foregoing might be indefinitely multiplied, for all the really great musicians of the day are unanimous in their appreciation of Strauss's music. It is only the prigs and the pedants of the musical world who affect to despise his achievements on the ground of its triviality and gaiety. The Horatian maxim, *dulce est desipere in loco*, has no attractions to such as these; in music, as elsewhere, they would fain establish an unending reign of earnestness. To them we could commend the consideration of the interesting fact that it was none other than Johann Strauss who introduced fragments of "Lohengrin" for the first time to the Viennese public, and that similarly excerpts from the "Meistersinger" were also given for the first time in the Austrian capital under his direction.

The influence that Strauss has exerted upon his musical contemporaries is sufficiently attested by the marked predilection shown by some of the most eminent composers of the day —Brahms and Dvorák in particular—for what may be called the symphonic treatment of the waltz rhythm, a very beautiful specimen of which may be found in Dvorák's Symphony in G (No. 4). Outside the ranks of the musical profession it would perhaps be not too much to say that Strauss has been the most universally popular composer of the century, and that the tune of the "Blue Danube" is the least threadbare melody that ever attained to a barrel-organ popularity. And yet, to comprehend fully the remarkable demonstrations of which Strauss has recently been the object, it should not be overlooked, as a writer in the *Ménestrel* very justly points out, that Strauss's compositions have a political interest, almost on a par with their intrinsic or artistic merit. "The regrettable and continual dissensions between the various races which make up the Austrian Empire have had the result of creating a sort of Viennese nationality, a Viennese patriotism; a parallel for which cannot be found in any other European capital. The genuine Viennese is a Viennese first, a German of Austria second. Anything, therefore, that can accentuate the Viennese ideal of life is dear to him, and for this reason Strauss's music enjoys an hereditary popularity. The name and genius of his father, no doubt, counted for a good deal in Johann Strauss's earliest successes, but to him Vienna owes the final consummation of her national dance, the waltz. More than that, he created the Viennese operetta at an epoch when Offenbach, a Parisianised son of the Rhine, seemed to have monopolised the exclusive possession of this field; and, finally—a far prouder distinction in the eyes of the Viennese—he wrote that national anthem of Vienna, that delightful set of waltzes called "The Beautiful Blue Danube," which became in every country the "Marseillaise" of the sheer joy of living, just as Rouget de l'Isle's patriotic song is everywhere recognised as the symbol of political enfranchisement." In this connection we may relate the curious story of an Austrian lady of fashion, who begged, when on her death-bed, that Strauss might play one of his waltzes at her funeral. Her wish, so the story goes, was granted, and the waltz, which she specially chose, was played as the coffin was being lowered into the grave. Berlioz, it is worth mentioning, states in his memoirs, *àpropos* of his visit to Vienna, that Strauss's waltzes, the airs in which he compares to "fervid love voices," excited in him an intense melancholy. But Berlioz was a man of an exceptional and, in some respects, morbidly sensitive organisation. Strauss's chief title to grateful remembrance is that he has, in the fullest sense of the word, contributed to the gaiety of nations. In face of the achievements of such a common benefactor of humanity, whose race is writ large in his name and physiognomy, we can imagine that even the most rabid anti-Semite must feel a temporary abatement of his ignoble and un-Christian animosity.

MUSIC AT THE CHURCH CONGRESS.

We have much pleasure in printing, for the benefit of our readers, the instructive, edifying, and (it may be added) entertaining paper on "Music considered in its effect upon, and connection with, the Worship of the Church," read last month by Sir John Stainer, at the Church Congress at Exeter. Profound knowledge, wide experience, catholicity of spirit, unrestricted sympathy, wholesome humour combine to give this paper a character too seldom attaching to utterances on ecclesiastical subjects:—

The art of music has various functions in its relation to worship. In its simplest form it is nothing more than an orderly and dignified method of reading or saying; it rises higher and higher, till it becomes the perfected work of art; it then embodies and expresses the thoughts and aspirations of the composer; and thus it next becomes a teacher, a very forcible teacher, of those who know how to hear aright, owing to its remarkable power of pictorial and emotional narration. Lastly, music in worship should be regarded as a "thing of beauty" presented as a free offering to the eternal Source and Fount of all that is beautiful.

It is evident that in some respects music stands on much the same footing as any other arts which are accessories of worship. In architecture, sculpture, and painting we find that thought can be expressed, lessons taught, and an offering of the beautiful can be made to God. But in one important characteristic music will be found to stand on a totally different footing to other fine arts. The painting once finished, the church once built, or, when the last touch has been given to the sculptured stone or carved wood, we have before us an outward manifestation, a permanent embodiment, of the artist's conceptions and feelings. Not so in music! The finished composition is absolutely nothing more than a written description of what a composer wishes to have done, and a series of directions how to do it. He has written an account of the tone-picture formed in his mind, but it has to be painted by others, and at every reproduction it has to be repainted. Music being thus so thoroughly dependent on its interpreters for its presentation, it follows naturally that the more advanced a composition is as a work of art, the more does it stand in need of trained and expert performers.

Hence, there has gradually arisen a well-marked distinction between Church music which can only be rendered by experts, and such simple forms of music as plain-song, chants, and hymns, which may safely be entrusted to a congregation for their rendering. Here we find the origin of the demarcation of choir and people, of congregational as distinguished from choral music (*i.e.*, choir music).

The Reformation did not in the least check the production of works of higher sacred musical art; we possess, as you know, a comprehensive and chronologically continuous literature of Church compositions by English composers, of which we may well be proud.

But, on the other hand, though not interfering or obstructing the output of the higher class of Church compositions, the Reformation unquestionably exhibited a tendency to throw a larger share of worship-music into the hands of the congregation than before, and I suppose no one will gainsay the statement that this tendency has been steadily on the increase.

But, surely, there is plenty of room for the existence of both classes of music within our Church; is there any reason whatever why they should be antagonistic, or mutually destructive? The higher form of the art has found its natural home in our cathedrals, in the college chapels of our Universities, and in our Royal chapels; right well has the art thriven in these national nurseries of sacred music, and I venture to say its best traditions have been nobly maintained to this very day. On the other hand, our parish churches, spread like a beautiful network over the length and breadth of our land, have provided, or should have provided, the true home of simple congregational music, and their service might have afforded ample scope for its preservation and growth.

With separate paths so clearly defined, it would seem at first sight almost impossible for any question to arise as to the plain duty of the parish church or the cathedral in the matter of music.

But a rather unexpected turn of events has apparently landed us in a difficulty. It is this:

The great Church revival of fifty years ago made its influence felt on Church music as on every other art used in worship. Parochial congregations found themselves encouraged to join in the plain-song of responses; they were provided with Gregorian psalters, and from the surpliced choir they soon learnt the Gregorian chants; more comprehensive hymnals were placed in their hands, and their worship generally was imbued with more heartiness. But the forward movement did not stop here. Urged by a desire to make the public services as ornate and beautiful as possible, anthems and elaborate canticles were rapidly introduced into many parish churches, and also artistic settings (English or foreign) of the Nicene Creed, Sanctus, and Gloria in Excelsis; in short, in many churches, especially in those where some little antipathy was felt towards the archaisms of Gregorian music, a cathedral form of service, pure and simple, was adopted.

The musical result was exactly what might have been anticipated. Fine choral services could be heard in many churches in large towns where the resources, musical and pecuniary, happened to be ample. But in rural and other less favoured districts the half-trained or wholly untrained choirs persistently attempted to perform compositions utterly above their powers, until, in a large number of churches, our clergy became at last so constantly annoyed, and their congregations so thoroughly bored, at the hopeless failures and the actual cacophony of these over-ambitious choirs, that a reaction set in, and no wonder. There now rises from many a parish a strong demand for simple congregational music.

If the sole reason given for ejecting elaborate music from our parishes happened to be that their musical resources were not sufficient to ensure a really good choir, and that, consequently, the performances were bad, I should entirely sympathise with the demand; of course, all music which cannot be well rendered in our Church services should not be attempted at all. But the reasons given for this overthrow of the choir, which I hear from many quarters, are these: first, if a choir sings anything in which the people cannot join, the people are being defrauded of a right; next, the only plea for allowing a choir to sing an anthem or other choral piece is, that they cannot be kept together unless indulged in occasional opportunities of showing themselves off.

Against both these statements I strongly protest. I have quite failed to discover any artistic, historical, or ecclesiastical grounds for this sort of universal claim to hum or howl in *any* portion of our Church services, and I can give personal testimony to the mischief caused by this so-called privilege. I have frequently, within the last few years, had congregational singers near me who have not only entirely disturbed my own worship, but that of everybody within a radius of five yards, sometimes by singing every melody at the interval of a third or sixth below, on one occasion by singing uniformly a perfect fifth below the trebles, and always at the top of their voices; but perhaps my greatest infliction was to have a man just behind me who, I cannot say sang, but produced the melody of everything two octaves below the trebles in a bee-in-a-bottle sort of tone, which, heard anywhere but in church, would have been a piece of inimitable comicality. To silence such a man would be, I am told, to defraud him of a rightful privilege. For my part, I should say the only privilege such a man would be deprived of, were he silenced, would be the privilege of being hauled up before a magistrate for brawling in church.

Ought not such persons to be told that the most pious and cultured men and women have, for well nigh a score of centuries, been sedulously trying to discover by what means new beauty could be added to the place, the manner, the surroundings of Divine worship? Why should it be supposed that bad singing is good enough for church use? It may be urged that the efficacy of an offering to God does not depend upon its artistic merit or money value, but on the motive and spirit of the offerer. May I ask whether we accept this principle consistently? If the adult members of a congregation were to present themselves to their minister, carrying various pots of paint, and were to ask to be allowed to decorate the church, would he permit them to bedaub the fabric because their motive was so commendable? If men or women wish to join in the singing in our churches, they should at least take some little trouble to cultivate their voices and to learn the music. After this, their musical offering, however poor and weak, at all events would have cost them something—namely, a little trouble. I think unmusical people ought to realize the fact that their untrained attempts at singing stand on no higher level than a child's first attempt to sketch a horse or paint a cow. I am behind no one in my admiration of good congregational singing—its effect is noble and inspiriting; but, surely, congregations should be distinctly told in what musical portions of worship they may join, and in what portions they should meditate in silence.

The conclusion I arrive at is this: That congregational rehearsals on a week-day evening should be encouraged as much as possible in our parishes. After a few prayers or a short form of service, all the portions of the service in which the congregation can legitimately join should be carefully practised. Such a system would, in course of time, practically turn our congregations into vast amateur choirs, and then the music of the people would be an offering not quite so unworthy of Him to whom it is offered.

Under such circumstances, it may be said a choir might well be dispensed with; at most, all that would be necessary in our parish churches would be a few

trained voices for the purpose of "leading" the people. To this I reply, certainly not; by no means give up your choir. There is only one valid excuse for not having a choir, and that is, inability to pay for it. If anyone should ask me what is the *use* of a choir when a congregation knows how to take its part in worship, I should ask in return, what is the use of those mullions, and that delicate tracery, and richly coloured stained glass? Away with it all! Good plate-glass in strong wooden sashes will admit twice as much light in winter, and give plenty of wholesome ventilation in summer. If we are to approach sacred art from a purely utilitarian point of view, what is the use of a tower or spire? You cannot have a vestry or an organ up there, or hold a mother's meeting in it. Ah, but I forgot, as the anthem only exists in order that the choir may "show off," so, perhaps, the spire is a sort of architect's anthem—perhaps church architects can not be "kept together" unless indulged with an occasional spire; it is, no doubt, merely thrown into the plans lest architects should desert church work, and devote their best powers to the construction of municipal buildings and music halls.

I am sure it is unnecessary for me to argue further against the utilitarian view of art in worship; and I may at once say that the function of a trained choir is to sing many beautiful compositions which can never be rendered by the most musical of congregations. An anthem rightly listened to, and devoutly sung, is a short sermon to the hearers and a beautiful offering to God. At those congregational rehearsals which I have just advocated, why should not one of the clergy deliver a short address on the words of the anthem which it is proposed to sing on the following Sunday? The line of thought suitable to them might thus be impressed on the congregation, and the framework of a meditation be sketched out; we should then perhaps no longer see people staring about the church, or settling themselves into a comfortable sitting posture during the anthem, as if it were a horrid tax on their patience; and I sincerely hope we never again should hear it even hinted that an anthem is nothing more than a sop tossed to the members of the choir to appease their insatiable vanity. The anthem in its present form seems to be the peculiar and special growth of our English Church, and therefore deserves cultivation and encouragement. When we come to the music of the office of Holy Communion, we immediately are led to realize the catholicity of our art of music. If the inflections of the priest's part be included, or the melodies of ancient hymns, our range of selection extends over a thousand years at least. If certain celebrations are set aside for those who do not like music, surely there should be other celebrations beautified with the highest and most splendid resources of our heaven-born art. Every great musician, almost without exception, has contributed the choicest fruits of his genius to the music of the Eucharist. Let us not wantonly cast aside this glorious heritage, borne along on the gathering crest of rolling ages, because, forsooth, John Noakes and Tom Styles cannot take their personal part in the performance of it.

There is one form of worship which our English Church has made thoroughly its own—I mean the special service, with its cantata, Passion music, or oratorio appropriate to the Church's seasons. Here, again, a short course of lectures from the clergy on the meaning of the words and the characteristics of the music would be invaluable for the purpose of making a congregation fully realise the *privilege of listening* to Church music. Concert-goers find annotated programmes awaiting them; why should Church-goers be deprived of all information as to what they are going to hear? It is, I think, in these days the duty of all of us, especially of the clergy, to make congregations understand the spiritual benefit, the real edification of listening to music, and of meditating in silence. What a great teacher is this silence! Is it not the most searching introspector of the soul, tearing down sham pretexts and exposing real motives? But silence can do more than probe us to the quick; it can lend us wings to soar above earthly things; it can help us to mount higher and higher on the rising waves of sacred song, until we feel lost in a foretaste of that future home where angelic music will more adequately hymn the praises of Divine love.

The Possible Future Adoption of an Authorised Hymnal.

Under this title Canon Twells read an interesting paper. He deprecates, we observe, anything of the nature of an enforced uniformity, imposed upon the Church by authority, but contemplates the issue of a Hymnal, "drawn up under the superintendence of the Convocations of Canterbury and York, for the use of those who are willing to accept it, either from a wish for proper guidance, or from a conviction of its merits."

There is a clear recognition here, we are glad to notice, of the liberty which has made, and keeps, the Church of England what she is—a Church, wide, comprehensive, and tolerant, not a sect, by nature narrow and exclusive. What is most to be feared is the production of a book which reflects only the predominant theological opinion of the day, wanting in true catholicity and comprehensiveness. If the proper definition of a hymn be that given by Dr. Julian, "sanctified thought and feeling woven into song for the instruction and edification of the people of God," there is indeed much to be desired in the existing hymn-books which have attained the greatest popularity. Hymns, so-called, are often dry, bald, dogmatic statements done into rhyme, oftener mere vapid prettinesses, catching to the precisian and the effeminate, but lamentably wanting in saintly tone, manly thought, depth of Christian feeling, nervous expression, poetical character, power to instruct and edify. "Let our hymns reflect our Book of Common Prayer," urges Canon Twells, "every jot and tittle of it." That is exactly what one would look for in a Church of England Hymnal, that it should reflect the Book of Common Prayer in its teaching and its spirit. But such a demand does not imply that it should be restricted in such matters as the sources from which the hymns are taken, forms of expression, kinds of metre, and such-like. The Church of England, as a living branch of the Church Catholic, has wisely welcomed and assimilated hymns in infinite variety; not always, indeed, with sufficient respect to the canons of good taste and the designs of authors; although possibly, as has been pointed out, improvement herein might accompany the compilation of an authorised

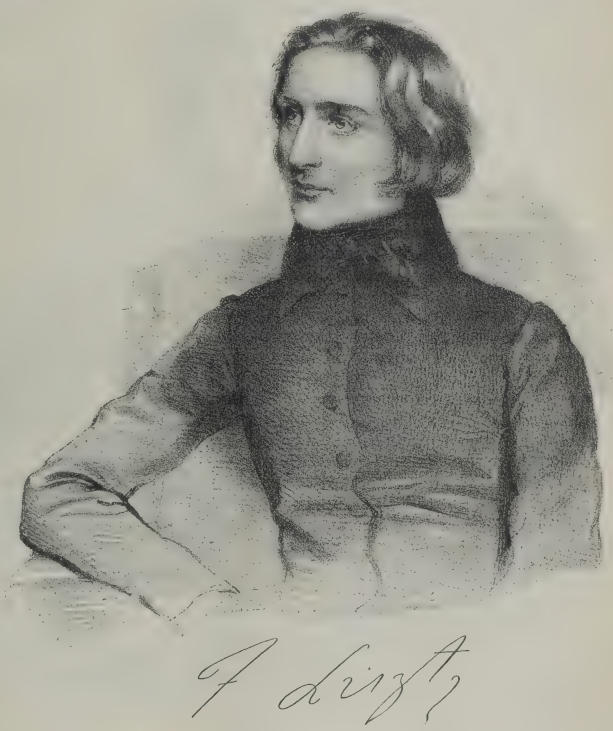
Hymnal. A Liturgy and a Hymnal, it appears to us, do not stand on the same footing. Prayers, Lessons out of Holy Scripture, the Order of Service, and so forth, may be constant and undeviating, without disadvantage, nay, with manifest advantage to the worshipper; but the poet—and a competent hymn-writer must have the gifts and conceptions of a poet—should not be bound in like manner. From generation to generation men arise, embodying in sacred song old stable truths, but in new phrases, fresh combinations, with original persuasiveness. And the familiar has a tendency to become outworn. As a witness to such a feeling, we may cite the reiterated emendations, not ended even yet, of a Hymnal so widely used as Hymns Ancient and Modern. The experiment of an authorised Hymnal, with the prestige which will naturally attach to it, is full of risk, lest thereby the selection of hymns should become rigidly stereotyped, and the stream of hymn and tune-writing be dammed up. "One hymn, one tune" is as mischievous and misleading as such jingles usually are, and if there is, henceforward, no chance for new hymns and new tunes to be heard and adopted, will they not cease to be written? And soon the "Authorised Hymnal" will become obsolete, left behind by the vitality and energy that refuses to be coerced. And if a revision be called for and attempted, will not the book be thrown into the crucible from time to time, to emerge in what new shape? The difficulty, however, we take it, would be not to revise wisely so much as to get revision assented to, so strong is the adherence to what holds the ground. On the whole, we think the question of having an authorised Hymnal needs much more prolonged and thorough discussion. There may be—perhaps it ought to be admitted that there are—drawbacks and disadvantages in the present system of liberty of choice, but are we quite sure that, in the endeavour to escape from one set of evils, we shall not be forging for ourselves evils much more burdensome and binding?

FROM MY STUDY.

The portrait of Liszt as a young man, now reproduced, is a proof on India paper. It was drawn from the life by N. Hanhart, and published (undated) by Wessel and Co., 67, Frith Street. On the lower margin these lines appear:

> Expression, Mind and Majesty are there,
> But where's the wonder-working hand—say where
> The hand that sways our feelings at its will?
> Not Nature's self could equal Nature's own,
> And Art, despairing, lays her pencil down,
> Nor dares a task too arduous for her skill.

In the album containing my proof is a four-



page sheet, having, on page 1, a lyre, with the inscription "Al Giovine Liszt," and, on page 3, a Sonnet written, "in token of perfect affection," by the Italian poet, Biagioli. I transcribe this effusion:

> Spirto gentil, cui nell' eterna mente
> Della più bella idea produsse Amore,
> Esempio vivo di virtù, d' onore,
> E di vera pietà specchio lucente,
> Io credo ben, ch' in te l 'Onnipossente
> Spirì più ch' in alte' uom del suo valore,
> E di quell' armonia t' inondi il core,
> Che poi sempre sonar dentro si sente;
>
> Ed ei ti die' quella divina cetra
> Al cui suon si dilegua agnoscia e duclo,
> Ch' ogni cuor duro intenerisce e spetra
> Affinchè per te sol da questa inferno,
> Dell' armonio su l' ali alzata a volo,
> L' alma si lievi al suo principio eterno.

Page 2 contains a free translation of the Sonnet, in French prose:

"Jeune inspiré, que l'amour divin forma de la plus belle de pensées qui de toute éternité reposait dans son sein; rare et vivant modèle de toutes les vertus; vrai miroir de piété filiale.

"Certes, je vois que la Tout-Puissant t'ouvrit plus qu'à tout autre mortel les trésors de ses faveurs, et placa lui-même dans ton cœur cette ineffable harmonie que l'on sent encore retentir dans l'âme long-tems apres que tes accords ont cessé;

"Lui-même te donna cette divine lyre au son de laquelle s'endorment toutes les douleurs, et s'attendrissent les cœurs les plus durs et les plus rebelles.

"Divin enchantement! qui peu á peu détache l'âme de cet triste et obscure vallée qui on nomme la vie, et, sur les ailes de l'harmonie, lui fait prendre l'essor vers sa celeste patrie."

What worship this extraordinary man inspired and what adulation he was compelled to receive the foregoing clearly shows.

Wilhelmina Clauss (Madame Szarvady) may be referred to as an artist of our own time, although the younger generation of amateurs know her only by repute, if at all. She was born in Prague, just sixty years ago, and developed so quickly as a pianist that, at fifteen, she set out on tour as an accomplished executant. Germany received her well, but France—that is to say, Paris—held the young Bohemian at arm's length for a year, although Berlioz sounded her praises. If Fétis may be credited, she made her *début* at a concert given by Berlioz, and played the first Concerto of Beethoven. Losing her mother in Paris, she retired from public life for a year, under the care of Madame Ungher, and then set out upon a brilliant career. The young artist came to England in 1852, playing with success, the measure of which may be taken by reference to the pages of the *Musical World*. J. W. Davison, who knew how to judge a pianist, was one of her most ardent admirers, and wrote effusively in her praise. Madame Szarvady came amongst us again in 1871, and was last here in 1886. On that occasion, however, she performed only in private. Mr. A. Maczewski, writing in Grove's Dictionary, has thus summed up her merits: "Her chief gift is the power of penetrating into the spirit of the work she executes; her conscientiousness is great, and she rejects all arbitrary interpretations, no matter how ingenious they may be. In this respect she worthily ranks with Madame Schumann. Still Madame Szarvady has a strong and romantic individuality, which used to be very charming."

Before me lies "Dove Sono," a little book of poems published anonymously. The writer will not be angry if I make known his identity in saying that it is good to find the elder son of James William Davison in possession of his father's sensitiveness to the art of music. The longest piece of the collection is addressed to some nameless lady, and, in the course of certain reminiscences, the author tells her:

Those were the teeming days when first I heard
Music whose passionate emotion stirred
My being until, like some life-banished bird
Of ocean, that its ancient home again
Finds, and the dear deep moaning of the main,
I, hearing *Manfred*, felt my pain set free
And changed to a joy, a wild yearning to be
More to Schumann than sea-gull to the sea—
To range those life-waves of suffering, to rest
A weary wing on the warm-swelling breast
Of that stirred deep, to feel that throbbing heart
Glowing with love, baffled, bewildered, its smart
Of agony to share. And where were you
Who might, with me, have felt that music true?

A sonnet, "On Certain Music," is of older date, but strikes a more thrilling chord:

Higher and higher than his highest flight
The lark soars upward in the evening sky,
To gaze upon the dying sun's last sigh
And drink the splendour of the mystic light.
Higher he soars and gazes with rapt sight,
Till the reflected fire has left his eye;
Then does he fail, and, with a wild, low cry,
Falls earthward, wearied—sinks into the night.

So ends my trance upon that fading chord
Of sorrow too sublime for earthly plaint,
The sadness of a setting sun. I've soared
And seen far glory till my soul was faint
With longing. Now I sink down like the lark,
The heaven unwon, to find the world all dark.

As a poet of music, Mr. Henry Davison becomes his relationship to one of the most acute, sensitive, and helpful critics that music ever had.

The tender yet subtle muse of Amy Levy (who died all too soon) has also sung in praise of the sister art. "A Minor Poet, and other Verse," published ten years ago, contains a brief poem, entitled "Sinfonia Eroica." It is a narrative addressed "To Sylvia" and tells how the writer went with others to a Concert—

. . . drawn by the magic name
Of one, a high magician, who can raise
The spirits of the past and future days,
And draw the dreams from out the secret breast,
Giving them life and shape.

While looking carelessly at the crowd, Sylvia's face is seen, and then comes the Symphony—

Clear and strong
Rushed forth the sound, a mighty mountain stream.
Across the clustering heads mine eyes did seem
By subtle forces drawn, your eyes to meet.
Then you, the melody, the summer heat,
Mingled in all my blood and made it wine.

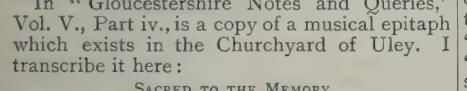
The first movement ended—

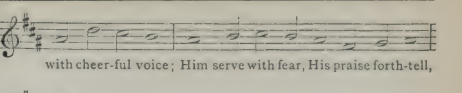
Brief was the pause; then 'mid a hush profound,
Slow on the waiting air swelled forth a sound
So wondrous sweet that each man held his breath;
A measured, mystic melody of death.
. . . . . .
And ever, as the music smote the air,
Mine eyes from far held fast your body fair.
And in that wondrous moment seem'd to fade
My life's great woe, and grow an empty shade
Which had not been, nor was not.
And I knew
Not which was sound and which, O Love, was you.

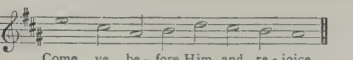
In "Gloucestershire Notes and Queries," Vol. V., Part iv., is a copy of a musical epitaph which exists in the Churchyard of Uley. I transcribe it here:

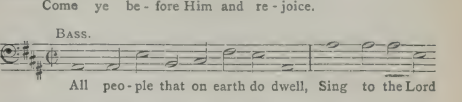
Sacred to the Memory
of *Thomas Ashmead*, Senr., Clerk of this
parish, who departed this life
February 3rd, 1811, aged 76 years.

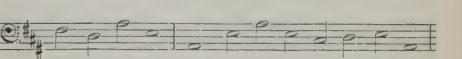
Psalm the 100th.

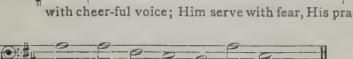












Also *Betty*, wife of the above *Thomas Ashmead*, departed this life *May 8th*, 1797, aged 64 years.

So the old parish clerk "gives out" the Psalm from his grave, as before from his desk, and still bids all men sing "to the praise and glory of God." There may be other epitaphs of a similar kind in our Parish Churchyards, and if my readers know of any I shall be glad to receive particulars.

I have found some interesting musical gossip in Madame Ducrest's "Memoirs of the Empress Josephine." The stories are not all new, and may not be all true, but they are, at any rate, well found. Madame Ducrest's mother had sought refuge in London from the Red Terror, and here supported herself and family as a musical teacher and performer. Among her visitors were Dussek and Cramer—rivals, yet intimate friends. On one occasion, Dussek came late, and was asked by Cramer the reason why. "I have been busy composing a new Rondo," said the tardy comer; "I was very well pleased with it, and yet, though perfectly satisfied with the result of my labour, I have thrown the manuscript into the fire." "But why?" "I will tell you. I had introduced a confounded passage which I practised for several hours without being able to execute it. I suspected you would play it off-hand, and I was determined not to submit to such a mortification." This was said in the hearing of more than thirty persons. There is an anecdote of Jarnowick who rebuked a clatter of tea cups at one of his Concerts by playing "J'ai du bon tabac," instead of the piece in the programme. "These people," said he to the orchestra, "know nothing about music. I will give them something better suited to their tastes. Anything is good enough for these drinkers of warm water." The remainder of the Concert passed off quietly. Of Garat and Rode it is said: "They had an odd way of relating humorous incidents which they always pretended had occurred to themselves. They were on a footing of the closest intimacy, and they

mutually vouched for the truth of each other's stories with such an air of gravity that people were at length persuaded to believe them."

Madame Ducrest has something to say about Paesiello. On one occasion the Emperor Napoleon attended a performance of that master's "Zingarâ in Fiera" and was delighted with the whole, above all with a certain air, on hearing which the Emperor turned to the composer, grasped his hand and exclaimed: "My good friend, the man who lays claim to this tune may safely call himself the greatest composer in Europe." Unlucky speech! The air was an interpolation by Cimaroso, and poor Paesiello went home excessively mortified. Next day Napoleon sent him a splendid present as *solatium*. Paesiello was not given to compliments. A lady having sung some of his songs in his presence, her friends approached to gather the praises naturally expected by them. The composer remaining silent they prompted him: "She has very fine eyes," said Paesiello. "No doubt, but do you not think she has a delightful voice?" "They are very expressive," said Paesiello. "Assuredly so; but what do you think of her method of singing?" "I never saw finer eyes," said Paesiello, whereupon the friends gave him up. According to our authoress the Italian master was one of those who think well of others, but better of themselves. "He was of opinion that he composed in a *superior* style, and that many others acquitted themselves well. This is allowing more than ordinary talent is disposed to concede."

Madame Ducrest repeats the story of the trick played upon Napoleon by Méhul, with his "L'Irato," which he introduced as the work of an Italian. The master of many legions was a dangerous man to trifle with, and his remark, "Deceive me always in this way and I shall rejoice at it as much for my own satisfaction," must have relieved the composer of no little apprehension. Méhul's own good nature was severely tried on the occasion of a visit to his native place, Givet. Anxious to do him honour, a deputation waited upon the composer with a request that he would attend a performance of his "Une Folie" at the theatre. Méhul consented, and in due time found himself installed in a kind of niche decorated with figured tapestry and paper flowers. When the curtain rose, an actor recited some verses in praise of the evening's guest, and finished by saying that, as musicians could not be procured, they would play the opera with all the music left out. This done, a clay bust of the composer was brought forward to be crowned. Unfortunately, the actress who performed the ceremony pressed down the emblem of sovereignty with such force that the figure's nose came off and had to be fixed on with a black pin. Méhul covered his laughing face with a handkerchief, and the newspapers reported him as deeply affected by the homage of his fellow townsmen.

Steibelt's eccentricity of behaviour is well illustrated in a story which tells how he accepted an invitation to a musical party, and, for once in a way, put in an appearance. He was just sitting down to the pianoforte when a dignified elderly lady, rouged and painted, but clothed in black, entered the room. Seeing her, Steibelt moved away from the instrument. The host entreated him to resume his place. "I am not in the habit of playing for family pictures," said Steibelt. "While she is here my fingers are motionless. Stay till the black lady goes away and I will do anything you wish." Despite entreaties, the pianist kept to his resolve. As a teacher his habits were peculiar. Instead of making the pupil repeat defective passages, he would play them himself, and often start an improvisation which lasted during the remainder of the lesson. This reminds me of a professor (not of music) in whose class I once studied. Exceedingly fond of hearing himself talk and of exhibiting his stores of information on every possible topic, the red herring of some subject other than that of the lesson was always drawn across his path when our exercises were imperfectly prepared. Away he would go after it and rarely stop till the allotted time had expired. We may be very sure that Steibelt's lazy pupils played him a like trick.

In my remarks upon Sterndale Bennett, last month, I expressed a hope of obtaining some information regarding the county to which the family of that eminent musician belongs. I now have to acknowledge, with thanks, receipt of a letter from Mr. W. Sterndale Scarr, a nephew of the master, in which the writer says:

"I have heard my late mother—who was Sterndale Bennett's sister—say that her grandfather, John Bennett, was from Derbyshire, and spoke with the dialect of that county. Sterndale Bennett's mother was a Miss Donn—her father being a Scotchman, and curator of the Botanical Gardens and compiler of botanical works of considerable renown."

Mr. Scarr informs me, also, that Sterndale Bennett was named after a Dr. Sterndale; and gives some interesting particulars concerning his introduction to the Royal Academy of Music:

"After his father's death, he, with his two sisters, were brought by coach to Cambridge. During the journey, the eldest child (my mother) was induced to sing to the occupants of the coach, and one of the company was so delighted with her voice, that he mentioned it to some one at the Academy—I think Dr. Crotch—who sent a professor down to Cambridge to try her voice, but she was too shy to sing before him. Her brother was then brought forward and so pleased the professor that he was taken to London. Marianne, the sister, had one of the sweetest voices ever heard, but could not be induced to sing in public. When she has been singing to her children I have seen a small crowd of listeners in front of the house wondering who the sweet singer could be."

I have received a letter from Mr. Silas in which he contests my statement that Ferdinand Hiller was the last of the public improvisers on the pianoforte. Mr. Silas speaks with authority, declaring himself to be a survivor of the band. I am happy to know it and take the present opportunity of wishing him long continuance. When next he improvises may I be there to hear. X.

GREEK MUSIC.

Students of early musical history will welcome Mr. Monro's "Modes of Ancient Greek Music"* as a valuable addition to the literature on the subject. Mr. Monro takes an entirely new view of the nature of the Greek Modes, and supports it by strong arguments from ancient writers. The view generally accepted at present is as follows: The terms Dorian, Phrygian, Lydian, &c., were used in two senses—viz., as applied to the fifteen *keys* or transpositions of the scale of A minor (in its descending melodic form), described by Alypius and others; and as applied to the several *modes* or *octave-species*, meaning the order of tones and semitones within a given octave, after the manner of the Gregorian "modes," though differing from these in detail.

Mr. Monro strongly opposes this view, at any rate with regard to the earlier periods of Greek music; and he endeavours to show that the distinctions between the various octave-species were merely an outcome of the theoretical speculations of Claudius Ptolemy, and others of his time; that they were in all probability scarcely recognised by practical musicians; that the word ἁρμονία used by Plato and Aristotle, and usually translated by "mode," will be better translated by "key" or "scale"; and that this word in reality referred to mere differences of pitch, the same order of intervals being retained in each ἁρμονία.

The author says, on p. 5: "I shall endeavour to show that there was no such double use (of the terms Dorian, Phrygian, Lydian, &c.); that in the earlier periods of Greek music the scales in use, whether called τόνοι or ἁρμονίαι, differed primarily in pitch; . . . and that the passages on which the opposite view is based—all of them drawn from comparatively late writers—either do not relate to these ancient scales at all, or point to the emergence in post-classical times of some new forms or tendencies in musical art."

The above passage gives the thesis of the work; how successfully Mr. Monro maintains it must be left for readers to judge for themselves. The feeling of a major and minor "octave-species" or mode, and the idea of various modes of Gregorian music are so firmly fixed in the minds of all musicians that it is difficult to believe that variety had no place in the Greek modes; that they were all mere transpositions of the scale of A minor.

The only possible means of proving the case would be the recovery of a sufficient quantity of ancient compositions to enable comparisons to be made as to their form and construction; and, since the recent discoveries at Delphi, we may reasonably hope that in course of time excavators may find something that will throw further light on this obscure but interesting question.

Speaking of the "Hymn to Apollo," Mr. Monro says (p. 139): "The general impression made by the diatonic parts of the melody is that of the key of C minor. . . . This conclusion, it need hardly be said, is in entire agreement with the main thesis of the preceding pages." Again (p. 141): "On the whole it would seem that the only *mode* (in the modern sense of the word) of which the new discoveries tell us anything, is the mode practically identical with the modern minor. I venture to think this a confirmation, as signal as it was unexpected, of the main contention of this treatise."

The two chief difficulties connected with the usually accepted theory are: 1. That though the ancient writers are perfectly clear and intelligible with regard to the naming of the scales of transposition, each at a semitone above the last, there is considerable confusion with respect to the naming of the *octave-species;* and the order of the names, when applied to the octave-species, appears to be exactly the reverse of the order of the same names as applied to the keys. Thus the Dorian, Phrygian, and Lydian *keys* are represented respectively by the minor scales of B flat, C, D; while the Dorian, Phrygian, and Lydian *octave-species* or *modes*, according to Ptolemy, represent the order of tones and semitones given by the white notes of the pianoforte from respectively E to E, D to D, C to C. 2. Even if it be granted that difference of *ethos* or character is produced by difference of the order of tones and semitones in the diatonic *genus*, the particular *ethos* must certainly be lost in the enharmonic and chromatic *genera*, in which the whole order of the intervals is changed.

With respect to the first difficulty, Mr. Monro considers (p. 77) that it was impossible that the modes should follow one another in exactly the reverse order of that observed by the keys; for this would induce a feeling of ambiguity in the use of the terms of which (p. 30) there is no trace in the Greek writers. The second difficulty is considerably cleared up if we accept Mr. Monro's contention (p. 66) that *ethos* depended on pitch and *genus*, and not the order of tones and semitones.

Although Plato lays considerable stress on the difference of *ethos* produced by the various "modes," yet Mr. Monro shows (pp. 8, 11, 13) that the difference was almost certainly one of pitch only. In the passage of Aristoxenus in

* "The Modes of Ancient Greek Music." By D. B. Monro, M.A., Provost of Oriel. Clarendon Press.

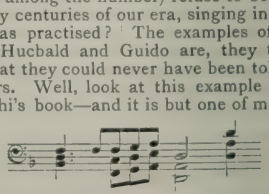
which the Hypo-Phrygian *aulos* is mentioned (in which Westphal thought that *aulos* was a corruption of *tonos*), Mr. Monro shows (p. 17) that there is agreement about the order of keys with respect to pitch. This reminds us that the flute (*aulos*) seems to have been in various keys, like our modern clarinet—as there are the A clarinet, the B flat, the C, and the E flat, so there appear to have been a Dorian, a Phrygian, a Lydian, &c., flute; and we may infer that there was the same kind of difference in the tone quality of the various flutes as in that of the various clarinets. This would be a further point in favour of Mr. Monro's theory; for the sensitive ear of the Greek would certainly attach considerable importance to the differences of tone quality produced by the differences in the fundamental pitch of the *auloi*, just as our modern composers do with regard to the clarinet.*

Mr. Monro gives a very clear explanation of the principles on which the notation is based, showing that the exact position of the "moveable notes" is not given by it. In his preface he congratulates the French School of Athens on the excellent form in which its musical discoveries have been placed at the service of students; and in a foot-note on p. 124 he remarks that the Aristoxenean school practically adopted the system of equal temperament. We need hardly remind our readers that the last-mentioned points are in entire accordance with the views we have recently maintained in these columns.

Some suggestive remarks were made during last month at the Tonic Sol-fa Conference held at Sheffield. The Tonic Sol-faists are essentially a practical body, and the opinions of their leaders are always worthy of consideration. Perhaps the most important matter discussed was the teaching of music in our schools, which are not under direct Government control. In comparatively very few schools can the divine art be said to be taught in a satisfactory manner, and there is undoubtedly much truth in Mr. McNaught's assertion that this arises from the idea that teaching music means teaching the pianoforte. "Music is the pianoforte, and the pianoforte is music" would, it is to be feared, be an acceptable definition of the art by many schoolmasters and mistresses. Without adopting too optimistic a view, it may reasonably be anticipated that as the refining and elevating influences of music are more fully realised, parents will require rudimentary knowledge of the subject to be included in the ordinary curriculum, and no longer tolerate it being placed amongst the "extra subjects." The advantages accruing from class-singing only need to be more widely recognised to be insisted upon, and it behoves young teachers to study how to impart this knowledge, either by Professor Bridge's or the Tonic Sol-fa system. Dr. Dunstan, whose paper on "Hints to young composers" must have been pleasant hearing to many ardent spirits yearning for public recognition, uttered a welcome protest against the disposition of many to regard music merely as an amusement and recreation. It is both—most emphatically, but the amusement and recreation are of a kind that cannot be fully enjoyed without exerting a beneficial influence, and for this reason music is entitled to be placed in the first rank amongst the implements of civilization. We are very Greek, or try to be, in our artistic ideal to-day. Our women affect Greek robes, our composers write incidental music to Greek plays, we are digging and delving in placid mother earth for Greek hymns, and theorising with the magnificent loquacity born of ignorance concerning Greek notation. And we are very happy about it; but we should be happier if we more fully realised the great elevating power of music as did the ancient Greeks. In this particular, then, let us strive to be Greek indeed.

An esteemed correspondent reminds us, *àpropos* of the article in our last issue on the hitherto overlooked book of Radino's Harpsichord (or Virginal) Music, that a book of pieces by Giovanni Picchi, who flourished in Venice early in the seventeenth century, was reprinted—done into modern notation by Dr. Chilesotti—a few years ago in Messrs. Ricordi's edition of "Musical Rarities." It bears a title very similar to that of Radino's book—viz., "Intavolatura di Balli d'Arpicordo di Giovanni Picchi Organista della Casa Grande in Venetia Novamente Corrette ristampate. In Venetia, Appresso Alessandro Vincenti. MDCXX."—and contains twelve pieces. From the examples we gave of Radino's music, our correspondent judges the style of the two writers to have much in common. There is a certain amount of truth in his contention, but a careful comparison of both the volumes, which we have just made, reveals the fact that as regards melodic charm, expression, and, especially, harmony, Radino is far ahead of Picchi. Radino's work was published in 1592, and though we do not know the date of the first edition of Picchi's work, it can scarcely have antedated the second by twenty-eight years. We may therefore conclude that Radino preceded Picchi, and this fact proves him to have been a musician of exceptional gifts, for the qualities in which he excels Picchi are precisely those which were only then beginning to manifest themselves in instrumental music. Picchi's sense of tonality, as we now understand it, is very weak. He flounders about among unrelated chords in the most helpless way on almost every page, and his consecutive fifths and octaves are much more numerous and objectionable than those of Radino.

By the way, how is it that, with such examples as these sixteenth and seventeenth century writers before them, so many modern musicians (Sir George Macfarren was among the number) refuse to believe that, in the early centuries of our era, singing in fifths and octaves was practised? The examples of *organum* given by Hucbald and Guido are, they tell us, so hideous that they could never have been tolerated by human ears. Well, look at this example of a bass from Picchi's book—and it is but one of many—



Yet although this was printed in the seventeenth century, there are still persons who refuse to believe that similar passages were tolerated in the ninth!

* The *aulos*, although usually translated by "flute," was a reed instrument; and M. Victor Mahillon, the keeper of the Museum of the Royal Conservatoire of Brussels, found at Rome, in 1892, convincing evidence that the reed was double, similar to that of the modern bassoon.

It is interesting to find, on comparing the music of Radino and Picchi with that of Byrd, Bull, and other English writers of the same epoch, that the Northerners show infinitely more skill as harmonists than the two Italians. Crudities and consecutive fifths are rare, and the polyphony is richer, being indeed more of the kind suitable to the organ. The Italians, on the other hand, are more graceful; their melodies are clearer in outline and their rhythms show more variety and life. Their work is less conscientious and thorough than that of our writers, but it makes a far better effect. Have these things been much changed in the space of 300 years? We trow not.

One of our readers, an eminent critic and musical antiquary, complains because, in our examples from Radino's book, the time-values of the notes were reduced to half those of the original. This, he says, destroys the educational value of the extracts. We do not agree with him. The modern musician has habits which, as regards this question of time-value, differ entirely from those of sixteenth century performers. The crotchet, not the minim, is his unit. It was not a question of bringing forward *old notations* —had it been this we should have given *fac-similes*— but one of presenting old music. In pursuance of this we discarded the "letter" for the "spirit." We may mention that in all Dr. Chilesotti's reprints of sixteenth and seventeenth century instrumental music, the plan has been adopted of reducing the time-values to half those in the original editions, and we scarcely need point out that this has also been done in many of the very best modern hymnals. Nothing can be gained, we think, by presenting ancient music—already sufficiently strange to modern ears to repel many—in a garb that makes it more difficult to read than music of the present day. By all means let us preserve examples of the various stages through which musical notation has passed, and by all means let these be made accessible to students. But to resuscitate them appears to us to savour of pedantry. In the fine edition of the Fitzwilliam Virginal Book, now being prepared by Messrs. Fuller Maitland and Barclay Squire (noticed in our last issue), the notes are printed as in the original; and very rightly, for the book *has never before been printed at all*, and it is necessary that we should have one edition of it preserving the features of the MS. Should any of the pieces be reprinted later, in other editions, we should decidedly recommend as complete a modernisation of the notation as possible.

The combination of sportsman and musician is not very common, but it existed to perfection in Colonel Peter Hawker, the author of that classical text-book, "Instructions to Young Sportsmen," whose diary has just been published by Messrs. Longmans. The Colonel, who was born in 1786 and gazetted in 1801, served with the greatest distinction and bravery throughout the Peninsular war, and was so severely wounded at the battle of Talavera, in 1809, that he was never fit for field duty again and retired from the service in 1813. For the remainder of his busy and active life he entered with characteristic energy into a variety of pursuits, his two chief hobbies being music and sport. He was, to quote his own phrase, "shooting mad and music mad," and in his diary these two ruling passions are often brought into simultaneous relief in the most comic manner. Thus, writing on September 29, 1836, he remarks, "I read to-day with tears of the death of the unrivalled Malibran; and I also lost my beautiful Newfoundland dog of the distemper." In another passage he describes a sportsman as "the Mozart of all the wild-fowl men," and calls a favourite weapon "a Paganini of guns"; while, in describing a view of Ulleswater, he concludes, "In a word, the view creates a sort of sensation which we feel on hearing Mozart's music, seeing Shakespeare's tragedies, hearing Braham sing, or seeing ourselves surrounded by a good evening flight of wild-fowl." We wonder what the good Colonel would have thought of "La Navarraise," in which music and shooting are brought into closer connection than in, perhaps, any other work in the whole annals of the art.

An interesting event occurred in Dublin on the 10th ult., when Wagner's "Meistersinger" was introduced for the first time to an Irish audience. The *Irish Daily Independent* for the following day devoted upwards of a column to the performance, and we make no excuse for quoting a few characteristic passages from a highly entertaining article:—"Last night's performance was not over till a quarter to twelve, despite the 'cuts' which were lavishly indulged in, and the audience during the last two scenes was evidently in a state of the most unbearable anxiety about the last tram. The result was that the precipitous exit from all parts of the house spoiled the pleasure that the genuine Bohemians present might have fully enjoyed." The critical part of the article is quite as striking as the descriptive, for we are told that the music of the "Meistersinger," "when it is compared with such masterpieces of the great German as 'Lohengrin' and 'Tannhäuser,' cannot but be considered to some extent crude." It is only fair to the *Independent* to add that it displays due enthusiasm over the selection from the "Bohemian Girl," which was performed on the same night in Dublin, and alludes in terms of fitting veneration and respect to that "immortal ballad 'The heart bowed down.'"

Madame Antoinette Sterling, Mr. Henschel, and the Earl of Dysart are among the patrons of an interesting scheme put forward by Miss Annie C. Muirhead, whose aim is to give "Concerts for Children," at which they will have frequent opportunities of hearing the best music, and having their attention drawn by a lecturer to the chief beauties of the compositions—in short, of being taught *how to listen*. It is proposed to give five Concerts during the next five months, either in the Kensington or Hampstead districts. They will take place on Saturday afternoons. The districts mentioned have been chosen on account of the number of schools they contain, Miss Muirhead rightly assuming that a great obstacle in the way of sending children to Concerts is the distance of the Regent Street centre from their temporary or permanent homes. The fee for the five Concerts will be ten shillings, and the masters to be first drawn upon are Bach, Handel, Haydn, and Mozart. The scheme has our cordial wishes for its success and wide extension. The prospectus informs us that the Concerts will not be started before a promise of adequate support has been received. Miss Muirhead's address is 60, Lawford Road, N.W.

SCHOOL SCALES.

Oh, pity an unhappy man
Who hears, without cessation,
A noise which makes him find he can
Pursue no occupation!

My tortured ears with scales are rent,
I seem to be in Hades;
Next door there's an "Establishment"
Where they instruct Young Ladies.

My home once seemed to me so dear;
Until—I felt surprise then—
They came; their scales fell on my ear:
The scales fell from my eyes then.

Throughout each day—this I resent—
That something should be played is
The rule in that Establishment,
Adjoining, for Young Ladies.

The scales are terrible affairs,
The tunes are fearful jig ones;
The little girls play little airs,
The bigger girls play big ones.

And Sunday brings no rest, they're bent
On hymns—say, Tait and Brady's—
That excellent Establishment
For training good Young Ladies.

I like to hear the cooing dove,
The bee's soft, soothing humming;
My garden I no longer love,
I only hear that strumming.

Compared to where my life is spent
How calm a cannonade is!
Oh, bother that Establishment
Intended for Young Ladies!

I long to fly, and never pay
The rent I owe, or can owe,
Since I am tortured all the day
By that vile school piano.

To fly to Caithness, Cork, or Kent,
Calcutta, Cairo, Cadiz,
Far, far from that Establishment—
Confound it!—for Young Ladies.

FACTS, RUMOURS, AND REMARKS.

Mr. Bonawitz perseveres with his invisible musical performances, one of which took place in Queen's Hall on the 27th ult. I cite a caustic passage from the announcement of the Concert in question: "There are many concert-goers who . . . will consider Invisible Concerts one-sided and tedious, if not ridiculous, because they are deprived of one of their chief occupations—looking at the artists and taking notice of their appearance, dress, and peculiarities." I certainly shall not deny this soft impeachment. Where, for example, would the Richter Concerts be if there were not Dr. Richter to look at?

"Werre at his begynnyng," says Chaucer, "hath so greet an entre and so large that every wight may entre when him liketh and lightly fynde werre, but certes what ende schal falle thereof it is not likely to knowe." War was declared some time ago, I am sorry to say, between the parson of Rington and his schoolmaster-organist, the first giving and the second receiving formal notice to quit. As often happens under such conditions, matters between the belligerents did not improve, and the parson warned the organist that he would not be allowed to play any more. Clearly, the man of music should have submitted to authority, but he appears to have conceived that, until the expiration of his term of notice, he had a right to the organ stool. Betaking himself to that seat on a recent Sabbath he found the parson's son in possession and playing the voluntary. The stool, according to report, immediately became a battleground, as did the manuals, on which the fingers of both performers were, it is said, engaged at the same time. This brought up the churchwarden, who, resorting to the arm of flesh, tried to drag the organist away. But while the warden held on to his man, his man held on to the organ stool, and both were haled—the parson's son having first been upset—into the body of the church. Then, it appears, the churchwarden retired from conflict, and the victor resumed his place at the instrument. Meanwhile, law, in the person of a policeman, had been invoked; that terror to evil-doers eventually prevailing on the organist to leave the church, and so the scene came to an end. A crop of summonses sprang up, of course, with the result that the organist was mulcted in the sum of £4 14s. 6d. The congregation in Rington church must have been edified by what they saw. It appears that the war of parson and organist is bound to break out somewhere, "but certes what ende schal falle thereof it is not likely to knowe."

A gallant ex-sergeant of foot held for some years the post of organ-blower in a certain cathedral church. At last the time came for him to surrender at the summons of all-conquering Death. When lying moribund the old man was visited by the assistant-organist and the following conversation took place: "How is the master" (meaning the organist-in-chief)? "He is well." "D'ye think he'd plaay the Dead March vur I when I be gone?" "I have no doubt he would, Sergeant." "Ask un, ool'e?" "Certainly I will." "But tell'n, I d'want'n to plaay Handel's Dead March, not that cock-a-doodle theng o' Beethoven's." "All right, Sergeant, I will tell him." The ancient warrior remained silent for some time, and then, with a gleam of humour remarked: "One good theng: I sha'nt have to blow't!" He remembered many a hard struggle to provide enough wind for the throbbing pedal notes. Handel's piece was duly played. Fact.

The "rich Englishman" who buys doubtful relics has turned up again. He was last heard of at Bologna, where he purchased a watch set with imitation diamonds and declared once to have been worn by Rossini.

I congratulate Mr. A. R. Gaul upon having excited a very enthusiasm of admiration down in Somersetshire. The Taunton Choral Society met a few weeks since to arrange matters for the coming season, and among the works chosen was Mr. Gaul's "Una." Reporting this, a local newspaper went on to say: "Mr. A. R. Gaul is the best English composer of choral music. Villiers Stanford and Mackenzie are as correct in form as anyone can be, but their music is as dry as dust for the listener. Sullivan has written some pretty melodies, but he has allowed himself to degenerate into a London edition of Offenbach, and too much of his later work reminds us of his earlier writings—sometimes, indeed, of the works of other composers. Gaul is as tuneful as Sullivan at his best; is as correct in form as the two professors named; and is more 'solid' and

fuller in his harmonies than all the lot put together." In these days of carping and cavilling, of doling out praise with one hand and taking it back with the other, it is good to come upon such an outburst of honest and hearty admiration. We may not all share it, but we must all look respectfully upon the composer who has inspired it.

Mr. Gaul's panegyrist speaks quaintly about some features in "Una." "Gaul's treatment of the baritones is generally ambitious. In this point some people are not altogether pleased with him; but 'some people' are always found to pitch upon a man's peculiarities. However, those who like to hear a rollicking bit of lower register bass will be disappointed. Upper story baritone is the fare for the *Hermit* and for *Prince Arthur* in 'Una.'" "Upper story baritone" enriches the vocabulary of criticism and is good.

Charity covereth a multitude of sins, we are told, and surely whatever a man does in the name of that cardinal virtue should not be examined for faults. At the same time, one may draw lessons. At a recent meeting in Norwich, on behalf of the Jenny Lind Hospital, the Dean dwelt upon the value of sympathy to executive musicians, and said: "They could not interpret the glorious thoughts of Handel in his great and majestic conceptions, of Mendelssohn in his wild harmonies, of Haydn in his chromatic eccentricities, without sympathy." The speaker's meaning is clear and correct, but before he next attempts to characterise the music of other composers than Handel, Mr. Dean had better consult his organist.

An Edinburgh correspondent writes to me: "I often wish you could find time or inclination to give us in The Musical Times some short chatty biographical sketches of our old English musicians and cathedral organists, such as Tallis, Byrd, Farrant, Boyce, Crotch, Green, &c.; down to Sir John Goss. It would be both interesting and instructive—intensely so to all church musicians and organists." The suggestion is worth considering, and if it should appear that my readers approve, there is no reason why it should not be acted upon.

I hear from Mr. Hamish MacCunn that he is well pleased with the artists chosen to take part in the production of his opera, "Jeanie Deans," at Edinburgh, on the 15th inst. Mr. MacCunn will conduct the first performance in the Scottish capital and also the first performance in Glasgow. His next opera will have a Highland subject; libretto by the Marquis of Lorne.

Someone has sent me a lovely extract from a Brisbane journal: "There was a perceptible nervousness about the young violinist as he dallied with his bow at the onset. There was an inflowing of confidence, however, when he warmed to his work, and his imagination enkindled. Thrills and dazzles of notes seemed to hover and dance about his violin, scatter and disperse to point out the music tracks for deep guttural sobs and plaintive undertones. Frequently a downpour of rejoicing top notes would shower itself away. Faster and faster ran the nimble fingers till the instrument seemed to quiver with hilarity and the flood-tide of Hauser's Rhapsody. A moment's hush, then a thunder of applause rolled round the house. Again the violinist appeared and played a slumbrous deep-seated rhapsody that trailed languidly away ere the applause set in, and the violinist retired flushed with triumph." These coruscations appropriately sparkle in a journal entitled *Flashes*.

Acting upon examples now familiar to everybody, Mr. Charles Manners is about to offer a prize of 100 guineas and a percentage of receipts for the best operetta, suited to the requirements of his touring company. The conditions will shortly be published, and it is hoped that many competitors will accept them. Something may come of this, and in that hope I applaud the course taken by Mr. Manners.

The following has been "communicated":—"Under the direction of Mr. Ernest Cavour the first of the twenty-five Concerts of Messrs. Ben Davies, Tivadar Nachèz, and Algernon Ashton on the Continent took place yesterday (Monday, the 5th ult.) at the 'Philharmonic' in Berlin. The Concert was a most brilliant success and all three artists were most favourably received. Mr. Ben Davies was invited to sing in the 'Hofoper' from December 7 to 15, but had to refuse on account of his English engagements."

From the *Norwood District Advertiser*:—"An experienced lady gives lessons in music; pupils taught quickly and thoroughly; terms: one lesson per week, 5s. per quarter; two ditto, 8s. 6d., or sixpence and tenpence weekly.—Mater, 96, Gipsy-hill." Alas, poor Mater!

I note that the memory of the late J. W. Davison is, from time to time, insulted by folk who know nothing at all about him. Those who do know something write in another strain, among them Mrs. Louis Diehl. In her novel, "Elsie's Art Life," this authoress-musician gives a very genial, appreciative, and altogether accurate sketch of the great critic. Moreover, she makes one of her characters relate an anecdote concerning him. The true narrator is, no doubt, Mrs. Diehl herself. She says: "I was at a musical *soirée* given by the Marquise d'Estrées, quite one of the exclusive *grandes dames* of the Faubourg. Berlioz is, and was, to a certain extent, a hermit; still he appears now and then when you least expect him, wan and stately in his rusty evening suit, like the ghost of what he might be, but is not. He appeared there that night, and, as he has a leaning towards England and the English, my hostess introduced me. After a few cursory remarks he abruptly asked me if, being a London professor, I knew his good friend, Levison (Davison). I said I had the privilege to enjoy the honour of a slight acquaintance with him. 'Then,' he said, in that clear, decisive way of his—'then you have the honour, monsieur, of knowing the greatest critic in the world!" It seems to me that the opinion of Berlioz on such a point is worth a whole parliamentary session of ignorant or malignant cackle.

There is a lively writer "on" the *Musical Courier*. He came to Europe in the summer. He went to Bayreuth. He was not happy there. This he tells us in his paper. Telling, he uses short sentences:

"At last I reached Bayreuth. I stayed there three days. No Angerman's, so no supping ambrosia with the gods. No distinguished guests—all third-rate cockneys. No good music—Cosima has settled that. Awful singing, heat, flies, and exorbitant charges." *Et tu, Brute!*

The novelties at the Gloucester Festival next year will be (1) a Biblical cantata by Mr. Cowen; (2) a work of the same class by Mr. Lee Williams; (3) an organ concerto by Dr. Lloyd; (4) an orchestral piece by Miss Ellicott, and, possibly, an instrumental suite by Mr. German. Dr. Parry's "King Saul" will almost certainly have a place in the programme.

The musical value of Bayreuth may be declining as fast as some Wagnerians say it is, but there appears a chance of its appreciation as a matrimonial agency. I read: "The engagement of Miss M. H. Carroll, daughter of the late John Carroll, of Carrollton, Governor of Maryland, and granddaughter of the late Mr. Royal Phelps, of New York, to Count Charles von Fünfkirchen zu Gottenburg auf Iben, lieutenant of the third Bavarian Light Horse, has caused quite a sensation in Munich. One of the peculiarities of this affair is that the engagement grew out of the fact that both the parties were enthusiastic worshippers of Wagner's music, and met on the occasion of the recent performances at Bayreuth." The American Girl is not now likely to desert Frau Cosima.

Admirers of beauty are looking forward to the appearance amongst us of Miss Mary Louise Clary, an American contralto. The New York *World* says of this young artist: "A Kentucky girl and a native of Louisville, Miss Clary is a queen among her queenly Southern sisters. Tall, and as beautifully moulded as a Grecian statue, she has brilliantly dark hair and eyes, with a skin absolutely dazzling in its fairness. When looking upward her face is a superb St. Cecilia, and when the eyes are downcast she makes the perfect 'Delilah.'" And yet there are some who wish us to put our artists behind a curtain!

Mr. Allan A. Brown has given a remarkable collection of books to the Public Library of Boston. It contains 2,300 volumes of musical literature, and 1,236 orchestral scores, while, in all, the catalogue contains 11,000 entries. Few can estimate the patience and perseverance, to say nothing of the money, involved in the making of such a collection; fewer still, perhaps, are able to measure the sacrifice of the collector in allowing it to pass out of his hands. But Mr. Brown has done all the better because not many of us would be unselfish enough to imitate him were it in our power.

In No. 278 of this year's "Leipzig Neue Nachrichten" we read the following advertisement: "Marriage.—Wanted, by a young lady, who is musical, and in possession of means, a husband—pale, black hair, and with two Bechstein grands. Offers, with photo, not later than October 9, to be addressed," &c.

Mr. Cowen was reported in the *Musical Courier* as having "boldly declared that the intriguing and wire pulling of Mascagni and others of the brood of composerlings in Milan did much to make my opera ('Signa') fall flat." This the composer denies in the most absolute terms, confessing that he owes to Mascagni and others special gratitude for their sympathy and their cordial acknowledgment of his success with the Milanese public.

An American writer points out that in the "Gormanised Tariff Bill" musical instruments are classified under "explosive substances," and that the paragraph relating to them stands between those concerning friction matches and percussion caps. Which thing is an allegory.

It would seem that the America of Martin Chuzzlewit has not quite passed away. Miss Currie Duke, a Kentucky violinist, gave a Concert at Lawrenceburg not long since, and was introduced to the audience by Attorney L. H. Carter in a speech which contained the following gems: "The very distinguished daughter of one of Kentucky's most distinguished and honoured sons is here to ravish and steal away our hearts with the sweetest strains that ever breathed in human souls. Mythology tells us that Orpheus played so divinely on the lyre that all Nature stopped to listen to his music; and she who will open the crust of care to-night, and start the liquid flow of joy in your soul, is no unworthy disciple of him whose head and lyre floated 'down the swift Helms (*sic*) to the Lesbian shore.' From the hours of prattling childhood the witchery of her performance on the violin was known and appreciated—the wonder and pride of her friends. Kentucky is proud of her most distinguished daughter, and claims her as her own:—

> 'Ours while deathless love remains,
> Ours by right divine and human,
> Ours for worth and fame endears,
> And by a heritage in common,
> Ours through all eternal years.'

Beautiful, talented, distinguished, a great artist, and a superb type of womanhood I introduce to you in the person of Currie Duke." Poor Miss Currie! It is to be hoped, in the interest of her artistic modesty, that she did not listen to this balderdash.

A case of give and take! Mr. Ward McAllister, autocrat of New York "society": "I like Wagner in a good box at the Opera in New York or Paris, with a house brilliantly lighted up and full of handsome women in opera dress, where one can while away Wagner's long and stupid recitals by whispering pleasant things to charming women." The *American Art Journal*: "The sad thing about it is that such a jackass as McAllister is able to go to Bayreuth and fill his ears while the thousands of persons of culture to whom a Wagner season there would be a glimpse of heaven are unable to enjoy that great privilege." If Mr. McAllister really used the language with which he is credited, he cannot be a very wise person; but even he should know better than challenge Wagnerians to an interchange of epithets. They are old hands, and play with what devotees of whist call "the rigour of the game."

I know musical artists who aver that they read only what the newspapers say about themselves, passing the rest, and others who declare that they never read criticisms at all. According to an interviewer, Madame Melba asserts that, in the case of American newspapers, she is content to skim the head-lines. "Then I know the whole story."

Joseph Bennett.

BIRMINGHAM FESTIVAL.

(By our Special Correspondent).

The great Midland music meeting has been overtaken and left behind by steady-going Time, and now, at the distance of nearly a month, I have to look back upon it. If, in doing so, I am conscious of one thing more than another, it is that Festivals, as such, are difficult in great towns, though musical performances are rendered easy by all manner of resources. Not that, personally, I have any reason to complain. A happy hospitality made the Birmingham week festive for me in more senses than one. What I mean is that big cities, charged with varied and absorbing interests, cannot give themselves up to a musical celebration as do the smaller towns. With them a Festival is only an episode in civic life; in places less huge a Festival is, *pro tem.*, that life itself, which makes all the difference. It may be said that the musical doings are the main point, everything else being merely accessory. I grant that, of course; yet it is good to see a community given up for a short time to the honour and glory of a liberal art. Decorated streets, in such a case, have their significance, and, through the public eye, educate the public mind to recognise that life is not a mere struggle of sordid interests. However, if the aspect of Birmingham was little affected by the Festival just past, much other was done, and now calls for record in these pages.

The constitution of the band and chorus was similar to that on previous occasions under Dr. Richter, and need not now be set forth. Let me say, however, that again comparisons not favourable to the orchestra were made by some who recalled the magnificent body of English performers which it was Sir Michael Costa's pride to direct. The Neapolitan conductor, it will be remembered, insisted on a larger number of instruments than that which satisfies Dr. Richter, and especially upon a stronger force of strings. For my own part, I certainly miss the splendid tone of the Costa orchestra, and the sonorous quality of its violins. It would, perhaps, be wise to augment the strings on another occasion, but, otherwise, it seems to me that attempts to improve the Birmingham band savour of gilding refined gold. It is a most capable organisation, and thoroughly satisfies the Conductor, who, I do not forget, presided over the matchless Bayreuth orchestra of 1876. With regard to the chorus, I am not able to express unqualified admiration. To me, indeed, it seems that Mr. Stockley's people were less efficient than in 1891. The basses, it is true, left nothing to desire, and the altos were a good average; but neither the sopranos nor the tenors touched the high-water mark of three years ago, the quality of tone coming short, and the attack of both sections often wanting decision. There is no occasion to be surprised at this, and no reason to fear that deterioration has come to stay. The chorus of a triennial festival necessarily fluctuates, the materials available being sometimes less excellent than at others. Wherefore, for any differences nobody can be held accountable. Turning to the principal vocalists, I must record an impression that, as a body, they were open to improvement. Happily, that impression seems to be shared by persons in influential quarters, and I look for better things on the next occasion. These observations made once for all, I turn to the order of events.

Birmingham remains faithful to "Elijah." Not even the tooth of Time can gnaw away the admiration she feels for the great Oratorio first given to the world within her gates. In a certain sense, which Birmingham appreciates, "Elijah" is her property, and she feels in relation to it all the pride of a possessor. Well, this is only natural; who will deny that it is laudable also, or that the Oratorio is a work in which pride is justified? A packed audience had long been a certainty, and when, on October 2, Mr. Andrew Black stood up to proclaim the punishment of a faithless nation, the Town Hall presented an appearance worthy of the occasion and the subject. I shall not dwell upon the rendering of music so familiar, nor do I care to invest with significance one or two slight blemishes. The domain of music enjoys no immunity from accidents, nor are those who dwell therein better able than others to guard against their occurrence. Madame Albani, Miss Anna Williams, Madame Marian McKenzie, Miss Hilda Wilson, and Mr. Edward Lloyd acquitted themselves as usual, special distinction among the soloists being limited to Mr. Black, whose work in the part of the *Prophet* was marked by dignity, dramatic power, and vocal skill, qualified only by an occasional tendency to exaggeration, against which so intelligent an artist will not fail to take precautions.

The second Concert on the opening day had not an attractive programme, and the paying part of the audience brought comparatively little to the treasury. It would appear, therefore, that the committee miscalculated the favour in which Berlioz's Te Deum is held, or made the mistake of supposing that the name of the French composer is itself a charm. But be that as it may, the Te Deum went for little in a pecuniary sense. Inasmuch as greater novelties demand the space here available, I shall not enter into an examination of the work, or contrast the circumstances to which it was originally adapted with those of its latest performance. Were I to do the one, I should have to express very qualified admiration, while the second process would decidedly call in question the wisdom of the committee's choice. The performance, generally good, did not err at all on the point of satisfying the composer's requirements as to noise. The final prayer, "Let me never be confounded," was, for example, emphasized by the energetic action of eleven drummers, one of whom came from the Continent to assist in storming the ear of Heaven. Whether the audience were themselves "confounded" by the violence of the appeal I know not, but the reception of the Te Deum can hardly be styled enthusiastic. After Berlioz came a miscellaneous assortment of composers, Brahms leading with his Second Symphony. Let me whisper that I fear this work was taken as an infliction by a large part of the audience. Enthusiastic musicians, no doubt, admired and profited; but in Birmingham, as elsewhere, they are the few not the many. Dr. Mackenzie's clever and humorous Overture, "Britannia," proved much more to the taste of the public, who cordially applauded the composer, by whom its performance was conducted. Liszt's Fourth Hungarian Rhapsody closed the Concert, after Mrs. Henschel had sung, in her own good style, an air from Handel's "Allessandro," and, with her gifted husband, a selection from "Die Meistersinger."

Dr. Hubert Parry's "King Saul" occupied the whole of the second morning; also, such is the amplitude of its dimensions, a great deal of the afternoon. An "acting version" of this work will, of course, be prepared. In its present form it is impossible, save under very special conditions, and as "cuts" must be made, Dr. Parry should lose no time in making them himself. It is not that any part of the music deserves rejection, but simply that there can be too much even of a good thing. Last month's Musical Times contained a somewhat full description of "King Saul," and I now have only to state the conclusions suggested by a hearing of the music. One of them is to the effect that Dr. Parry would have done just as well had he avoided representative themes altogether. I say just as well, because the rather elaborate use made of them in the present case is productive of neither good nor harm. The device should be so used as that it cannot be ignored—as that the purpose for which it is employed stands out clear, distinct, and unmistakable. But the *Leitmotiven* in "King Saul" are, for the most part, obscured by other features more strenuous, direct, and powerful. I find the old plain oratorio fashion here mixed with a modern ingredient, and the two will not blend in required proportion. The old overpowers the new and practically annihilates it. Dr. Parry may rightly conclude, I think, that his style and method do not assimilate with the dovetailing and inlaying process which seems to have such a charm for contemporary writers. I repeat that there is no mischief done in "King Saul." The virility and force of the music neutralise what might otherwise have been deleterious, leaving only the uncomfortable reflection that Dr. Parry has taken much trouble for nothing. I must be critical a little further. Not a few passages, in the earlier part of the work particularly, excite a suspicion that the composer sometimes relaxes the vigilance with which a creative artist should always watch his own doings. A composer needs to be a self-censor—to throw his mind to a distance from his work and then turn round and examine it as though it belonged to another. Dr. Parry, often writing under

the obligation of haste, does not always do this, and sometimes passes pages lacking the stamp of his individuality, or, as in certain cases, bearing that of another. There are moments, too, when he is not sufficiently on the look out for a tendency towards mannerisms—the besetting sin of prolific composers. At any rate, I think I see mannerism in the frequent orchestral interludes, with their repetitions of certain favourite "figures." With this remark my grumblings come to an end. How small they are in comparison with the bulk of my admiration for "King Saul" is a matter which, as concerning myself only, I need not enlarge. I admire not alone the qualities of manly strength and directness which have been already touched upon, but others of a yet higher kind, as, for example, the characterisation that helps so materially to relieve the fundamental sombreness of the dramatic subject. Here, as in so many other instances of the relations between men and gods, our sympathies are with the representative of humanity, and not with the harsh, revengeful embodiment of Fate. Dr. Parry (if the libretto be his) strives hard to divert attention from this point, and gives us scenes on which shines the sun of idyllic beauty. As musician he exerts himself strenuously to the same end, and though we must be sensible that not even casuistry can justify the ways of God to man in this particular case, we are grateful for a pleasant disguise of the cruel fact. *Saul*, in the tragic grandeur of a King whom Fate has resolved to ruin, remains the principal figure, sombre, pitiful, appalling; but we can turn our eyes to the love of *David* and *Michal;* to the maidens who sing of youthful heroism, and to the devotion of patriotism, there finding rest and relief, as much in the contrast of music as of character and circumstances. Shall I then say that "King Saul" is a great work, and so challenge comparison with the greatest? I will declare that, in my view, it has many of the elements of greatness—that it stands very near the throne, and that absolutely it is an honour to English art, of which all Englishmen are entitled to be proud. Such mistakes as are in it are not likely to occur in any future work, and high as it is the composer will make of it a stepping-stone to things yet higher. The figure of merit shown by the performance was only reached after strenuous effort against the disadvantages imposed by belated completion of the composer's task. It has been represented in some quarters that errors in the copies gave trouble which might and should have been avoided. That is a very inexact statement, as witness Dr. Parry himself, who declares "the parts were quite extraordinarily good, and could only have been brought up to that standard by patient care and considerable acuteness and intelligence in responsible quarters." It is well to nail a tarradiddle to the counter as soon as one detects it. Besides, trouble in the preparation of a long and difficult work is not so rare and surprising as that imagination should be set to find out a reason. The performance, directed by the composer, satisfied reasonable expectations, many of the solos and the more developed of the choruses being capitally given, and producing a great effect. The parts were distributed thus: *Saul*, Mr. Henschel; *David*, Mr. Lloyd; *Samuel*, Mr. Black; the *Witch*, Miss Hilda Wilson; the *Evil Spirit*, Miss Brema; and *Michal*, Miss Anna Williams. I have nothing but praise for the conscientious care and artistic skill with which these singers did their work, and my only regret is that space does not here serve for the pleasant task of dwelling upon particulars. Dr. Parry, it will readily be assumed, had again and again to acknowledge the plaudits of his audience not only at the close of the performance, but while it was proceeding.

As the morning of Wednesday had its novelty, so had the evening, which saw the first public performance of Goring Thomas's "The Swan and the Skylark." A general description of this posthumous work having already been given, I am able again to limit myself to impressions made by the performance, first stating that there had been for some days a run upon the ticket office, caused by, as some said, curiosity with regard to the new cantata, or, as others averred, by admiration of the "Lobgesang," which occupied the second half of the programme. With regard to the "Swan and the Skylark," I am bound to say the effect in performance did not quite justify expectations raised by perusal of the vocal score. The music, taken piece by piece, is pretty, graceful, sentimental, engaging—what you will in that way; but taken altogether, it is too uniformly pretty, graceful, sentimental, engaging. It has an effect akin to that which would attend living with a companion of unbroken amiability—one with whom it would be pleasant to quarrel just for a change. This need not have been the case. There is scope in the poetic subject for abundant and strong contrast, but the gentle composer had no depth of passion and little strength of hand. He was all grace and tenderness. Others raise edifices that reach the skies and impress us with a sense of majesty. He grew flowers in a quiet garden and was satisfied with their colour and fragrance. In connection with the Birmingham cantata, moreover, there was an appreciable sense of uncertainty as to origin, and a disquieting feeling that we were listening to a work which, possibly, the composer would never have produced. Anyhow, the experience was not quite satisfactory. Happily for the work, the early impressions of critical minds are not likely to affect the general public, who will see in "The Swan and the Skylark" very much that appeals to sentimentality, and also the full charm of luscious and expressive tune. Dr. Stanford has orchestrated the music cleverly, with due regard to the composer's own methods. The performance, directed by Dr. Richter, was creditable to all engaged, especially to the chorus, whose sympathy with their task could not have been greater. The solo honours easily fell to Mr. Lloyd in the important "Invocation of Summer"; but good work was done by Madame Albani, Miss Brema, and Mr. Brereton. I pass the rendering of Sullivan's "In Memoriam" and the "Lobgesang," though it took rank among the triumphs of the week. The principals were Madame Albani, Miss Brema, and Mr. Lloyd.

I pass, also, the performance of "The Messiah," on Thursday morning, simply remarking that Mr. Stockley conducted, with Madame Albani, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Brereton as solo vocalists.

Thursday evening brought the final novelty of the week—Mr. Henschel's "Stabat Mater"—concerning which many details were given in last month's issue of this journal. It is almost superfluous to point out the boldness of Mr. Henschel's venture. So far as I know, he had never before attempted so large a work, and he necessarily challenged direct comparison with distinguished writers who had essayed the same feat. The occasion, therefore, was for him a critical one. It passed and left the composer in a position distinctly enviable. There is no denying that he won a success under trying circumstances, and, at a step, gained a position such as changes for the better his relations to music in this country. This was to a great extent anticipated in the remarks which appeared last month; and now I would dwell for a moment upon the easy command of variety which adds so much to the interest of the work. No number is like another, yet all are alike as contributories to a common end. Moreover, the power of Mr. Henschel's music is steadily progressive, the last three numbers being those which most effectively assert the resources of the composer. Here are cardinal merits, to which may be added a wealth of melody nothing is permitted to obscure, and steady subordination of all artistic means to a devotional purpose. Perhaps the most conclusive proof of the fact that Mr. Henschel had not overrated his powers was given by the silent and sustained attention of the audience—always more flattering than the loudest applause. Through this came a favourable public verdict in support of one already pronounced by connoisseurs. Mr. Henschel had the advantage of conducting a really admirable performance, as to which it is difficult to say whether soloists, band, or chorus bore off the palm. Mrs. Henschel, Miss Wilson, Mr. Lloyd, and Mr. Black were irreproachable, and the entire splendid interpretive machine worked smoothly and impressively to a satisfactory issue. The usual honours were paid to the composer-conductor, but not as a matter of form. Following the "Stabat Mater" came a magnificent rendering of Schubert's "Unfinished" Symphony. Even at Birmingham works of this class are to a great extent wasted upon Festival audiences, but Schubert, helped by the perfection of his interpreters, spake so as none could choose but hear. The performance was

undoubtedly the greatest executive triumph of the week. Gounod's "Lend me your aid" (Mr. Lloyd), Brahms's Rhapsodie for alto solo (Miss Brema) and chorus, and Dvorák's "Husitska" Overture brought the Concert to an end.

The last morning performance was devoted to Cherubini's Mass in D, which had only a moderately good rendering, though there was no fault to be found with the principals, Madame Albani, Madame McKenzie, Mr. Lloyd, and Mr. Henschel. The chorus were mostly at fault, their defective intonation being at times not only disappointing but painful. I need not discuss the Florentine master's noble work. It is a classic, and familiar. Following an impressive reading of the Good Friday music in "Parsifal" came Palestrina's "Stabat Mater" for double choir, as arranged by Wagner for a double quartet of soloists, in addition to the divided chorus. The performance, though the pitch dropped, was meritorious, and afforded a perfectly fair test of the Bayreuth master's bold editing. On the whole, I think Wagner should have let Palestrina alone. That great reformer of Church music knew what he was about, and his genius should be respected, even by the most gifted among his successors. Mozart's Symphony in E flat brought the Concert to an end, and was, I fear, neither appreciated nor understood. Something with eleven drums in it would have sent the audience away with ears ringing, and therefore with desires satisfied. Music in these days must appeal to the nerves.

The last performance of the series calls for few words only, the subject-matter being well known. It opened with the "Tannhäuser" Overture; hearing which the Birmingham audience showed genuine enthusiasm. Nothing had greatly moved them before, but their reserve broke down under the Pilgrims' Prayer and the clamorous utterances of the Venusberg. The third part of Schumann's "Faust" was received with less exuberance of feeling, yet seemed to please—a result hardly to be wondered at; and at its close the finishing touch was given to the Festival by the Choral Symphony of Beethoven, in which the chorus, having, like the Irish postillion, "kept a gallop for the avenue," exerted themselves splendidly. The orchestral movements were "read," as usual under Dr. Richter, and so the four days of music came to an impressive end. Among the main practical lessons to be drawn in view of the next Festival are these: Spare no effort to perfect the chorus and no expense in securing the best solo talent that money can buy. Such an investment of labour and capital always pays. Meanwhile, honour to the gentlemen who, like Mr. C. G. Beale, chairman of the general committee, and Mr. G. H. Johnstone, orchestral steward, charged themselves with the heavy duty of management, and neglected nothing. The amount available for the General Hospital, being donations and profit on working account, stands at about £4,000—a falling off from three years ago, but still a great advance upon earlier results.

MUSIC IN TEWKESBURY ABBEY.

It has long been a custom to celebrate the dedication of the famous old Abbey at Tewkesbury by means of a special musical service, and last year an advance was made towards a Festival scale of operations. This became possible when the County of Gloucester set about organising its musical resources to the end of promoting developments precisely of this kind. The celebration for the present year, which took place on September 27, was, very properly, an advance upon the doings of 1893, two choral performances being given instead of one and an Organ Recital. Circumstances, moreover, were altogether additionally favourable. The programme contained a new work, the inhabitants of the town showed sympathy with what was going on, and the public of the neighbourhood filled the venerable edifice on each occasion. It therefore seems likely that an unpretending Musical Festival has established itself in the Vale of Evesham. At present it is small, but the chances are that it will grow.

As last year, the Gloucester Festival Society supplied the executive means. The orchestra was made up of some thirty-five local performers, professional and amateur, while the Tewkesbury Philharmonic Society, aided by contingents from Gloucester, Cheltenham, and Malvern, formed a chorus of about 150 voices. Among the soloists were Miss Anna Williams, Miss Jessie King, and Mr. Henry Guy; Mr. Lee Williams conducting the morning performance and Mr. Bath, Abbey Organist, that given in the evening. The novelty referred to above was a "Harvest Song of Praise," composed by Mr. Williams specially for the occasion. In dimensions and character it is adapted for use at harvest festivals, the aim being to provide a work not only longer than an anthem, but of greater constructive interest. Hence the new piece consists of a series of questions set as choral recitative, to which a soprano solo and chorus furnish replies in varied forms. The composer has very happily entered into the spirit of this device and completed a work of unaffected charm, no part being beyond the means of the average choral society. As may be supposed, much of the music has a pastoral character, and all of it is of the kind which appeals as well to the general public as to the connoisseur of pure and simple art. Under its composer's direction, the Harvest Song won great favour from its first audience, the soloist, Miss Anna Williams, contributing much to a good result. Gounod's "Messe Solennelle" followed the new piece, and the proceedings closed with Mendelssohn's "Hear my Prayer." The Abbey was crowded in the evening, but the satisfaction of the audience was not complete. Instead of hearing "The Messiah" they were given only extracts, and these might have been better performed. On another occasion wiser counsels should prevail.

RICHTER CONCERTS.

On the 8th, 15th, and 20th ult. the three Concerts constituting Herr Richter's autumn season in London took place—the first and second in St. James's Hall, the third at Queen's Hall. Each programme contained a Beethoven Symphony, the seventh, fourth, and ninth being heard in the order named; and the second Concert included also the "Unfinished" Symphony of Schubert, which suffers nothing by comparison even with the imaginative splendours of a Beethoven. Wagner, Weber, Smetana, Brahms, Grieg, and Dvorák furnished, between them, the remainder of each programme; but the works by which they were represented have been so often heard under the same conditions, that it suffices to say, with regard to their performance, that the standard to which Herr Richter has accustomed us was in every instance maintained. There are two aspects in which the absence of novelty which characterised the series may be viewed. We may dwell with complacency on the healthy taste revealed by the fact that works so well known had power on each occasion to fill the hall; or we may regret that appreciation of Herr Richter's renderings of these works should be so great that his patrons seek for no extension of knowledge. For ourselves, we confess to mixed feelings, further complicated by the reflection that native art should have been entirely unrepresented. At the first Concert *Sachs's* Monologue, "Wahn, wahn," and *Wotan's* "Abschied" were sung in the most artistic and expressive way by Mr. David Bispham. At the last Concert the vocalists were Miss Trebelli, Madame Clara Poole, Mr. Edward Lloyd, and Mr. Watkin Mills (who were associated with the Richter Choir in a fine performance of the Choral Symphony), and Mr. William Nicholl, who joined Mr. Lloyd in the closing scene from Act I. of "Siegfried," in which the great English tenor sang even more gloriously than usual.

QUEEN'S HALL CHORAL SOCIETY.

This new association, placed under the conductorship of Mr. William Carter, started its public career on the 18th ult. in the building after which it is named. For a society with aims so wide as to include operas of the young Italian school, excerpts from Wagner's works, and oratorios, there should be room in the metropolis, more particularly as it is not likely to clash with any other body. The work selected for the opening of the season was Haydn's

"Creation," which of late years, for no very apparent reason, has dropped out of the list of oratorios frequently performed in the metropolis. The chorus, though not evenly balanced and scarcely producing the tone that might be expected from such numbers, sang "The heavens are telling" and other striking portions falling to their share with zeal, intelligence, and boldness of attack. There being no serious shortcomings, it was a treat to hear once more the smoothly-flowing choral passages that have proclaimed Haydn a melodist of the first order. Mr. Carter conducted with both spirit and watchfulness. The solos were, of course, safe in the hands of the experienced Miss Anna Williams, Mr. Iver McKay, and Mr. Watkin Mills, all of whom were at their best. A capital band was led by Mr. J. Carrodus, and Mr. Arthur Fagge was at the organ. The hearty reception given to the performance testified to sustained appreciation of a work that has so much to recommend it, both to executants and listeners. Altogether the Queen's Hall Choral Society may be congratulated on having made a highly creditable beginning.

CRYSTAL PALACE CONCERTS.

The first Concert of the thirty-ninth Saturday series was held on the 13th ult., the programme opening with Dr. Mackenzie's delightful "Britannia" Overture, which met with such success at the Birmingham Festival, and is ere long to be heard under Dr. Richter's direction at Vienna. Mr. Manns, who was greeted with great cordiality, secured a spirited interpretation of the overture, the gaiety of which proved greatly to the taste of the audience. In a selection from Bach's Suite in B minor for strings and flute, Mr. Fransella, the principal flautist of the Crystal Palace orchestra, acquitted himself admirably, though little opportunity for the display of the resources of the modern flute is to be found in Bach's composition. Mr. Willy Hess, the well-known leader of Sir Charles Hallé's Manchester orchestra, made his first appearance at these Concerts, and gave a thoroughly sound and legitimate rendering of the solo in Mendelssohn's Violin Concerto; he was also heard to advantage in familiar pieces by Spohr and Wieniawski. Equally well worn were the vocal selections from "Faust" and "Der Freischütz," contributed with efficiency by Miss Ella Russell. The programme was completed by an orchestral selection from the third Act of the "Meistersinger" and Beethoven's Eighth Symphony.

Mr. Manns, who was unfortunately incapacitated by the effects of an accident from appearing in his usual place at the second Concert, on the 20th ult., found a ready and efficient substitute in Dr. Mackenzie, whose thorough familiarity with Dvorák's new Symphony (No. 5), "From the New World," which he had already conducted at one of the Philharmonic Society's Concerts last season, enabled him to secure a remarkably fine interpretation of this picturesque work. It had been played for the first time in England at one of the daily Concerts at the Crystal Palace prior to its performance at the Philharmonic, but it was now formally introduced to the Sydenham audience by the full strength of the Saturday orchestra. As the Symphony and the somewhat revolutionary principles involved in its composition have already been discussed at length in these columns, it may suffice to say that its beauties as well as its incongruities become more manifest on further acquaintance, the slow movement, so beautifully scored for the wood-wind, making an especially favourable impression. Two novelties were included in the programme, of which the more striking was the "Tannhäuser" ballad for baritone and orchestra by Södermann, a Swedish composer who died in 1876. The voice part is exceedingly simple, but a remarkable effect is produced by the reiteration of a refrain in monotone in which the warning voice of the nightingale alluded to in the text is imitated in the orchestral accompaniment. The chief fault of this picturesque and charmingly scored composition is that it is too uniformly sombre in sentiment, and fails to illustrate *Tannhäuser's* sojourn in the Venusberg to which such direct reference is made in the words. The solo was delivered with intelligence, expression, and an agreeable quality of voice by Herr Lundquist, a baritone from the Stockholm opera, who was afterwards much applauded for his animated singing of a group of characteristic Swedish Folk-songs. Signor Sgambati's "Andante Solenne"—the other novelty—may best be designated as a dignified orchestral voluntary. It is based on an old *canto fermo*, assigned to the violins, the harmonies resting on a moving bass. Although described as for organ and strings only in the programme, the arrangement used on this occasion included brass instruments as well. In Tausig's arrangement of Chopin's Concerto in E minor, M. Siloti again proved himself to be a performer of great sympathy and refinement. Later on he gave solos by Liszt and Arensky with such success as to necessitate an encore. Sullivan's "In Memoriam" Overture and that to "Rienzi" completed the programme.

MR. FRANZ RUMMEL'S RECITALS.

Though described as an Orchestral Concert, the performance given by Mr. Franz Rummel, at St. James's Hall, on the evening of the 10th ult., partook of the nature of a Pianoforte Recital, taking into consideration the fact that the bulk of the programme consisted of three Pianoforte Concertos. Over a dozen years have elapsed since Mr. Rummel first appeared in London, and the number of high-class executants on the keyboard has prodigiously increased during the interim; but capable performers are always welcome, and in this category Mr. Rummel must certainly be included. The mere fact that he rendered in immediate succession such exacting works as Beethoven's Pianoforte Concerto in G (No. 4), Schumann's only work of this nature, and that of Saint-Saëns in G minor (No. 2), affords sufficient evidence of his ability, and further praise may justly be bestowed on his efforts. Of a surety Mr. Rummel has improved in respect of delicacy of touch and general artistic finish of execution since he originally challenged the opinion of London musical amateurs, who are among the most fastidious in the world; the interpretation of the French composer's brilliant work being specially praiseworthy. The orchestra was by no means first-rate, but Dr. A. C. Mackenzie conducted it with much skill; and the scheme included Gluck's Overture to "Iphigenia in Aulis," with Wagner's appropriate ending; Grieg's "Solveig's Song," as arranged for orchestra; and the "Furiant" from Dvorák's Suite in D.

On the 17th ult. Mr. Rummel gave the first of two Recitals at St. James's Hall, his programme containing Bach's "Italian" Concerto, Beethoven's Sonata in E flat, "Les adieux, l'absence, et le retour," Schubert's Fantasia (Op. 15)—sometimes known as the "Wanderer" Fantasia—and smaller pieces by Mendelssohn, Chopin, Tschaikowsky, Brahms, Hans von Bülow, Raff, and Liszt. All these were remarkably well played, the compositions of Bach and Chopin especially.

The second and last Recital for the present was given on the following Wednesday (24th ult.), and again an excellent programme was offered to an audience that would have doubtless been larger in numbers but for the exceptionally adverse weather. The principal works were Handel's "Harmonious Blacksmith" Variations, Beethoven's so-called "Moonlight" Sonata in C sharp minor (Op. 27, No. 2), the first two movements of which were beautifully played, and Schumann's Fantasia in C (Op. 17)—perhaps, after a few of Beethoven's Sonatas, the greatest work ever written for the instrument. The reading of this terribly difficult music was thoughtful and intelligent above the average. Minor pieces by several composers followed, and Mr. Rummel would seem to be well satisfied with his reception in London this autumn, as he announces two more Recitals at St. James's Hall in February next.

ROYAL ACADEMY OF MUSIC.

The first series of Wednesday Lectures to the students of this Institution was delivered by the Principal on the 3rd, 10th, 17th, and 24th ult., and consisted of a *resumé* of the progress of music from the time of Ambrose to the Renaissance period. In his opening remarks Dr. Mackenzie complained that students were too well content to remain

ignorant of the elements of their art, both as regards theory and history. The elements of musical theory were, however, provided for by classes instituted for that purpose and were, moreover, easily accessible in book form; but the elements of the art itself, considered in their historical development, were not sufficiently known. It was, of course, true that the first attempts at oratorio and opera, and the consequent growth of instrumental music in connection with dramatic action, concerned us more nearly than the music of earlier times; but for all that we might look back with great profit into the dark and watch the gradual appearance of the light. One thing, at any rate, we learnt from such an investigation—namely, that every country had borne an honourable share in the development of the art. The lecturer then gave a succinct account of the classification of the Authentic and Plagal Modes and of the early forms of Plain Song, sketching briefly the progress of music until the time of Charlemagne. He dealt also with the bards of Germany, France, and Britain, and pointed out the advanced state of the art in our own country. Dr. Mackenzie dwelt at some length on Charlemagne's encouragement of Folk-song, and said that the secular songs of that period might safely be divided into six classes, viz.:—

1. Minnelieder, or love songs;
2. Satirical songs;
3. Songs of loose character (not allowed in the vicinity of churches, but not forbidden by law);
4. Lob, or Ehren-lieder—songs in praise of deeds of honour or of prowess;
5. Teufels lieder (Devil songs)—sung by the people at night in or about graveyards, to frighten away evil spirits who came to disturb the peace of the dead;
6. War songs—among the most celebrated of which was the Song of Roland.

Much interesting talk about the words and music of Roland's Song followed, and then Dr. Mackenzie dealt with the habit prevalent in those (and other) times of singing secular words to sacred tunes and sacred words to secular tunes; and spoke of the growing love for worldly music—which, as the edicts of church councils showed, churchmen tried hard to suppress. The work of Alfred the Great was warmly acknowledged—"he did for England," said Dr. Mackenzie, "what Charlemagne did for Germany and France." At this point the lecturer dealt at some length with the early efforts of musicians to create a system of musical notation, and referred to the work accomplished in this and other directions by Hucbald, Guido, and Franco. A description of the early attempts at harmony and counterpoint, the invention of mensural notation, and the laws of descant, with the habits of singers in extemporising and ornamenting, brought the Lecture to a close.

The second Wednesday was devoted to the rise and progress of secular music among the bards, wandering minstrels, gleemen, &c. The difference between these various types was explained very clearly, and the names were given of the instruments which they used to accompany their songs. The epoch of the troubadours was divided into three periods—their rise (1090 to 1140), their golden age (1140 to 1250), and their decline (1250 to 1290). Examples were given of their songs and poems, and their vast influence on literature and music was described in fitting terms. The effect, on European taste, of Eastern influences, consequent upon the Crusades, was pointed out, and a sketch was given of the various causes by which all these disseminators of "sweetness and light" fell into ill repute.

It was then shown how some of them, settling in various parts of Europe, began to try and improve their skill and refine their taste, and how, from this, musical guilds were gradually formed. Dr. Mackenzie here spoke with some warmth of the eventual failure of Edward the Fourth's attempt to enrol musicians under a charter, characterising it as one of the greatest calamities that had ever befallen music in England. He gave also an interesting account of his own apprenticeship, in his tenth year, to an official, the establishment of whose office dated from the fifteenth century, namely, the "Stadt-musiker," or Town Musician—in this case, Herr Bartel. The Meistersingers next received attention, Dr. Mackenzie describing their efforts to counteract the "latitude and license" of the previous period as a combination of "pedantry and piety." An exceedingly droll account was given of the rules of the Meistersingers, and a most interesting parallel drawn between their competitive examinations and those of the Welsh Eisteddfodau. The Lecture concluded with a sympathetic account of the life and labours of Hans Sachs.

In his third Lecture Dr. Mackenzie traced the progress of counterpoint in Europe from the thirteenth to the beginning of the sixteenth century. His facts, of course, were not new, but they were presented so concisely, grouped with so strong an insight into essentials, and commented upon with such freedom from pedantry and so much humour and practical common-sense that even listeners to whom they were quite familiar took away new thoughts. It was, for instance, delightfully refreshing to hear a Principal of the Royal Academy of Music make fun of the musicians who, in early days, regarded ingenuity and the accumulation of difficulties as the end of art. The "academic influence" may indeed be spoken of as having undergone a "transformation," when it is possible to hear statements like these delivered from a rostrum that only a few years ago was regarded as the head-centre of musical pedantry. Dr. Mackenzie's concluding Lecture took place too late for notice in our present issue.

ROYAL COLLEGE OF MUSIC.

The first Students' Concert of the present term was given—not at Alexandra House as hitherto, but in the temporary concert-room attached to the new building which is now the home of the pupils of the College—on the afternoon of the 17th ult. Brahms's Sextet in G, one of his masterpieces of chamber music, headed the programme, and was excellently played by six of the pupils, equally divided between the sexes, with Miss Marie Motto at the head. For accuracy and intelligence the reading was admirable; a little more vigour here and there was all that was lacking. Two Romances for oboe and pianoforte, by Schumann, showed that Mr. Percy Rowe is acquiring a thorough command of his instrument, and the accompaniment of Miss Gwendolyn Toms was perfect. Two new songs by R. H. Walthew, lately a pupil at the College, to words from Tennyson's "Songs of the Wrens," were charmingly fresh and melodious, and were well sung by Mr. Winsloe Hall. An exceedingly pretty duet, "Viens," by Saint-Saëns, received an excellent rendering from Miss Ena Bedford and Mr. Edward G. Cleather. A very delightful Concert concluded with Beethoven's Clarinet Trio, thoroughly well rendered by Mr. G. Anderson (clarinet), Miss Maud Branwell (pianoforte), and Miss E. Smith (violoncello).

TONIC SOL-FA CONFERENCE AT SHEFFIELD.

Much excellent work was done during the three days' National Conference of Tonic Sol-faists, held from the 4th to the 6th ult., at Sheffield. Mr. J. S. Curwen's paper on "School Music at Home and Abroad," the result of his experiences of the school music in France, Belgium, Holland, Germany, Austria, Italy, the United States and Canada, although flattering to our achievements, also pointed out several deficiencies in our systems and possible future evil consequences from present procedures. Mr. Curwen considered that whilst singing should be taught by the ordinary school teacher, it was well to also have a visiting superintendent, as these officials were able to correct inadvisable methods and to give valuable hints and help to the ordinary teacher. To guard against the danger of school singing degenerating into the preparation of mechanical tests for the inspector's examination, he urged that the children be taught music as an art. Mr. McNaught gave an instructive model lesson, selecting as his topics for treatment six-pulse measure or six-eight time, beating twice; the study of transition, or change of key by bridge notes; and methods of giving ear exercises to classes. On all these subjects admirable explanations were given, the practical value of which were excellently shown by the intelligent responses of the class summoned for the occasion. In his

paper on "Music in Secondary Schools," Mr. McNaught complained that the subject in these institutions was practically neglected. By secondary schools the lecturer meant any school not under Government inspection—viz., public schools, high schools, endowed schools, grammar schools, kindergarten and other preparatory schools, of which there were about 12,000. The neglect of the subject was attributed to music being regarded as meaning the study of the pianoforte. As the work of an ordinary teacher would not, as a rule, allow time for the study of this instrument, let alone for the study of the art of teaching it, the whole subject of music was generally omitted from the curriculum. Herein lay the great difference between the primary and secondary school teacher. The former was trained for years, and most of the training was in practical music, the foundation of which was the study of singing. In girls' schools the music was generally in the hands of a pianoforte teacher, and if there were any class singing practised at all it was vague in aim and miserable in result. It was surprising that secondary schools had not more generally availed themselves of the advantages offered by the Tonic Sol-fa system. It offered a plain presentation of the first principles of music in a form a child could quickly assimilate. Tonic Sol-faists should plead for the care of the juniors. Such a course would be no humbling of pride, for they would merely stoop to conquer.

Mrs. Emil Behnke's paper on "The Voice" touched upon many matters of importance to singers, and if it convinced some young vocalists that, as she happily expressed it, "singing was a higher development of speaking," and so impressed them with the importance of cultivating clear articulation, the discourse will not have been in vain.

Dr. Ralph Dunstan read a thoughtful paper on "Hints to Young Composers," in which he contended that, notwithstanding the large increase of composers, there was still room for originality and creative power. The number of creative composers must necessarily be few, but the number of imitative composers might be legion. Most musically-endowed persons could learn to compose up to a certain fair standard of efficiency and success if they would take pains. There was a market for compositions of fair average merit, but composers should do their very best in whatever they might undertake. He believed musical mediocrity was doomed, and the future musician must be thoroughly equipped if he would gain satisfactory recognition. He considered the Tonic Sol-fa system had produced the most successful teachers of vocal music the world had ever seen, and their influence had been far-reaching and permanent. There was, however, much to be done before England would reach the musical level of Germany. Among many people there was a strong disposition to regard music merely as an amusement and recreation, and not as an education. He contended, however, that the training of the ear, the fingers, and the perceptions was education of the highest order and value.

Mr. Henry Coward discoursed upon the Tonic Sol-fa in relation to harmony, composition, and orchestration, and upon the suitability of the system to the higher branches of music. He gave a brief sketch of his method of teaching harmony, which was commenced by analysis and was largely dependent on studying the works of the best composers. He claimed many advantages for the Tonic Sol-fa system, particularly with relation to the scale, which he said he regarded as a thing of nature, in the sense that it was so formed as to elicit a sympathetic response from the soul of man, just as the colours of the rainbow affected the emotions through the eye.

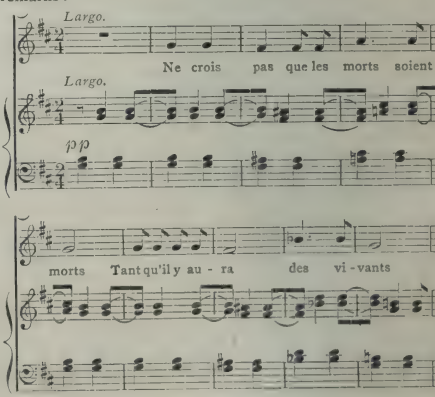
During the congress Mr. Coward's cantata "The King's Error," written for and produced at the Tonic Sol-fa Festival at the Crystal Palace in July last, was excellently performed, the solos being effectively sung by Madame Clara Samuell, Mr. J. Gawthrop, and Mr. Robert Grice.

The following description recently given of a performance of one of Mozart's sonatas presents a somewhat distracting musical problem: "The final movement, given on three pianofortes, by the doubling of one of the parts without disturbing the balance of the whole produced a splendid effect."

REVIEWS.

Les Chansons de Miarka. Poêmes de Jean Richepin. Musique de Alexandre Georges. [Paris: Enoch Frères.]

These very French and very interesting songs are settings of the beautiful lyrics in Richepin's romance "Miarka, la Fille à l'Ourse." The composer's name is unfamiliar to English ears, and we are, therefore, all the more earnest in calling attention to his work, as a lesson to our native composers of the second rank. Generally it may be said that whatever the English second-rate composer writes—organ piece, pianoforte piece, ballad, or waltz—is a hymn tune very thinly disguised, and thus differs *in toto* from the work of the French composer, which is never in solid harmony and never square at the joints. How Frenchmen learn that admirable reticence which enables them to write an effective and original pianoforte accompaniment with only one note at a time in each hand is to us a mystery, but the result is that their simplest songs have a distinction of colour to which we never attain. These remarks are particularly applicable to the work now under review. All the fourteen numbers of the set are interesting because individual; they are by no means all good, but they are all different, whereas in a set of songs by a German or English writer (except the very highest) you rarely find more than two or three types. The second, "Hymne au soleil," is extremely daring in the harmony and effective in character—a kind of free recitative. No. 6, "L'eau qui court," is more like Massenet than anybody, simple and suave. No. 8, "Nuages," with a monotonous accompaniment, works up very dramatically, but is rather long. No. 10, "La Pluie," with a pretty figure, suggestive of pattering rain, is very agreeable; but No. 11, "Hymne des Morts," which has some original, but not extravagant harmonies, is perhaps the most striking. A few of the opening bars will serve to illustrate and enforce our earlier remarks:—



Organ Arrangements. By John B. Lott and C. Charlton Palmer. Nos. 1-14. [Novello, Ewer and Co.]

The two musicians responsible for these arrangements are respectively organist and assistant-organist of Lichfield Cathedral, and their credentials are consequently ample as editors of a new series of transcriptions for the "king of instruments." The question is often asked why choral, orchestral, or pianoforte music should be arranged for the organ, as the instrument possesses a large and increasing repertory belonging peculiarly to itself; but the ready answer is that the capabilities and varieties of the organ are so extensive that compositions of almost every sort can be made effective upon it by judicious manipulation. The present series exemplifies this in a significant degree. Messrs. Lott and Palmer do not act on the supposition that all organists have four-manual instruments at command,

and are capable of executing passages of exceptional difficulty, the work for manuals and pedals being carefully distributed, and the suggestions for registration at once moderate and artistic. Among the movements included are Dr. Mackenzie's favourite "Benedictus," originally written for violin; No. 6 of Schubert's "Moments Musicals," the *Andante* from the same composer's Quartet in C, the slow movements from Beethoven's second and fourth Pianoforte Sonatas, No. 2 of Schumann's "Sketches for a Pedal Pianoforte," and other selections by Haydn, Handel, Mozart, Weber, Kuhlau, H. Hofmann, Oliver King, and W. Noel Johnson, all being within the scope of ordinarily competent executants, and not unsuitable as church voluntaries.

Eight Fugues from Bach's Well-Tempered Clavichord. With analytical exposition in colours and appended harmonic schemes. Second Series. By Bern. Boekelman. [Novello, Ewer and Co.]

Four or five years ago Mr. Boekelman won the approval of many eminent musicians in Europe and America for the ingenious idea which here receives a further exemplification. He published eight of Bach's Fugues, the Subjects, Countersubjects, Answers, Episodes, &c., of which were printed in different colours—the characteristic colour of each being retained throughout. The advantages of this innovation were obvious at first sight, and we are rather surprised that a second series has not appeared earlier, and indeed that Mr. Boekelman has not seen fit to draw up a complete edition of Bach's immortal "48" on the same plan. This, no doubt, will come in time. At present we are called upon to draw attention to a further selection from the Fugues —*i.e.*, Nos. 2, 5, 6, and 16 from Vol. I., and Nos. 1, 2, 11, and 12 from Vol: II. These, as every lover of Bach well knows, are among the "favourites," and their publication in this form will probably gain them an *entrée* into circles where "fugues" are usually regarded with a certain amount of suspicion. To students, of whatever age, this edition must be most acceptable. In addition to the clearness gained by the exhibition in colours of the various constituents of the Fugues, each is accompanied by a chart (in musical notation) of its harmonic structure, with a letterpress analysis and a concise explanation of fugal structure generally.

Technical Studies. Material for practising. Vol. I. Exercises in counterpoint in two parts, with the hands immovable and moving. Vol. II. Change of fingers with interrupted and uninterrupted tone repetition and with double notes. By Hermann Vetter, Professor at the Royal Conservatorium of Music, Dresden. [Leipzig: Friedrich Hofmeister.]

The method here expounded is well worthy of the attention of pianoforte teachers, the exercises being admirably calculated to develop that independent action of the hands and fingers which so frequently presents a formidable difficulty to the student. They also have the merit in execution of necessitating the constant attention of the player, upon which satisfactory results so very greatly depend.

Short Settings of the Holy Communion. Nos. 28 and 29. [Novello, Ewer and Co.]

The first of these is from the pen of the Rev. E. V. Hall, late Precentor of Worcester Cathedral, who also supplied No. 14 of the series. The present setting is in the key of E flat. It does not contain any special characteristics to which attention should be directed, being simple and devotional throughout, the harmonic progressions almost purely diatonic and the accompaniment strictly following the voice parts, without florid diversions. No. 29 is the composition of G. F. Wesley Martin and is also in E flat. It is decidedly bolder and freer in style, with a fair infusion of chromatic chords and independent phrases in the accompaniment. But it is by no means unchurchlike, though the composer is not always correct in matters of accent. For example, in the sentence "Being of one substance," the stress should be laid on the penultimate word; only those, however, who are versed in ecclesiastical lore are likely to notice points of this nature.

The Morning and Evening Service, with the Holy Communion, in B major. By B. Luard Selby. *The same in G.* By Edmondstoune Duncan (Op. 21).

Communion Service in E. By Alfred S. Baker. [Novello, Ewer and Co.]

New Service music increases and multiplies to such an extent that it is almost impossible to keep pace with it; but the three settings above-named deserve passing mention, though for divergent reasons. Mr. Luard Selby shows some boldness in selecting the key of five sharps; but now that organs are universally tuned to equal temperament all keys are available. A glance at his Service, which occupies fifty-six pages in vocal score, shows that he intended it for festival occasions. It is remarkable not so much for elaboration as for general boldness and modern feeling, and the organ accompaniment might well be transcribed for orchestra. There are some peculiarities—for example, the close of the Te Deum on the dominant—and throughout the composer proves that he can think for himself and knows how to express his thoughts. Mr. Edmondstoune Duncan's Service is, generally speaking, of a quieter nature, though discursive in respect of tonality, for the music wanders into remote flat keys for a few bars at a time. There is no regular fugue, but the fugal passages indicate that Mr. Duncan is an excellent contrapuntist. Mr. Baker's setting of the Communion Office in E commences with a Kyrie in D flat, and this prepares us for what is to come, for there are many key transitions which would otherwise be startling. But there is a feeling of high-class musicianship throughout, and the composer may be encouraged to persevere in his art, for his ability is above the average.

Album of Songs. Nos. 1 and 2. Composed by Arthur Patton. Edited by J. Maude Crament. [Forsyth Brothers.]

These contain eight songs, the words of which have been selected from well-known sources. The settings are simple, but the majority require a higher voice than is common amongst the class of vocalists to whom they will mostly appeal. Mr. Patton is most successful in the second song of the second book, in which the quaint grace of Robert Herrick's words is happily echoed by the music.

Irish Melodies. Arranged as Pianoforte Duets. By Oliver King. Op. 41. [Novello, Ewer and Co.]

This Album consists of twelve pieces, but contains sixteen melodies, for in three instances two melodies are combined in the same piece, contrapuntally. Thus, in No. 4, "The bunch of green rushes" is heard in the treble, while "The Minstrel Boy" is being played in the bass; in No. 6, "Thady, you gander," "The pretty girl of Derby, O!" and "Garryowen" are combined; and in No. 7, "The last rose of Summer" is accompanied above by "Aileen Aroon," perhaps better known as "Robin Adair." The polyphonic character of these pieces is, however, not confined to the numbers containing more than one melody. "St. Patrick's Day," "The pretty girl milking her cow," "Savourneen Deelish," "An Cnuicin Fraoigh," and other tunes are treated with remarkable ingenuity and humour. The question whether such complex treatment suits the nature of these melodies is one upon which difference of opinion may be allowed. None, however, can exist with regard to the skill shown in their arrangement. It should be stated that these pieces are not suited for fledglings. None but experienced players could be expected to do justice to their effects or to phrase them properly.

Six Marches. By Franz Schubert. Arranged for Violin and Pianoforte by Siegfried Jacoby. [Novello, Ewer and Co.]

Five of these are from the Marches for Pianoforte Duet, and comprise the best known and most "taking" numbers; the sixth is the magnificent march from the Hungarian Divertissement, one of Schubert's noblest inspirations. It is, we hope, unnecessary to say one word in commendation of these beautiful pieces. In whatever form they appear they are delightful to play and to hear. Mr. Jacoby's arrangements present no executive difficulties that need affright even the humble amateur.

Octavo Edition of Two-part Songs for female voices. Nos. 62-91. [Novello, Ewer and Co.]

Here we have thirty new numbers of a publication commenced not long since, and more direct evidence that it has supplied a distinct want could not be needed. It is clearly impossible to describe in detail each of these little pieces, within reasonable space, but attention may be drawn to a few of them as samples of the remainder. Some are reprints of old favourites, such as Horn's "I know a bank" and duets by Mendelssohn, Abt, Smart, Schumann, and other composers. Nos. 77-86 consist of ten very pretty little compositions by Karel Bendl (Op. 104). In these the effect is much enhanced by the piquant accompaniments. The contributions of Gilbert R. Betjemann, Myles B. Foster, and Ethel Boyce may also be warmly praised for their daintiness and grace.

Clavierstücke. Componirt von Leo Schrattenholz. [Berlin: Ries and Erler.]

Cultured pianists will enjoy playing these artistic little pieces, which are twelve in number, well diversified in character, and for the most part possessing great musical charm.

The Shepherd's call. For string orchestra and horn in F (*ad lib.*). Op. 43. By Herbert Bunning. [Louis Oertel.]

This presents a pleasing pastoral picture, in which, to quote the heading of the music, "the calm of evening is broken by the shepherd's melancholy call," the said call being given to the horn. It is short, simply written for all the instruments, which are well balanced, and would admirably serve as an intermezzo at dramatic performances or recitations.

The Canticles of the Church. Set to Chants by well-known Composers, with varied harmonies. *Benedicite*, for chorus and organ; *Magnificat and Nunc dimittis*, set to irregular Chants in G. By J. T. Field. [Novello, Ewer and Co.]

Mr. Field is no novice in Church composition, but he has hit upon a novel idea in the first of the above-named publications. The familiar chants by Cooke, Jacobs, Turle, &c., are cleverly treated, and the setting will be warmly welcomed by organists who have no natural gift for varying simple tunes. The Benedicite is in varied chant form, the usual triple measure being adopted, and is one of the most effective settings of this Canticle within our knowledge. As the Benedicite is now in regular use in place of the Te Deum on certain days of the year, Mr. Field's version should be warmly welcomed. The Evening Service is in solid four-part harmony, and is noteworthy alike for pleasing expression and Church-like dignity.

FOREIGN NOTES.

Amsterdam.—At a Subscription Concert in the new Concert House, on September 27, Dr. A. C. Mackenzie's fine orchestral ballad "La Belle Dame sans Merci" was performed, under the direction of Mynheer Kes. The programme also included Brahms's first Symphony, the Prelude to Humperdinck's "Hänsel und Gretel," a Rhapsody by Lalo, &c.

Antwerp.—Weber's beautiful, but rarely heard opera "Euryanthe" was recently performed at the Flemish Theatre, under the direction of M. Kuervels.——At the Exhibition Herr Felix Mottl conducted a grand Wagner Concert, before an enormous and enthusiastic audience. M. Van Dyck was the soloist, and sang extracts from "Lohengrin," "Die Walküre," and "Die Meistersinger."

Barmen.—On September 25 the well-known firm of pianoforte manufacturers, Rudolph Ibach Sohn, celebrated the centenary of its foundation.——A new Oratorio by Max Bruch will be produced here during the current month, under the direction of the composer. Mynheer Messchart, of Amsterdam, will create the chief *rôle*.

Bayreuth.—There are rumours of Madame Cosima Wagner having already engaged the brothers De Reszké for the performances of the "Nibelung's Ring" at the Festspielhaus in 1896, and that these two superb singers are already learning German, which they at present speak only with difficulty. Frau Rosa Sucher will very likely be *Brünnhilde* and Hans Richter, Conductor.

Berlin.—On September 22 Professor Xaver Scharwenka produced his opera "Mataswintha," at the Krollscher Saal, before an invited audience, and without scenic accessories or choruses. The libretto, by Ernst Koppel, is founded on Felix Dahn's celebrated novel "Ein Kampf um Rom" ("A Fight for Rome"). The music, as was to be expected, is thoroughly modern in style, Wagner's "Tristan" having evidently served the composer as a model of what a present day opera should be. As far as could be judged in the absence of all action and scenery, the score contains some striking beauties, especially in the important work allotted to the orchestra.——At her Pianoforte Recital, on the 12th ult., Frau Gisella Göllerich-Voigt, a pupil of Volkmann and Liszt, played two hitherto unknown compositions by the latter master — viz., "Gebet" (Prayer) and "La Notte" (ode after Michael Angelo). Liszt presented the manuscript of these pieces to the pianist's husband, Herr August Göllerich, in Nuremberg.——The Wagner Society will give four Concerts during the coming winter with the increased Philharmonic orchestra. Three of them will be conducted by Professor Karl Klindworth, while the youngest of the travelling conductors, Herr Siegfried Wagner, will wield the *bâton* at the fourth Concert. Frau Lilli Lehmann, Frau Herzog, Herr Franz Betz, Herr Eugen d'Albert, and other first-rate artists have been engaged, and the production of works by young composers of modern tendencies will be made a special feature.——It is stated that Madame Etelka Gerster intends opening a school of singing at her Italian country seat near Bologna. There will also be a small stage on which her pupils can perform selections from operas.——Madame Berthe Marx-Goldschmidt, who is better known in London than here, will give a cycle of eight Pianoforte Recitals in the Bechstein Saal. The programmes are of quite unusual interest, especially that of the last Concert, which contains only works by modern French, German, and Russian composers.——Humperdinck's "Hänsel und Gretel" met with a most enthusiastic reception on its first performance at the Court Theatre. The Emperor and Empress were present and expressed to the composer the great pleasure which they had derived from his beautiful work.——A successful Concert was given in the Philharmonie by Mr. Ben Davies, Mr. Tivadar Nachèz, and Mr. Algernon Ashton. The distinguished tenor and violinist were repeatedly recalled by the audience, amongst whom were several musicians of note. Mr. Ashton's compositions were also much appreciated.

Bremen.—Professor A. R. Grote is the composer of a new comic opera, entitled "Prinz Rosa Stramin," which was produced at the Town Theatre, on the 3rd ult., and was favourably received.

Brussels.—There will be no lack of interesting Concerts during the current season, for besides the four given by the Conservatoire, and the series of six others under M. Joseph Dupont, all the travelling conductors at present in fashion—viz., Felix Mottl, Hermann Levi, Richard Strauss, and Hans Richter, as well as Mynheer Kes from Amsterdam —will direct Symphony Concerts.

Budapest.—The municipality has granted a yearly subvention of 3,000 Austrian florins to the local Philharmonic Society.

Coburg.—His Royal Highness the Duke of Coburg conferred upon Madame Lillian Nordica the Cross of the Order of Merit for Art and Science after she had sung the part of *Elsa* in "Lohengrin," at the Court Theatre, on the 15th ult.

Crimmitschau.—Herr Ed. Henssge, the local town "Kantor," is reported to have made a highly interesting discovery in the several centuries old Kantoreigesellschaft. It is nothing less than the MS. of a hitherto unknown work of the great Johann Sebastian Bach, which that master composed *àpropos* of the inauguration of a church at Störmthal, near Leipzig. The MS. is in Bach's autograph, and the piece is laid out for three oboes, two violins, viola, and four *voci con Organo et Basso*. Herr Henssge is also the owner of an old copy of another work by Bach, which is said never to have been published. It is a cantata: "Sei willkommen, Du mächtiger Herrscher," for two horns, two oboes, two violins, viola, and four *voci con Fondamento*.

Dessau.—On September 20 the combined Singakademie and Theatre chorus, under Court-conductor Klughardt, gave a very good performance of Liszt's "St. Elizabeth," which work seems to be steadily growing in favour in Germany, both on the stage and in the concert-room.

Dresden.—M. Ambroise Thomas's opera "Hamlet" was performed, for the first time, at the Court Theatre, on September 16, with Fräulein Teleky as *Ophelia* and Herr Perron in the title *rôle*. The twenty-five-year-old "novelty" was warmly received, and the performance was excellent. ——Two new operas, the two-act "Ingrid" and the one-act "Irrlicht," both by Carl Grammann, were recently produced at the Court Theatre. Of the two works the shorter met with the greater applause, but neither opera seems likely to make a stir in the musical world.

Frankfort-on-Main.—The Museums-Gesellschaft will, during the coming winter, inaugurate a series of ten high-class Orchestral Concerts on Sundays, at which some of the foremost soloists of the day will appear. The orchestra, under Kapellmeister Kogel, will consist of seventy-five players, the nucleus being formed by the Homburg Kurkapelle. An admirable set of programmes has been drawn up, the number of modern works being especially notable. The price of a season ticket for the ten Concerts is only fifteen marks, while single tickets cost two marks. Besides this new enterprise there will be the usual Friday Concerts and the Opera-house Orchestral Concerts, both series with capital programmes. —— Professor Julius Stockhausen, who has been suffering from cataract in one of his eyes, recently underwent an operation which was completely successful. The veteran singer is now in excellent health and has resumed his teaching.

Ghent.—On the 5th ult. M. Saint-Saëns's opéra comique "Phryné" was performed, for the first time in Belgium, at the Grand Theatre, and was well received.

Hamburg.—On September 16 Herr Pollini celebrated the twentieth anniversary of the opening of the rebuilt Town Theatre, as well as of his assumption of the directorship of this temple of the muses, by a performance of "Lohengrin," which opera was also played on the opening night two decades ago. The performance of September 16 was also the 250th performance of Wagner's glorious work at the Town Theatre. —— The delightful fairy opera "Hänsel und Gretel," by Humperdinck, was performed for the first time at the Town Theatre on September 25, and achieved as emphatic a success as it has done wherever else this striking protest of German Idealism against Italian and French Realism has been heard.——The Philharmonic Society, which will shortly celebrate the seventieth anniversary of its foundation, has just chosen a new Conductor in place of Herr von Bernuth, retired. He is Professor Richard Barth, a violin virtuoso, who has for some time been Universitätsmusik-Direktor at Marburg.

Ischl (Tyrol).—On September 22 two new Sonatas for clarinet and pianoforte, by Johannes Brahms, were performed for the first time before the Duke of Meiningen and his consort, Frau von Heldburg, who are staying at their Villa Soletalp, on the Königsee. The works, which are in the keys of F minor and E flat major respectively, were played by the famous clarinetist, Mühlfeld, and the composer. They are said to be very beautiful and likely to make a sensation in musical circles. May they be worthy successors to the famous Clarinet Quintet of the same master!

Leipzig.—Herr Humperdinck's "Hänsel und Gretel" has now found its way to the Town Theatre, where it was given for the first time on September 21 with the greatest success. The performance was, on the whole, excellent; the principal characters having been played by Fräulein Osborne (*Hänsel*), Fräulein Kernic (*Gretel*), and Herr Schelper (*Father Peter*), while the part of the *Witch* was appropriately given to the lady rejoicing in the euphonious name of Krzyzanowski-Doxat. There is, after all, a great deal in *such* a name!

Lille.—"Samson et Dalila," M. Saint-Saëns's dramatic *chef d'œuvre*, was given for the first time in this town on the 4th ult.

Milan.—On September 22 Signor Sonzogno's new Teatro Lirico Internazionale, a fine and luxuriously fitted building, was opened with much ceremony. First, there was a Prologue, which the impatient public refused to listen to, and finally drowned with yells and whistling. Then came the new opera "Martire," by the Greek composer, Spiro Samara, a perfect type of what we lately styled "bill-poster opera." The action takes place at Sulina, at the mouth of the Danube. The heroine (the Martyr) is the wife of a merchant, *Tristano* (O! shade of Wagner!), who falls in love with a French music hall singer, a sweet thing called *Nina Fleurette*. *Nina* is accompanied by an Italian tenor, *Baciacieli*, and a German *virtuoso* answering to the name of *Chrysostome (!) Weischeit*. It will be easily imagined what delightfully "modern" complications arise, and how the fun waxes fast and furious when the "hero," *Tristano*, accuses his wife publicly with having carried on amorous intrigues with a pilot, *Mikael Taucich*. The lady strongly objects to this washing of dirty linen in public, and as she has good reason for arguing that her dear husband should be the last person to throw stones at her, she makes up her mind to become a martyr. So she retires into her house, but only to re-appear directly, armed with a charcoal stove. Then follows *the* scene of the opera: the heroine inhales the fumes of the charcoal fire and gets asphyxiated *coram publico!* This is the sort of stuff that young Italy, and, we suppose we must now add, young Greece, weds to music—and *such* music! Delibes's ballet "Coppélia" followed the opera, and we can well believe that the lamented French master's delightful work seemed quite an exquisite work of art after Samara's precious "Martyr."

Munich.—On September 22 the Court Theatre gave a performance of Wagner's "Rheingold," to celebrate the twenty-fifth anniversary of the production of the work. Of the artists who took part in the memorable first performance, only one—viz., Herr Vogel—sang his original part (*Loge*) on the occasion under notice.——The recent cycle of Wagner performances was such a great success that the directors of the Court Theatre intend giving another next year, at which the master's early opera, "Das Liebesverbot, oder Die Novize von Palermo," will be performed. This work, which is founded on Shakespeare's "Measure for Measure," has only been given once—namely, on March 29, 1836, at Magdeburg, where Wagner was Conductor at the Town Theatre. A second performance for the composer's benefit was duly announced, but, to quote Mr. Dannreuther, "it collapsed ere the curtain could rise—few people in the auditorium, and a free fight behind the scenes." The forthcoming cycle will include all the master's stage works except "Parsifal."

Nuremberg.—Under the presidency of Burgomaster von Schuh, a "Society for holding Bavarian Musical Festivals" has just been formed here. The first Festival will take place in 1896, in connection with a Nuremberg Exhibition.

Paris.—The great event of the autumn season, the first performance of Verdi's "Othello" at the Grand Opéra, in the presence of the composer, took place on the 12th ult. It was one of those gala nights, when everybody who is anybody is to be found inside the magnificent building to do homage to the genius of a great master. The President of the Republic was present in his box on the second tier, and after the first Act he invested the aged Maëstro with the Grand Cordon of the Legion of Honour, whereupon Verdi, from the front of the box, bowed his acknowledgment to the enthusiastic applause of the audience. The performance, conducted by M. Taffanel, and with Madame Rose Caron as *Desdemona*, M. Saléza as *Othello*, and M. Maurel as *Iago*, was one of great excellence, and the success of the fine work complete and emphatic. The French translation of Signor Boito's poem is by M. Camille du Locle and the author. Shakespeare's name is not even mentioned on the French score or libretto.——A Mass for the repose of the soul of the late Charles Gounod was celebrated at the Madeleine Church on the 17th ult., the first anniversary of the master's death. Signor Verdi was present, the lunch given in his honour by the President of the Republic having been postponed so as to enable the author of "Othello" to assist at the function. Gounod's "Missa pro Mortuis," a posthumous work, and some numbers from his "Mors et Vita," were sung by artists of the Opéra and Opéra Comique, as well as his swan's song, the "Repentir." The solemn service was deeply impressive, and the church was crowded with worshippers, amongst

whom were many notabilities.——Mdlle. Nikita, the much-advertised young American *prima donna*, recently made her *début* at the Opéra Comique in "Mignon," without, however, making any particular impression. Some of the critics have, in fact, gone so far as to call her pronunciation deplorable, her method very defective, and her singing altogether devoid of style.——Signor Leoncavallo and M. Catulle Mendès are having a pretty quarrel. The French author has charged the Italian composer with having borrowed the plot of the successful opera "I Pagliacci" from his play "La Femme de Tabarin," whereas Signor Leoncavallo, in a letter to his publisher, Sonzogno, assures that gentleman, on his word of honour, that he had never read or seen the play in question; that he founded his plot on a tragedy in real life which occurred in his native village of Montalto in Calabria, when he was a boy, and which made an unusually deep impression on his young mind because his father had to sit in judgment over the wretched husband who in a fit of jealousy murdered his wife after a public performance. M. Mendès is not satisfied with this explanation, and the case is to be taken up by the "Société des auteurs dramatiques."——M. Homolle, the director of the French School of Archæology at Athens, announces the recent discovery of two more pieces of Greek music. One of them will most likely create even greater interest than the "Hymn to Apollo," found last year, because it contains musical signs for the instrumental accompaniment, and the vexed question may perhaps be settled at last, what the Greeks knew of, and how they used, harmony. The new piece is also a song of praise to Apollo; the god's birth in the Island of Delos and his slaying of the Python are referred to, and it also contains a prayer for the city of Athens and the Romans. The latter circumstance approximately fixes the date of the origin of the Hymn; M. Homolle thinks it must have been composed towards the end of the second century. The Hymn is carved on one slab of marble and is in such excellent preservation that M. Homolle promises an all but complete transcription of the text and music.——M. Alfred Bruneau, the composer of the beautiful opera "L'Attaque du Moulin," is at present engaged on a new work to a libretto written by M. Zola.

Vienna.—Frau Materna has returned to the Court Opera, and was enthusiastically welcomed on her re-appearance in the character of *Selica*, in Meyerbeer's "Africaine."——Gluck's "Iphigenia in Aulis" was revived on September 22, after it had been put aside for exactly twenty years. The performers, amongst whom were Herren Reichmann, Winkelmann, and Grengg, were much applauded, but the work seemed hardly to the taste of the audience. The delectable "Cavalleria" is relished much more by the Viennese.——Herr Van Dyck, the famous tenor, has finished his contract with the Court Opera, and will settle in Paris.——Nearly a whole week was devoted to the due celebration of Johann Strauss's Jubilee, the fiftieth anniversary of the waltz king's *début*. It included a reception at his residence; a Concert at the Academy of Music; a grand banquet; the production, at the Theatre an der Wien, of his latest operetta, "Jabuka, or the Apple Feast," which was received with tumultuous applause; and the first performance, at the Court Theatre, of a new ballet, "Round about Vienna," by Bayer, in which some of Strauss's most fascinating dances are introduced.

Warsaw.—On the 14th ult. the monument erected to Chopin, at his birthplace, Zelazowa Wola, was unveiled.

Wiesbaden.—The new Court Theatre, a magnificent structure which accommodates 1,400 persons, and boasts of an enormous stage, was opened on the 16th ult., in the presence of the Emperor.

Zwickau. — Liszt's rarely-heard Graner Messe was recently performed by the combined choirs of St. Mary's Church and the Acapella-Verein, under the direction of Musikdirektor Vollhardt. The performance of the noble work was excellent, especially as regards the chorus.

Miss Ethel Russell is the winner of the free scholarship awarded by the Cheshire County Council, giving three years' instruction in singing at the Royal Manchester College of Music. This is the first free scholarship awarded at that College.

MUSIC IN BELFAST.

(From our own Correspondent.)

The musical season here may be said to have set in with the Royal Carl Rosa Opera Company, who gave a week's performances, beginning on September 17. The *personnel* of the company has undergone some changes since its last appearance here, and possibly, on the whole, the alterations were not improvements. The list of operas presented was "Tannhäuser," "The Daughter of the Regiment," "Romeo and Juliet," "Carmen," "Cavalleria Rusticana," "I Pagliacci," "Lohengrin," "Maritana," and "Il Trovatore." The business, I am sorry to say, suffered through the absence of some familiar favourites, but the operas were rendered with the care associated with all that the Royal Carl Rosa Opera Company does.

The musical outlook promises to be bright. Apart from an operatic wave, which we hope will be something more than passing—I refer to the performances of two local operatic societies—our principal musical society, the Belfast Philharmonic Society, announces for the season four Subscription Concerts, in addition to its annual Christmas Concert. For the first, Madame Clara Samuell, Mr. Edwin Houghton, and Mr. Plunket Greene, with Miss Pauline Sant Angelo (pianoforte) and Mr. Willy Hess (violin), have been engaged. The work to be performed is Dr. A. C. Mackenzie's work, "The New Covenant." On the 23rd inst. Sir Arthur Sullivan's "Golden Legend" will be given, with Madame Emily Spada (soprano), Miss Dews (contralto), Mr. Philip Newbury (tenor), and Mr. Bantock Pierpoint (baritone). For the third Subscription Concert a miscellaneous selection will be given, assisted by the Meistersingers Quartet and Miss Alice Gomez, with Mr. Leonard Borwick (solo pianoforte) and Miss Eldina Bligh (violin). The fourth and last Concert promises to bring the season to a brilliant close with Mendelssohn's "Elijah," for which Mr. Andrew Black has been engaged. The soprano music will be taken by Madame Bertha Moore, the contralto by Madame Marie Hooton, and the tenor by Mr. Edward Branscombe. On the 16th inst. we are promised a visit from Mr. Joseph Slivinski, the great Polish pianist, and Miss Curnow, in a miscellaneous Concert.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Concerts in Bristol are becoming more numerous, but up to the present they have almost all been of the miscellaneous order. No choral performances of importance have taken place, but happily the two largest bodies and the numerous district and parochial societies are rehearsing works to be publicly presented later on. It is gratifying to know that the Saturday Popular Concerts are being continued, but now a dozen vocalists take the place of the choir, which have been dispensed with on the ground of economy. Unfortunately, the public support is not always adequate; but the actual financial results can only be learned at the close of the season. At the 102nd Concert, on the 20th ult., the principal singers were Miss Clara Dowle and Mr. Harper Kearton; the select choir of twelve voices contributed part-songs, glees, &c.; Miss Marianne Eissler played violin solos, and the orchestra performed overtures and selections.

A Concert was given under the direction of Mr. Riseley on September 25, when Miss Marie Gane, Madame Antoinette Sterling, and Mr. E. T. Morgan sang, and Miss Maud Riseley and Mr. Van Gelder contributed violin and violoncello solos respectively.

Sir Charles and Lady Hallé gave Pianoforte and Violin Recitals here on the 1st ult., on which date also Mr. Augustus Simmons's Concert took place, the singing of a glee party being the chief point of interest in connection therewith.

Mr. Herbert Parsons, a remarkably talented pianist, who received his early training in Clifton, and has since studied at the Conservatorium, Frankfort, gave a highly praiseworthy exhibition of his artistic attainments on the 15th ult., at the Victoria Rooms.

The Concert of Miss Florence Cromey, at the same place, on the 18th ult., was chiefly noteworthy from the fact that

With all Thy Hosts.

ANTHEM FOR CHRISTMAS.

Verse of a Hymn; Isaiah xxv. 9; Ps. lxxxv. 9—11; St. Luke i. 68.

Composed by JOHN E. WEST.

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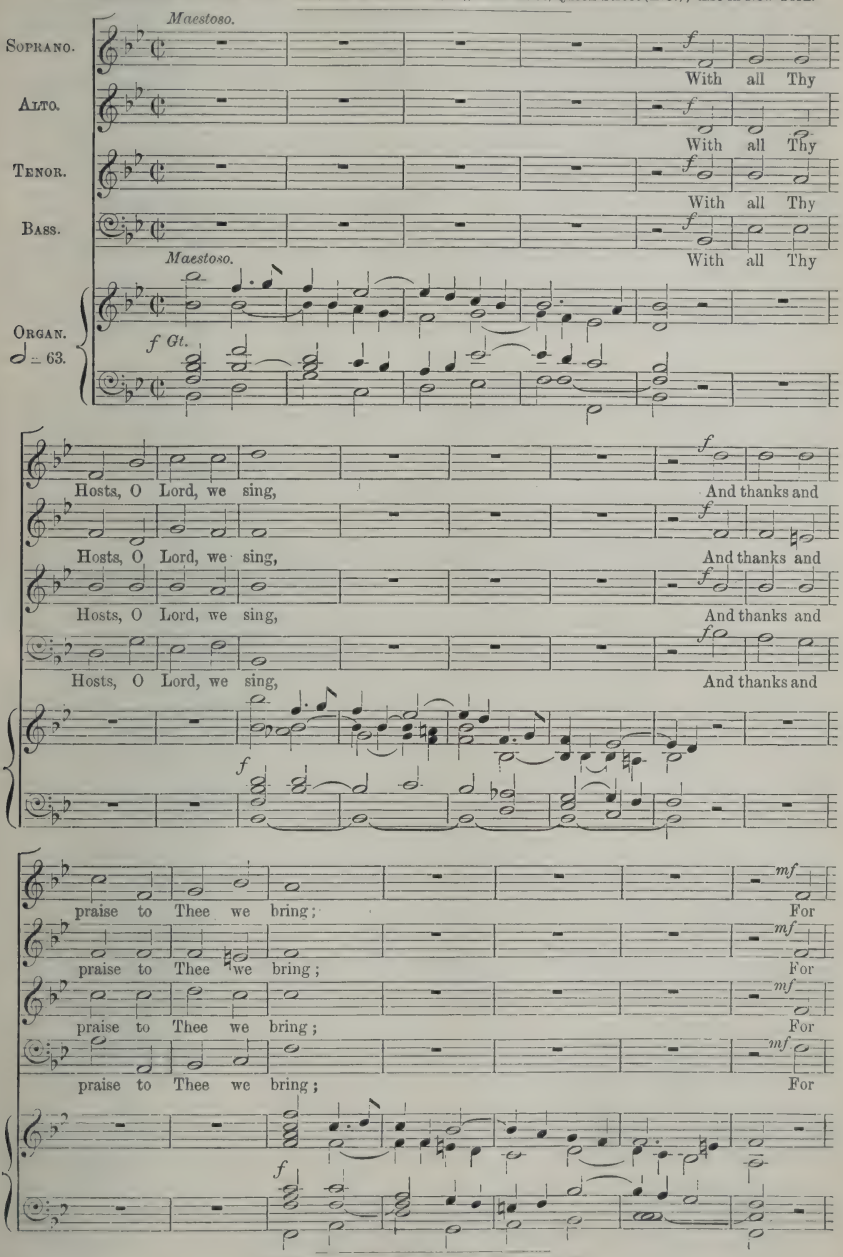
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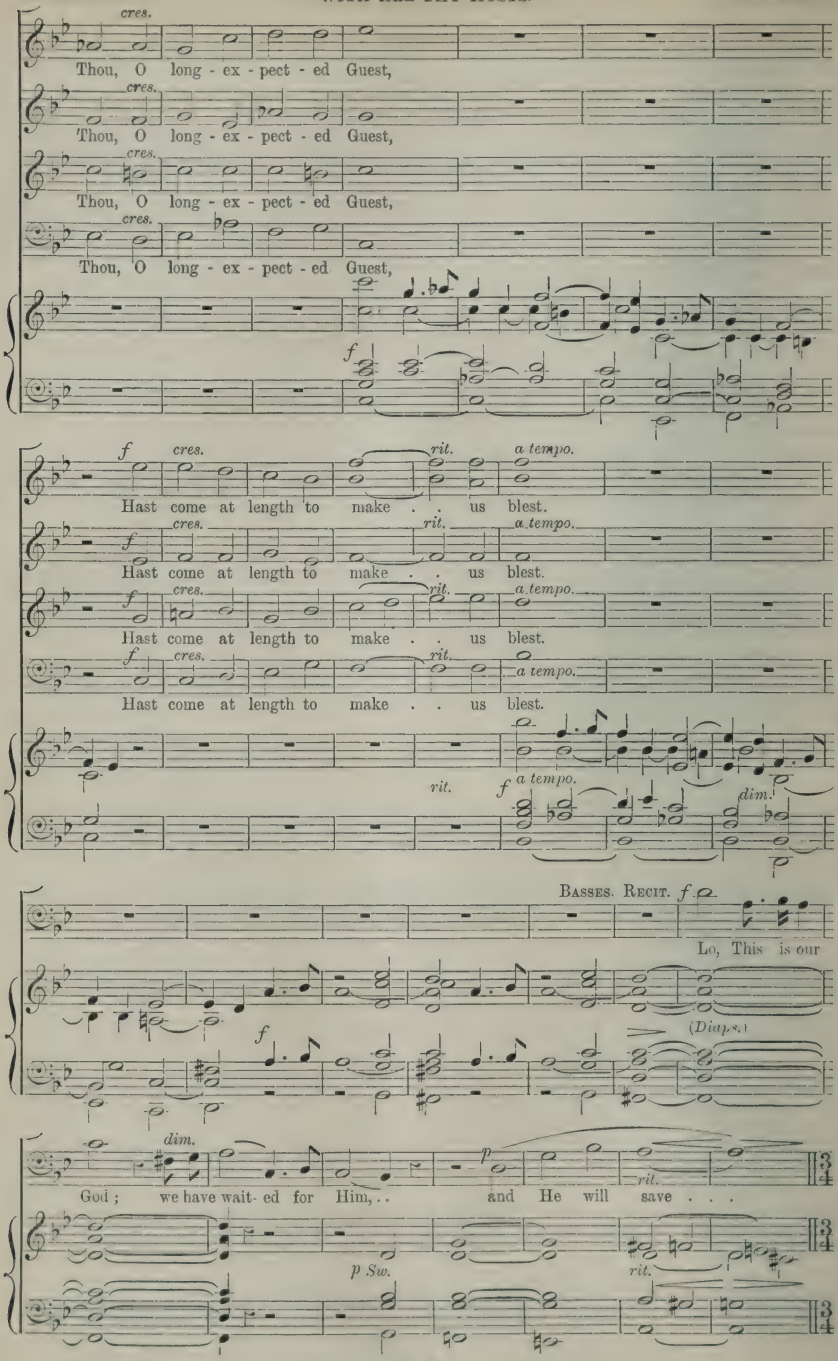
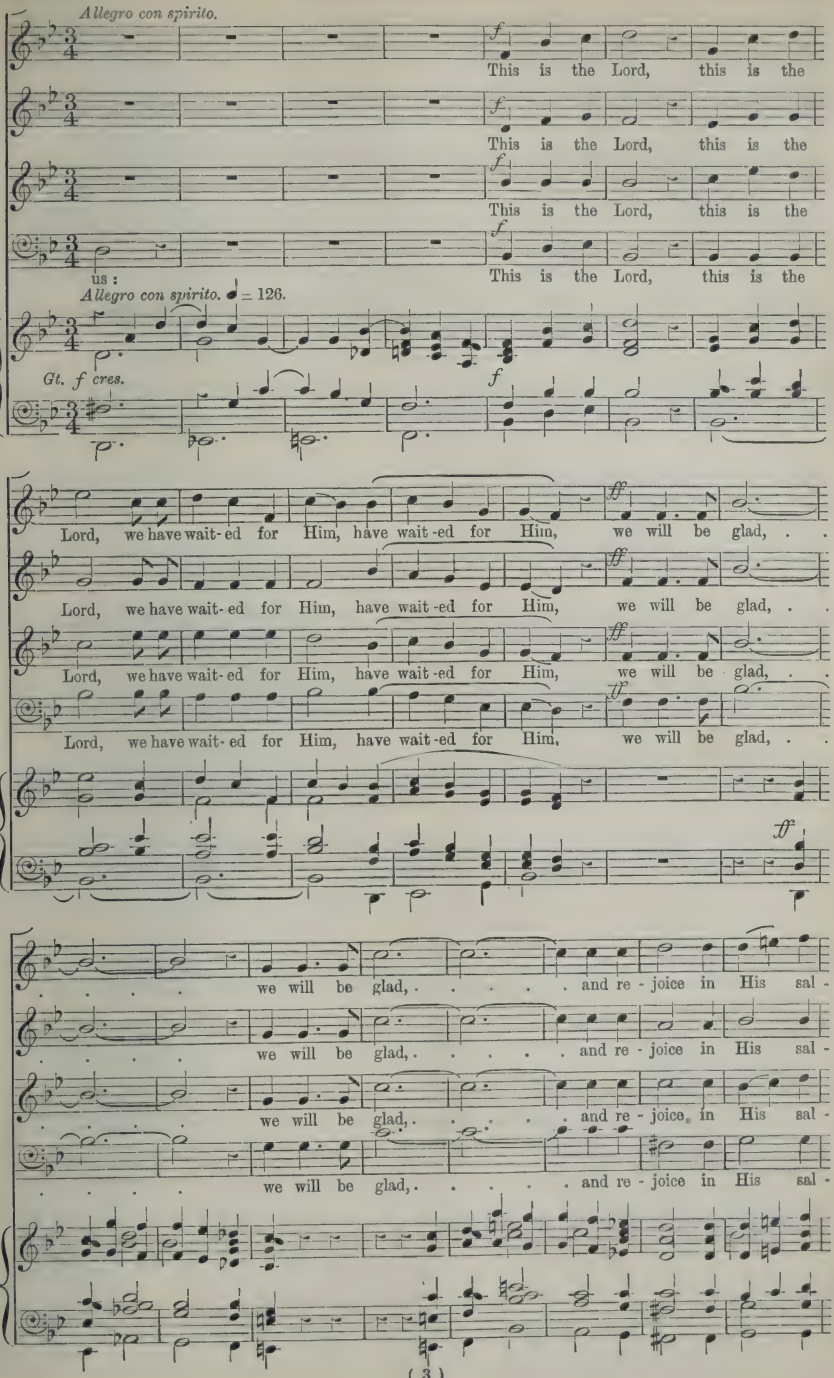
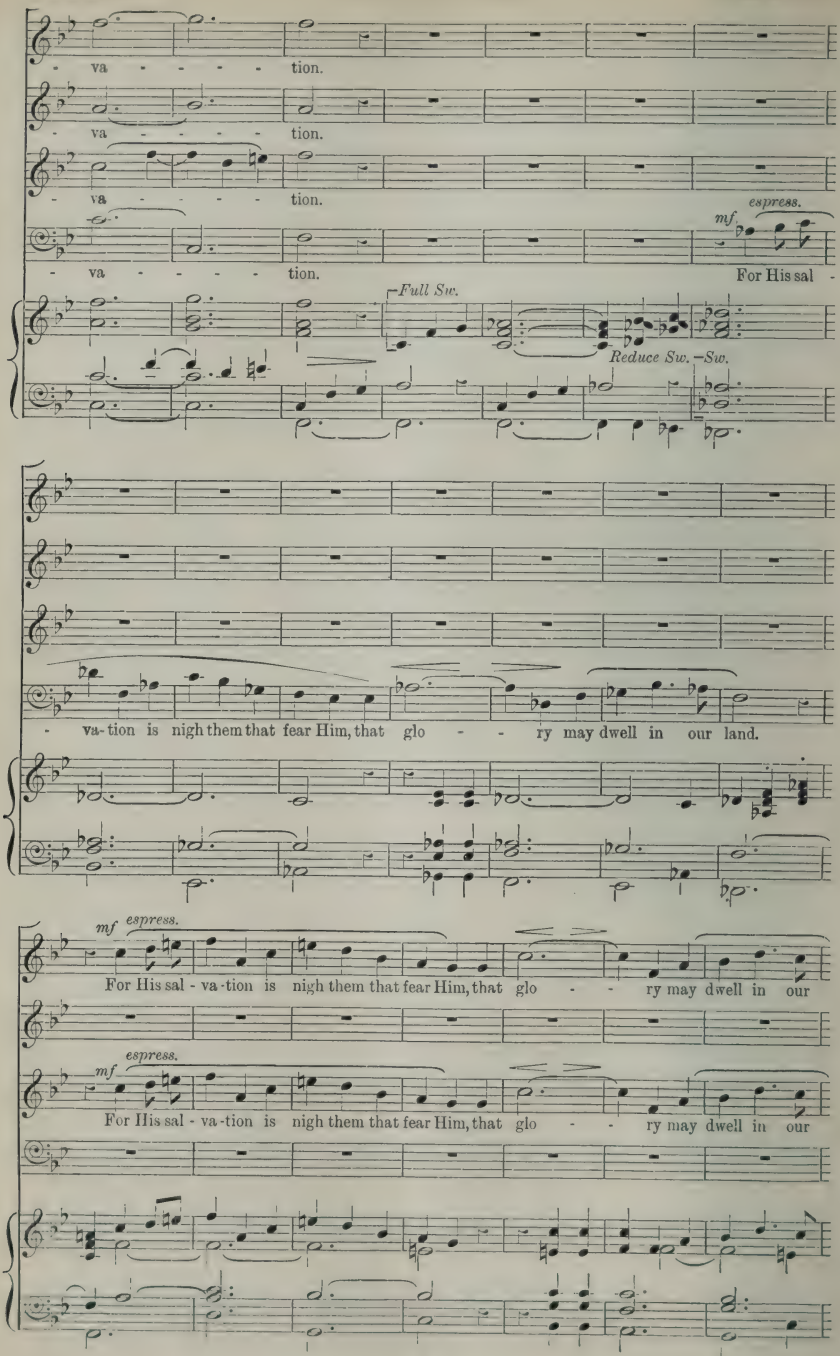
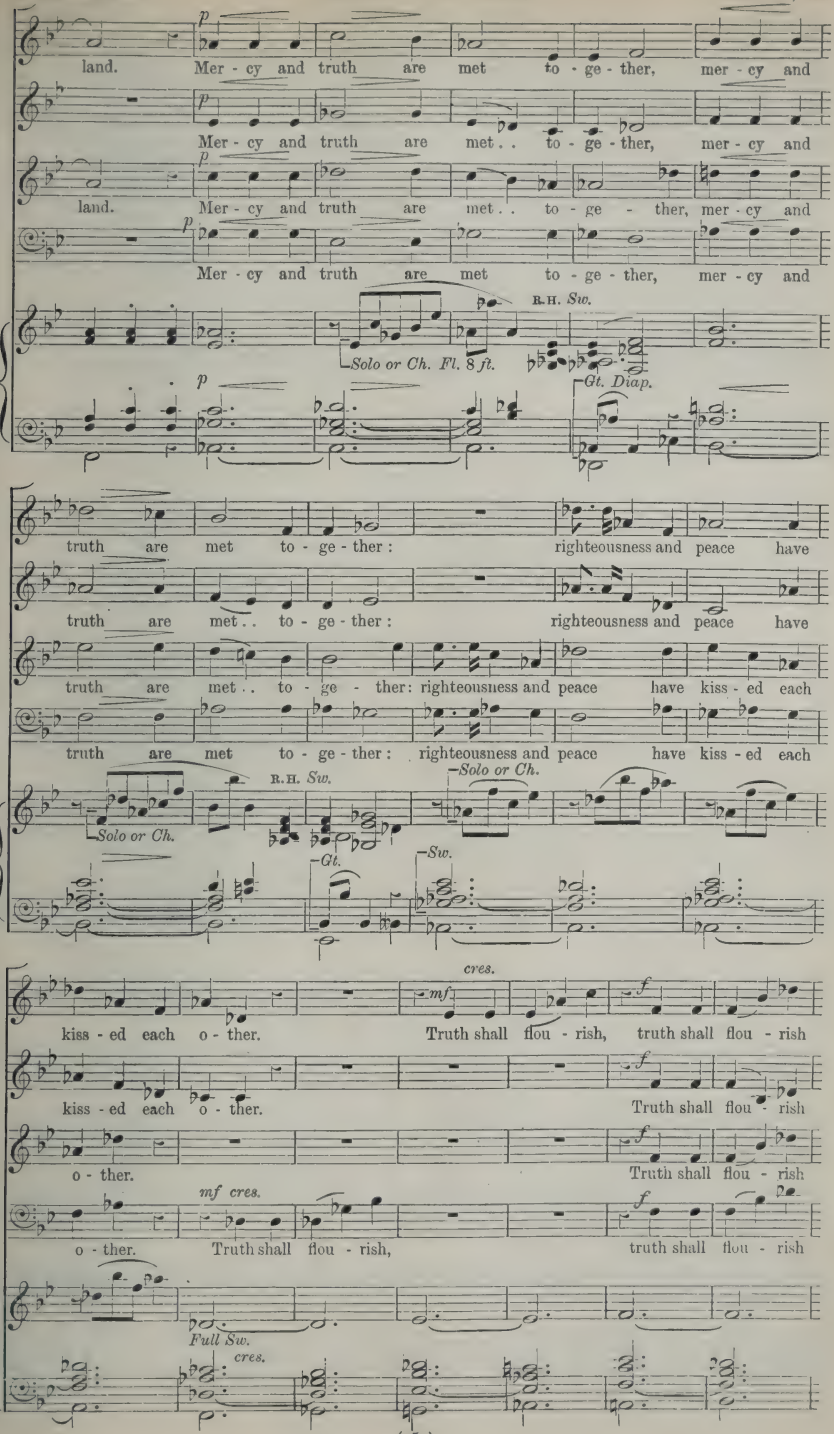
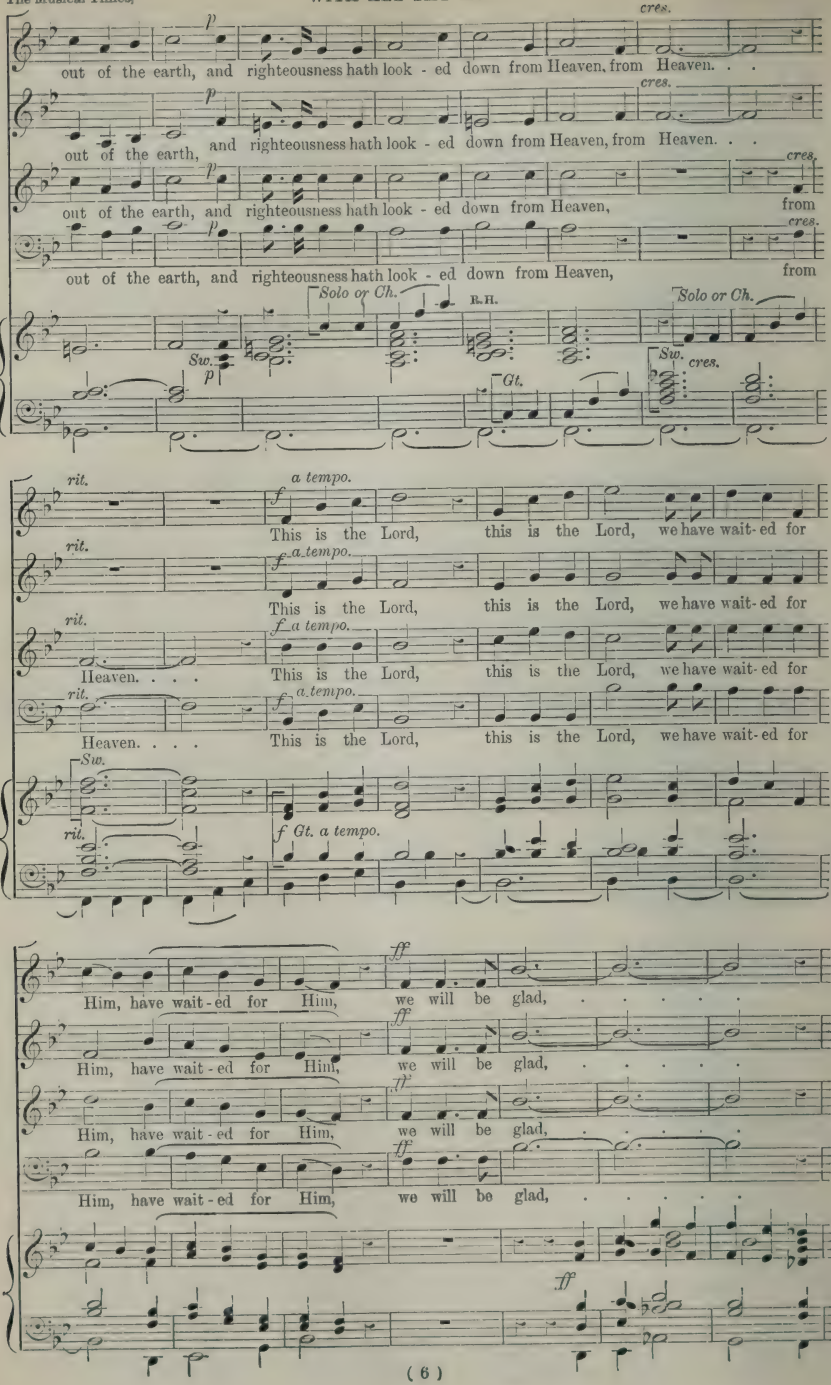
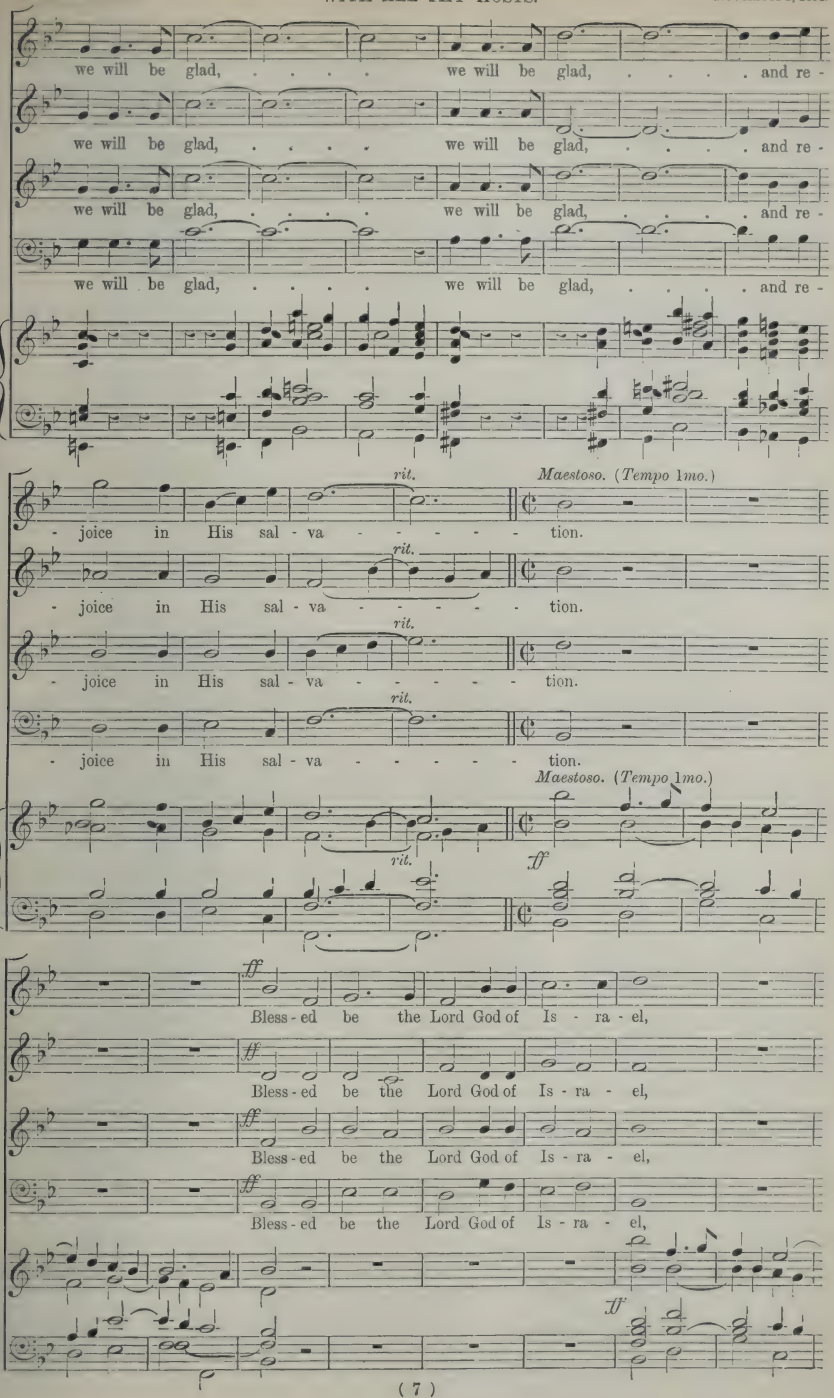
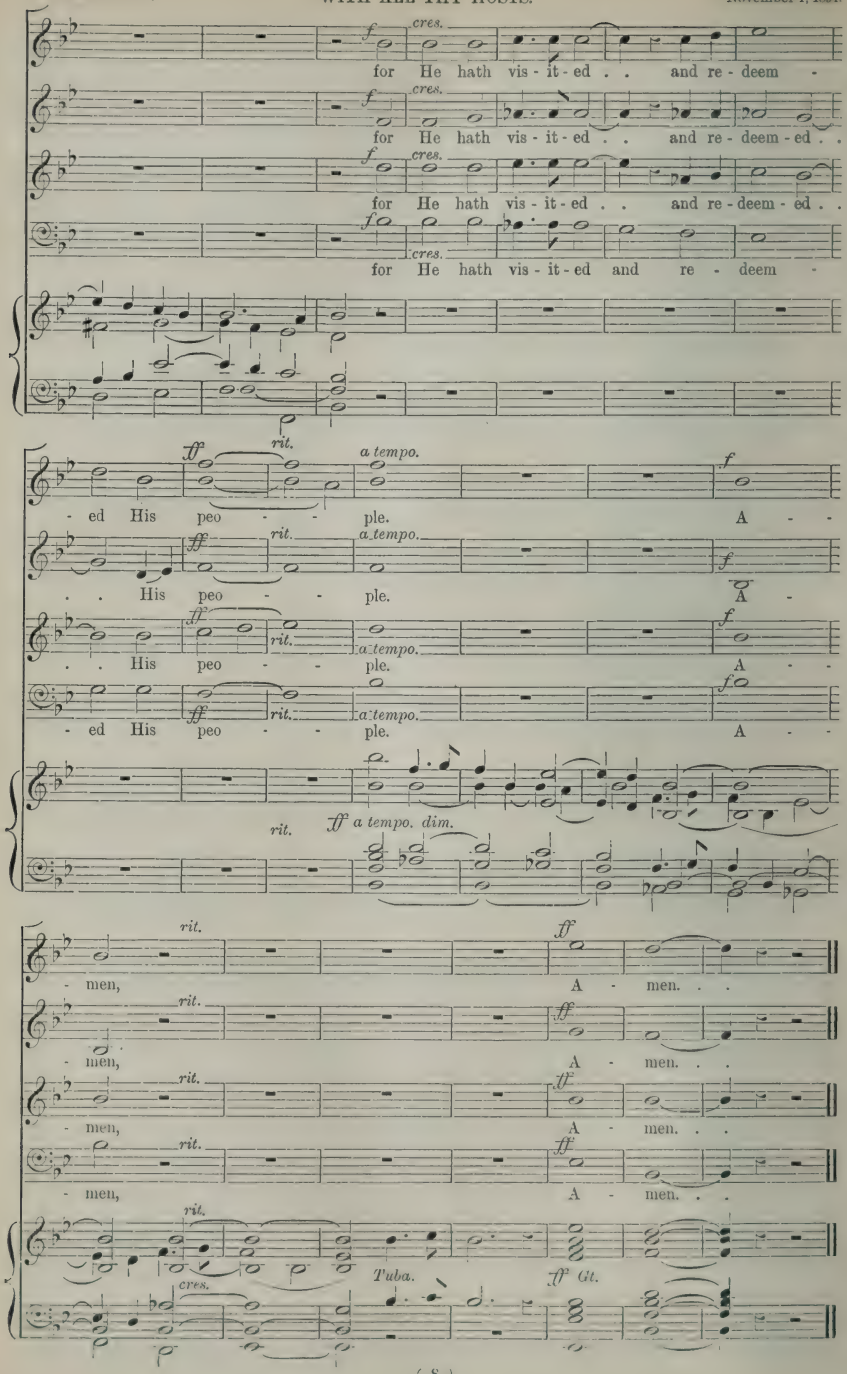

cres.
Thou, O long - ex - pect - ed Guest,
cres.
Thou, O long - ex - pect - ed Guest,
cres.
Thou, O long - ex - pect - ed Guest,
cres.
Thou, O long - ex - pect - ed Guest,
f
f cres. rit. a tempo.
Hast come at length to make . . us blest.
cres. rit. a tempo.
Hast come at length to make . . us blest.
cres. rit. a tempo.
Hast come at length to make . . us blest.
f cres. rit. a tempo.
Hast come at length to make . . us blest.
rit. f a tempo. dim.
Basses. Recit. f
Lo, This is our
f
(Diap.s.)
dim.
p rit.
God ; we have wait- ed for Him, . . and He will save . . .
p Sw. rit.

Allegro con spirito.
This is the Lord, this is the
This is the Lord, this is the
This is the Lord, this is the
This is the Lord, this is the
us :
Allegro con spirito. ♩ = 126.
Gt. f cres.
Lord, we have wait-ed for Him, have wait-ed for Him, we will be glad, . .
Lord, we have wait-ed for Him, have wait-ed for Him, we will be glad, . .
Lord, we have wait-ed for Him, have wait-ed for Him, we will be glad, . .
Lord, we have wait-ed for Him, have wait-ed for Him, we will be glad, . .
. . . . we will be glad, ... and re-joice in His sal-
. . . . we will be glad, ... and re-joice in His sal-
. . . . we will be glad, ... and re-joice in His sal-
. . . . we will be glad, ... and re-joice in His sal-

va - - - - tion.
va - - - - tion.
va - - - - tion.
va - - - - tion.
mf espress.
For His sal -
Full Sw.
Reduce Sw. — Sw.
va-tion is nigh them that fear Him, that glo - - ry may dwell in our land.
mf espress.
For His sal - va-tion is nigh them that fear Him, that glo - - ry may dwell in our
mf espress.
For His sal - va-tion is nigh them that fear Him, that glo - - ry may dwell in our

land. Mer - cy and truth are met to - ge - ther, mer - cy and
Mer - cy and truth are met . . to - ge - ther, mer - cy and
land. Mer - cy and truth are met . . to - ge - ther, mer - cy and
Mer - cy and truth are met to - ge - ther, mer - cy and
R.H. Sw.
Solo or Ch. Fl. 8 ft.
Gt. Diap.
truth are met to - ge - ther: righteousness and peace have
truth are met . . to - ge - ther: righteousness and peace have
truth are met . . to - ge - ther: righteousness and peace have kiss - ed each
truth are met to - ge - ther: righteousness and peace have kiss - ed each
R.H. Sw.
Solo or Ch.
Solo or Ch.
Gt.
Sw.
cres.
kiss - ed each o - ther. Truth shall flou - rish, truth shall flou - rish
kiss - ed each o - ther. Truth shall flou - rish
o - ther. Truth shall flou - rish
mf cres.
o - ther. Truth shall flou - rish, truth shall flou - rish
Full Sw.
cres.


p
cres.
out of the earth, and righteousness hath look - ed down from Heaven, from Heaven. . .
out of the earth, and righteousness hath look - ed down from Heaven, from Heaven. . .
out of the earth, and righteousness hath look - ed down from Heaven, from
out of the earth, and righteousness hath look - ed down from Heaven, from
Solo or Ch.
R.H.
Solo or Ch.
Sw.
Gt.
Sw. cres.
rit.
a tempo.
f
This is the Lord, this is the Lord, we have wait-ed for
Heaven. . . .
Sw.
f Gt. a tempo.
ff
Him, have wait-ed for Him, we will be glad, ...


we will be glad, ... we will be glad, ... and re -
we will be glad, ... we will be glad, ... and re -
we will be glad, ... we will be glad, ... and re -
we will be glad, ... we will be glad, ... and re -
rit.
Maestoso. (Tempo 1mo.)
- joice in His sal - va - - - - - tion.
- joice in His sal - va - - - - - tion.
- joice in His sal - va - - - - - tion.
- joice in His sal - va - - - - - tion.
Maestoso. (Tempo 1mo.)
rit.
ff
Bless - ed be the Lord God of Is - ra - el,
Bless - ed be the Lord God of Is - ra - el,
Bless - ed be the Lord God of Is - ra - el,
Bless - ed be the Lord God of Is - ra - el,
ff


f cres.
for He hath vis - it - ed . . and re - deem -
for He hath vis - it - ed . . and re - deem - ed . .
for He hath vis - it - ed . . and re - deem - ed . .
for He hath vis - it - ed and re - deem -
ff rit. a tempo.
- ed His peo - - ple. A - -
. . His peo - - ple. A -
. . His peo - - ple. A - -
- ed His peo - - ple. A - -
rit. ff a tempo. dim.
- men, A - men. . .
- men, A - men. . .
- men, A - men. . .
- men, A - men. . .
Tuba. ff Gt.

some of the best known professional and amateur musicians of the city took part in it. They were Mrs. Pauline L. Day, Misses Clara Aldersley, Dora Blinkhorn, Marion Glass, Amy Lavington, Florence Lane, Mabel Riseley, Maud Riseley, and Rose Thomas; Messrs. Harold Bernard, Percy Lewis, J. L. Roeckel, G. H. Riseley, W. Thomas, and also a male-voice choir. Mr. Geo. Riseley acted as musical director. The various vocal and instrumental solos and concerted pieces were well rendered and afforded gratification to the assemblage.

The weekly, and latterly twice weekly, musical performances at the Clifton Spa continue to be remarkably attractive. They are generally attended by overflowing audiences, despite the fact that the place is a long distance from the city, whence a good many people journey. A few weeks ago an experiment was made by presenting a programme containing compositions only of Sir Arthur Sullivan, and so successful did the venture prove that it has since been repeated with satisfactory results.

The Quintuor Society, comprising Signor Enrico Darmaro (1st violin), Mr. Albert Hall (2nd violin), Mr. John Bevan, jun. (viola), Mr. Percy Lewis (violoncello), and Madame Darmaro (Miss Florence Eyre) (pianoforte), gave its fourth Invitation Concert, at All Saints' Hall, on the 19th ult. The programme included Jadassohn's Pianoforte Quintet (Op. 70) and Mendelssohn's String Quartet (Op. 44, No. 2) in E minor. Fräulein Witting, a young Dresden vocalist, who had not appeared before in England, has a sweet contralto voice. She gave an artistic rendering of Schubert's "Die junge Nonne," Brahms's "Mainacht" and "Minnelied," and songs by Parry, P. Napier Miles, and Henschel.

MUSIC IN DUNDEE.

(From our own Correspondent.)

The list of artists already engaged for the present musical season in Dundee, although full particulars are not yet issued, shows that it will be once more a busy and interesting one.

The Dundee Amateur Choral Union will, as usual, give two Concerts, under the direction of Mr. Carl D. Hamilton. At the first Concert, on December 11, "Elijah" will be performed, with Miss Maggie Davies, Madame Marian McKenzie, and Messrs Henry Piercy and Andrew Black as soloists.

Messrs. Methven, Simpson and Co., in conjunction with Messrs. Harrison, will give their third series of four Subscription Concerts, at which will appear Madame Albani, Mrs. Henschel, Miss Evangeline Florence, Miss Clara Butt, Madame Alice Gomez, Mdlle. Thérèse Gérardy; and Messrs. Santley, Norman Salmond, Popper, Jean Gérardy, Sir Charles Hallé and his orchestra, and many other excellent artists. Messrs. Paterson, Sons and Co. also announce a series of four Subscription Orchestral Concerts, for which they have re-engaged the Scottish Orchestra, with Mr. Henschel as Conductor and Mr. Sons as leader. The programme arrangements are not yet completed, but Mr. and Mrs. Henschel, Miss Frida Scotta, and Madame Helen Hopekirk are already secured as soloists. It is to be hoped that these Concerts will have the generous support of the Dundee public, to ensure not only the artistic success, which is certain, but also the pecuniary success they so well deserve.

The Musical Services in St. Paul's Church have attracted large congregations, and Mr. Turner's Organ Recitals have been much appreciated.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

A scheme is on foot in Norwich having for its aim the formation of an East Anglian Orchestral Society, the object of the promoters being to enrol all the best professional and amateur talent in the district. It is proposed that local bands should be formed in the most convenient centres in the district, holding independent rehearsals in such centres, and that, periodically, concerts should be given with help from other centres. By this means it is hoped that opportunities will be given to residents in the larger market towns and the immediate neighbourhood for hearing the instrumental works of the great masters interpreted by a full and competent band. Mr. W. Tuddenham, of Norwich, is to be the Conductor, and Mr. H. E. Hurrell, of Great Yarmouth, has undertaken the duties of secretary. In its veteran Philharmonic Society Norwich already possesses a capable band, and if one of a similar character can be utilised for less favoured and smaller centres a great good will have been accomplished. The population of East Anglia (which we take to include Norfolk and Suffolk) undoubtedly includes many instrumentalists of repute, and any effort to bring them on to a common platform deserves every success.——Messrs. Howlett and Son, more ambitious than usual this autumn, arranged to give four grand Concerts on consecutive evenings—September 25, 26, 27, and 28. The large Agricultural Hall was specially fitted up for the occasion, but on several evenings it was far from full. The artists engaged on the first two evenings included Madame Albani, Mdlle. Trebelli, Madame Gomez, Mr. E. Lloyd, Mr. Braxton Smith, Mr. Santley, and Mr. Norman Salmond, as vocalists; Mons. E. Sauret (violin), Mr. B. Patterson Parker (violoncello), Mr. J. Thomas (harp), and Mr. F. Watkis (pianoforte). On Thursday the Meister Glee Singers filled the programme, and on Friday the Anglo-Swiss Ladies' Band occupied the evening. Musically the series was highly successful, but although a different class of audience was appealed to on each occasion, four Concerts on following evenings was evidently a larger dose than Norwich people can comfortably swallow.—— On September 24 a very interesting function took place at the Jenny Lind Infirmary for Sick Children, in Norwich, an institution founded many years since by the celebrated lady whose name it bears, and which has been materially helped latterly by Madame Nilsson, Madame Albani, Mr. Santley, and other eminent artists. Mr. Otto Goldschmidt having presented to the Infirmary a terra-cotta replica of the medallion of his wife lately erected in Westminster Abbey, the Governors were invited to be present on the above date to witness its unveiling by the Mayoress (Lady Eade). Taking advantage of Madame Albani's presence in the city, that lady was invited to be present on the interesting occasion, an invitation she readily accepted. During the proceedings three of the Cathedral choristers (Masters Self, White, and Briggs) sang Mendelssohn's trio "Lift your eyes," the principal part of which, it may be remembered, was written for Jenny Lind. At the conclusion of the ceremony Madame Albani sang a verse of "God save the Queen."—— During the summer the various bands connected with the local volunteers and factories play in our public gardens two or three evenings in the week, much to the amusement and gratification of the public; and as a slight recognition of their gratuitous services, several special *fêtes* are arranged towards the close of the season, when a small charge is made for admission, the sum thus raised being divided amongst the bandsmen. But at the end of this season their services have been more authoritatively recognised, for the happy thought occurred to the Mayor (Sir Peter Eade, M.D.) of inviting the men to dine with him in St. Andrew's Hall, and on the evening of the 5th ult. nearly 300 accepted his worship's invitation. It is to be hoped this graceful act on the part of the municipal head will be followed in the years to come.

Dr. Bunnett's work in connection with the Concerts given bi-weekly at the Pier Concert Room, Lowestoft, was brought to a close on Saturday, September 29. In his reply to a vote of thanks proposed by the Mayor, the worthy doctor informed the audience that forty Concerts had been given since the opening of the season in May, sixty different artists had been heard, thirty operettas (several produced for the first time) and 200 vocal and instrumental pieces had been given. Those who "know" will understand how much trouble and anxiety the superintendence of such a series of entertainments entail, and Dr. Bunnett deserves congratulation for the success which has attended his efforts. The performances of the band of the P.W.O. Artillery, which has played on the Pier during the season, has greatly improved under the conductorship of Mr. Holland.——The musical part of the Harvest Thanksgiving Service at St. Margaret's Church on Thursday evening, September 27, consisted of the first and second parts of Haydn's "Creation,"

the solos being sung by Mrs. Catchpole, Mr. Sawford Dye, and Mr. J. H. Brockbank. The church choir was strengthened for the occasion by most of the members of the Lowestoft contingent to the Norwich Festival. There was no band, but Mr. H. D. Flowers ably presided at the organ.

The North Walsham Musical Society has commenced its weekly practices; Dr. Parry's "Judith" is the work put into rehearsal. Dr. Horace Hill has been re-elected Conductor.

Mr. P. H. Chignell, Organist of Kirkley Church, Harleston, has been appointed Conductor of the Harleston Musical Society. One of the works chosen for the coming season is Gade's "Erl-King's Daughter."

The winter musical season in Great Yarmouth commenced on September 26 with a visit by the Meister Glee Singers, whose efforts, as usual, were confined to very mediocre selections. Surely a body calling themselves "Glee Singers," endowed with the talent these gentlemen undoubtedly possess, might be expected to include in their programmes some of the grand old glees of which English music is so rich. Miss M. Elliott also sang several songs in good style, and Mr. G. T. Miles was heard with pleasure in some harp solos.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

October has been a very uneventful month in Edinburgh. The only musical event of outstanding importance was the visit of Dr. Richter with his large and splendid orchestra, about which the "notes from the provinces" will be so full that it is only necessary to mention the C minor Symphony, the "Meistersinger" Vorspiel, and the Brahms-Haydn Variations as having surpassed the rest of a performance almost unique in Edinburgh. Messrs. Paterson could not have desired a more auspicious opening to their concert season.

Mr. Leonard Borwick came on the 19th ult. to confirm the golden opinions he won last season. He chose Beethoven's Op. 111 as his *cheval de bataille*, and played also a representative selection from Bach, Scarlatti, Chopin, and Liszt. He was accompanied by a great Edinburgh favourite, Mr. Plunket Greene, who in a selection of songs by Martini, Handel, Franz, and also several *Volkslieder* increased his high reputation.

A miscellaneous programme, to which, on the 13th ult., the Meister Glee Singers, Mr. Leo Stern, Miss Mabel Berry, and Madame Alice Gomez contributed, attracted to the Empire Theatre an audience which packed the beautiful building. It is a pity we do not have more opportunities of hearing performances outside our wretched Music Hall.

At the end of the month most of the musical organisations were in full swing. Mr. Henschel's orchestra made its first appearance on the 29th ult.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Beethoven, Wagner, Brahms, and Liszt were the composers drawn upon on the evening of the 12th ult., when Dr. Hans Richter again visited Glasgow. Former triumphs of the great Viennese Conductor have not by any means been forgotten; it would, indeed, be more correct to say that the re-appearance of Dr. Richter was regarded as a red-letter record. On the occasion under brief notice the orchestra was in excellent form, and fresh as the members of the band were from their Birmingham successes it will readily be granted that Glasgow amateurs found themselves in rare good luck. That they rose to the occasion goes without saying. St. Andrew's Hall was, moreover, well filled, and the enthusiasm evoked at the conclusion, for example, of "The Ride of the Valkyries" was positively contagious. The contrast with the immediately preceding piece in the programme—the Vorspiel from "Parsifal"—was emphasized beyond praise, and the band was no less successful in the Liszt Rhapsody (No. 2), where the nuances were expressed as they have never been before in this part of the country. But Dr. Richter's crowning achievement was reserved for the final piece on the programme. This was Beethoven's C minor Symphony, and it must suffice to say that the audience was simply held spell-bound, a perfect ovation greeting Dr. Richter at the end of the familiar work.

Another welcome visitor had a cordial reception at the rooms of the Philosophical Society on the 15th ult. Professor Niecks has always something vastly interesting to say for himself, and on such a subject as "Tone-painting" he can hold his own with the leading lecturers of the day. The paper was, indeed, all too short; nevertheless the author of that remarkably able work, "The Life of Chopin," covered an astonishing amount of ground, and the West of Scotland section of the Incorporated Society of Musicians must be felicitated on the success of their opening lecture.

Space considerations can only permit a bare record of last month's miscellaneous Concerts. The Choral and Orchestral Union was announced to commence its season on the 30th ult., with Mr. Achille Rivarde in Saint-Saëns's Concerto for violin and orchestra (No. 3). Dr. A. C. Mackenzie's stimulating "Britannia" Overture was also in the sketch programme, and the re-appearance of Mr. Henschel and his trusted phalanx of eighty performers was looked forward to with exceeding interest. The first monthly Concert in connection with the Glasgow Athenæum School of Music again showed how well the principal, Mr. Allan Macbeth, can provide an attractive bill of fare. The hall was crowded, as is usual at these pleasant gatherings, and on the same evening (the 6th ult.) Mr. William Nicholl, of the Royal Academy of Music—and a popular native of St. Mungo, be it recorded—gave an interesting address on "Voice Production," under the auspices of the Glasgow Society of Musicians. Reverting to the flourishing music school just-named, whose pupils number at the present moment not less than 1,250, the opera class revived by special request Gounod's "Mirella," on the 24th ult. and three following evenings. There was also a *Matinée* on the 27th ult., and it may be of interest to state that the chorus and orchestra numbered seventy performers. A singularly choice programme was submitted by Messrs. Plunket Greene and Leonard Borwick on the evening of the 22nd ult., Mr. Greene himself having been set down for no fewer than sixteen songs. Mr. Borwick's pianoforte solos included Chopin's B flat minor Sonata, and examples of Mendelssohn, Brahms, and Liszt. The Ayr Choral Union has placed Sullivan's "Golden Legend" and Handel's "Samson" under rehearsal; the Vale of Leven Choir takes up the "Rose Maiden"; the Springburn Choral Society will give during the season "The Erl-King" and Van Bree's "St. Cecilia's Day"; Mr. Gaul's "Israel" is under study by the Bridge of Weir Musical Association; Mendelssohn's "St. Paul" is in charge of the Airdrie Choral Union; and "Silvia" will be heard under the auspices of the Thornliebank Society and the New Kilpatrick Musical Association. The Dumbarton Choral Union will produce the "May Queen" and "Acis and Galatea."

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

A period of dulness, to a degree abnormal even for the summer months, has been succeeded by an especially busy commencement of the regular winter season in Liverpool and its district. The Philharmonic Society opened, on the 9th ult., with a programme in which the leading feature was Antonin Dvorák's Symphony, entitled "From the New World." Impressions of lands associated with the more generally acknowledged romantic side of things have been crystallised by other writers, and why should not those of the prairie and the plantation also be recorded? Gottschalk in his pianoforte music had probably made the greatest advance in this direction till of late, but now the leading writer from the Sclav regions has fairly crowned the edifice. The "American" Symphony—for this will doubtless become its recognised title—is something more than a *jeu d'esprit*, though to the uninitiated it may appear as belonging to such a classification. It is a genuine sample of tone-colour of the most vivid description cast in a legitimate

mould. Longfellow loved the subject and brought the crude suggestions of negro life and negro verse within the meshes of the poet's net, and Dvorák has now given us his impressions of the many-sided characteristics, past and present, of the people among whom his lot is now, with apparent happiness, cast. The construction of his Symphony will naturally not remain unquestioned by pedants, but it will probably prove fully able to take care of itself as well as of the fame of its creator. At the second Philharmonic Concert, on the 23rd ult., Schubert's "Unfinished" Symphony, and Grieg's "Sigurd Jorsalfar" Suite were given, together with Saint-Saëns's Fantasia "Africa" for pianoforte and orchestra; Miss Fanny Davies being at the clavier. The performance was good, as usual, under Sir Charles Hallé; and both the Symphony and Suite had been heard on the previous Saturday at the initial Concert of the Orchestral Society, under Mr. Rodewald. This was a distinct advantage in the case of the Grieg number, the latter being an absolute novelty in this district.

Dr. Richter visited us on the 13th ult. and with his touring orchestra of ninety performers produced a programme of exceptional interest. The latter has probably — judging by the fact that Mr. Vert's book of words was undated and not localised even on its cover—been heard in most of the other leading provincial cities, and it is work of supererogation to speak of such masterful performances as that of the Fifth Beethoven Symphony, for instance, under the *bâton* of this prince of conductors.

Several other Concerts have been given during the past month, more or less of the private speculative order; but their programmes, mostly of the ballad type, call for no special comment. An exception to this must be chronicled, however, in regard to the first local Festival of Nonconformist Choirs, at St. George's Hall, on the 16th ult., when Mr. Minshall—who is the recognised chief of the same movement in London—conducted a very fine choir of about five hundred voices. Mr. H. A. Branscombe did duty at the organ, and the general effect was excellent. In the same Hall the first Sunday Concert was given on the 14th ult., when Mr. Argent's orchestra of seventy players bore the chief share of the work, Mendelssohn's "Scotch" Symphony being the central figure of the programme. The second Concert of this series was announced for the 28th ult., too late to notice at present. There were announced, for the same date—more's the pity—a Concert of the Postal Band, under Mr. Moynagh, at the Picton Hall, and a performance of Handel's "Samson," by the Musical Society, under Mr. D. O. Parry, at St. George's Hall, on the 30th ult. The vocalists engaged were Miss Fanny de Boufflers, Miss Dora Barnard, Mr. Barton McGuckin, and Mr. Bantock Pierpoint.

Earlier in the season than has been the case hitherto, Oratorio was given at St. Peter's Pro-Cathedral, on the 18th and 25th ult., under Mr. Collins, Mr. F. H. Burstall being at the organ. The work selected was Sullivan's "Light of the World," the rendering of which proved of an equal order of merit to that repeatedly chronicled herein in regard to these gatherings of local church choristers.

The North-Western section of the Incorporated Society of Musicians held its third Sectional Conference on the 13th ult., when there was a large and representative muster of professional people at the Adelphi Hotel. Business was transacted in the morning, and in the evening a pleasant Concert took place, the rest of the day being devoted to a visit to the Hope-Jones electric organ works at Birkenhead and the Richter Concert at the Philharmonic Hall. An excellent new sectional Secretary has been appointed in the person of Mr. Carl Heinecke, *vice* Dr. Hunt, who has resigned for reasons of health, after doing years of yeoman service for the Society. At what may be considered the final financial meeting of the "Best" testimonial committee, on the 16th ult., it was resolved that the fund be now closed, and the honorary secretaries were instructed to obtain designs and estimates for a brass tablet, to be placed in St. George's Hall, in order to perpetuate the services of the ex-organist to the Corporation. A new Male-Voice Choral Society, on the co-operative system hitherto said to be successful in Belgium, is suggested by Mr. E. Goossens.

The committee of the recent Chester Musical Festival reports that the total number of persons who attended in 1894 was 8,550, exclusive of the congregation at the Sunday evening service, which is estimated at about 4,000. The receipts amounted to £3,324, and, after paying all outgoings, there is a balance of £126 odd. The committee have assigned £70 to the Cathedral organ restoration fund, and the balance to the restoration of the fabric.

The Runcorn Musical Society announces three Concerts, the chief works being Sullivan's "On Shore and Sea," Mendelssohn's "Walpurgis Night," and Spohr's "Last Judgment"; and the Warrington Musical Society is rehearsing the second of the compositions named above and the cantata "Adéle," by Mr. F. H. Crossley, who is the Conductor of both these organisations.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The visit of Dr. Richter was very well timed. After the quiet summer months our ears yearned for the satisfactory completeness of orchestral music, and for the first time the eminent chief brought with him the London band with which he has been traversing the provinces, and so secured the mutual understanding and unity of purpose which could not exist except among players long associated and accustomed to yield to the guidance of one controlling hand. The consequence was that—apart from that tolerance of the violent assaults of the brass instruments, to which even Dr. Richter yields—the Concert was an unmitigated pleasure. The tone of the wood-wind was superb, the drummer was judicious, and the strings had ample strength, except when, in the Wagner selections—and especially in "The ride of the Valkyries"—the gentlemen at the back of the platform were allowed to enjoy themselves thoroughly. It was a relief when, in the second part of the programme, the tubas and their kinsfolk retired; although, even then, the doubled horns (which might have been tolerated among the general sonority of the *Finale* of Beethoven's Symphony) were far too rampant in their announcement of the second subject of the opening *Allegro*. Our thanks are due, and are cheerfully offered, to Dr. Richter for his general earnestness, his attention to minute details of expression, and especially for his insistence upon a genuine *pianissimo* so exquisitely delicate as that maintained in portions of the *Scherzo* of the C minor Symphony; but to a perfect performance it is essential that the force of the different sections of an orchestra should be balanced. It is necessary to write this, because the more demonstrative members of an audience who love power, well-marked rhythm, and plenty of "noise in the tune," are never backward in testifying their gratification; and a really model conductor must hold himself far above the temptation to yield to the desire for unthinking applause. The attendance was far larger than Dr. Richter has ever before attracted here, and should encourage the perseverance which would, evidently, bring a speedy reward.

Sir Charles Hallé commenced his Subscription Concerts on the 25th ult., too late for adequate notice in our present issue. To the strong attraction of Lady Hallé's assistance was added that attending the first appearance of Herr Lundquist, and the announcement of Dvorák's "From the New World" Symphony. The brilliancy with which the Manchester orchestra renders Weber's Concert-Overtures and the "Hungarian" March of Berlioz everybody knows.

The Josef Hofmann Recital was insufficiently announced; and the usual means of securing an audience were not adopted. Consequently, the gathering was by no means so numerous as it was enthusiastic. The young pianist has made great progress during the time he has been judiciously pursuing his studies. In executive skill he now has but little to learn; and in variety and adequacy of expression, time and experience will, doubtless, bring the finishing touches to his artistic qualifications. We should like to hear him again some three years hence.

The Royal Carl Rosa Opera Company has left us, after a fairly successful short season. Dr. Watson's Vocal Society has resumed work, giving, on the 17th ult., Romberg's old-fashioned "Lay of the Bell," and some part-music, especially the very quiet and pleasing four-part "Song for twilight," by Mr. C. H. Fogg. Mr. Barrett's gatherings at the St. James's Hall

have recommenced. Mr. Cross has again summoned his many friends to the Association Hall, and Mr. Lane's Philharmonic Choir is actively preparing for public appearance. The Organ Recitals of Mr. Pyne will, during the winter Saturday evenings, draw lovers of serious music to the Town Hall, and altogether there will be no dearth of varied delights.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The musical season may be said to have fairly commenced in this locality, and, judging by present appearances, it promises to be exceptionally attractive. So far, very little calling for remark has been actually achieved; but it may be placed on record that in connection with the Harvest Festival Service at the Cathedral Church of St. Nicholas, Newcastle-on-Tyne, on September 27, a very creditable performance of Mendelssohn's "Lauda Sion" was given with full orchestra, in place of the anthem. At the same service Dr. Martin's Magnificat and Nunc dimittis in A and an unpublished Te Deum in E flat, by Dr. G. F. Huntley, were performed, also with orchestra. Dr. Huntley, the recently-appointed Organist of the Cathedral, conducted, Mr. J. H. Beers led the orchestra, and Mr. T. A. Alderson presided at the organ. The solos in "Lauda Sion" were entrusted to Miss Cecilia Armytage, who very ably accomplished her task.

A somewhat similar service was held in St. George's Church, Jesmond, Newcastle, on the 16th ult., the principal work performed on this occasion being Mendelssohn's "Hymn of Praise." The orchestra was again led by Mr. J. H. Beers, Mr. J. B. Clark presided at the organ, and Mr. J. M. Preston, the talented Organist of the Church, conducted. Madame Bertha Moore sang the soprano solos in a very conscientious and devotional manner, the other soloists were also eminently satisfactory, and the remarkably fine choruses were rendered in a manner worthy of great praise. The introduction of an orchestra into the church is quite a new departure in this locality; so satisfactory were the results in both cases, however, that it is to be hoped the experiment will be repeated.

It may be mentioned, *en passant*, that Mr. J. M. Preston has just published, in very neat form, a list of the music performed at his Sunday Evening Organ Recitals in St. George's Church, from January, 1891, to July, 1894. The list contains 299 pieces by no less than 107 different composers; it includes all the most important Fugues of Bach (twenty-three in number), all the Organ Sonatas by Mendelssohn, five of Widor's Organ Symphonies, and works by almost every known composer for the organ; and altogether it constitutes a record of which any organist might justly feel proud.

On the 17th ult. Herr Richter and his London orchestra of ninety performers gave a Concert in Olympia, Newcastle. The programme consisted of the "Meistersinger" Overture, the "Vorspiel" (from "Parsifal") and "The Ride of the Valkyries" (Wagner), Brahms's Variations on a theme by Haydn (Chorale St. Antonii), Liszt's "Hungarian" Rhapsody, No. 2, and Beethoven's Seventh Symphony. The large hall was filled in every part, and the Concert was most enjoyable throughout.

The Sunderland Philharmonic Society gave its first Concert of the season on the 15th ult., but as it was of a purely miscellaneous character it calls for no remark here further than that the vocalists were Miss Thudichum, Miss Maud Guttérès, Mr. Ben Davies, and Mr. Foli; and the instrumentalists, Mdlle. Janotha (pianoforte), Miss Ethel Barnes (violin), and Mons. Josef Hollman (violoncello). On December 18 this excellent Society will give a performance of "The Messiah," with Madame Bertha Moore, Madame Dews, Mr. Hirwen Jones, and Mr. Ffrangçon Davies as principals; and on March 6, 1895, the first two parts of Haydn's "Creation" will be given, together with Dr. Hubert Parry's "Blest Pair of Sirens."

The South Shields Choral Society has adopted Dvorák's "Spectre's Bride" as its chief work for the season. The principal effort of the Gateshead Choral Society will be Sullivan's "Golden Legend," which will be performed under the *bâton* of Mr. J. M. Preston, in the Town Hall, Newcastle, on February 26. The members of Dr. Rea's Choir are busy rehearsing Schumann's "Paradise and the Peri," which will be performed during the season. The Newcastle Harmonic Society, under Dr. Chambers, are said to be preparing for performance Dr. Joseph Parry's "Saul of Tarsus," and the Tynemouth Amateur Vocal Society has taken in hand Mr. A. R. Gaul's tuneful cantata "Una."

The Newcastle Chamber Music Society announces four Concerts during the season as usual. For the first of these, on the 31st ult., Brahms's Sextet in B flat (Op. 18) and Mendelssohn's Octet in E flat (Op. 20) were announced, together with other works by members of the Musical Guild. At the second Concert a String Quartet led by Mr. E. Schiever will attend; at the third, a Quartet led by Herr Willy Hess and including Signor Pezze as violoncellist; and for the fourth, Herr Joachim, Signor Piatti, and Miss Fanny Davies have been engaged. Such is the success of this admirably conducted Society that the committee are able to give the members a special extra Concert free of charge, a plan adopted during the last few years. For this Concert the Scottish Orchestra has been engaged under Mr. Henschel, and the event will take place on the 14th inst.

Mr. J. H. Beers will also resume his excellent Chamber Concerts this season, at the first of which George Onslow's String Quartet in G minor, Mendelssohn's "Fragments," and Rubinstein's Trio for pianoforte and strings in B flat (No. 3, Op. 52) will be performed.

The Northumberland Orchestral Society is rehearsing Gade's Fourth Symphony, and the Northern Musicians' Benevolent Society is preparing an admirable programme for its Concert on December 10.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

The annual meeting of the North Staffordshire Philharmonic Society was held on September 28, at the Stoke Town Hall. A large number of members attended, and the successful rehearsals of "Samson" gave opportunities for a good display of choral-singing from week to week. The hon. sec., in his report of the last season, paid a high compliment to the worth of his former colleague (the late Dr. West), and mentioned that the membership had grown from 122 to 320, and that the performance of "Fair Rosamond," in April, resulted in a net profit of £11, with an attendance of 1,400 persons.

Two Concerts will be held this season: "Samson," on the 15th inst., and "Elijah," in February. Dr. Hind and Mr. W. Sherratt were appointed as hon. sec. and accompanist respectively, Dr. Hind being successor to the late Dr. West; Mr. J. Broady is librarian. Dr. Swinnerton Heap received quite an ovation as he replied to a vote of thanks for his services. The enthusiastic earnestness evinced augurs well for a successful season.

Much sympathy is being shown with Mr. C. Oliver, hon. sec. of the North Staffordshire Tonic Sol-fa Examination Board, in his severe illness; and now there are strong hopes for a speedy recovery.

Longton Theatre was destroyed by fire last month. To opera lovers this is a distinct loss, as the Royal Carl Rosa Opera Company had booked a six nights' engagement for December.

Mr. J. W. Turner's English Opera Company visited Hanley on the 8th ult., the representation of Gounod's "Faust" being the most successful performance of the week. On the 8th ult. the 1894-95 season of the Meakin Popular Concerts commenced. The crowded state of the Victoria Hall testified to the people's appreciation of high-class music. Miss Teresa Blamy, Mr. Dan Billington, Mr. C. W. Perkins (City Organist, Birmingham), and Mr. W. Sherratt (accompanist) were the principals.

The Hanley Glee and Madrigal Society (conducted by Mr. J. Garner) rendered selections from "Israel in Egypt," Mendelssohn's "Hear my Prayer," Bishop's "Oh! by rivers," Cowen's "Boat Song," "When winds breathe soft" (Webbe), and a new part-song, "Evening," composed by Mr. Challinor, of Longton. The latter was a great success; our local composer is to be complimented on some rich harmony, and it is worthy of the

attention of choral societies as a pleasing and effective part-song. Miss Blamy won the sympathy of her audience with a finished rendering of Mendelssohn's "Hear my Prayer," and Mr. Dan Billington was equally successful with "Nazareth" and "I'm a roamer." Mr. Perkins at "the king of instruments" secured hearty applause for his carefully selected contributions. We hope the grand organ (from the Saltaire Exhibition) will be used at these Concerts more frequently during this season.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Music in Yorkshire, though hardly as yet in full swing, may be said to have made an unusually good beginning. At Leeds, the visit of Dr. Richter and his band, on the 18th ult., opened the season brilliantly. The programme, though it would for the most part have been regarded as stereotyped in London, was by no means so in Leeds. Two pieces, the Brahms Variations on a theme by Haydn and Dr. Mackenzie's breezy "Britannia" Overture, were indeed absolutely new to Leeds; but the rest of the programme consisted of familiar Wagner pieces, a Liszt Rhapsody, and the C minor Symphony. As the band was in a happy mood, and the music had been well rehearsed during the tour, the performances were unusually good, and Dr. Richter may be said to have left an excellent impression behind him on his second visit to Leeds. On the 22nd ult. the Royal Carl Rosa Opera Company opened a season of three weeks—instead of the customary fortnight—at the Leeds Grand Theatre. "Tannhäuser," "Lohengrin," Gluck's "Orpheus," and Goring Thomas's "Esmeralda" were the most important works included in its first week's programme.

In Bradford, the visit of Sir Augustus Harris's Italian Opera Company was the first event of the season. It opened on September 24 with a more than creditable performance of Verdi's "Falstaff," in which Mr. Bispham's admirable personation of the fat knight was the most distinguishing feature. His performance certainly stood the test of comparison with that of most of the artists who have appeared in the part, whether regarded from a vocal or histrionic standpoint. It was an artistic and consistent piece of character-painting, neither offensively realistic nor, on the other hand, farcically impossible. "Lohengrin," "Orpheus"—in which Miss Giulia Ravogli was as impressive as ever—and "Die Meistersinger" were among the more important operas performed during the week. Considering the difficulty of the last-named work, its performance is said to have been exceptionally good. The Concert season at Bradford began on the 13th ult., when the Bradford Permanent Orchestra gave a Concert at which Mr. Ebenezer Prout conducted his Suite de Ballet and March from "Alfred" with general approval. The Suite was particularly well played. Mr. Cohn's brilliant performance of the solo part in Liszt's Fantasia for pianoforte and orchestra on Schubert's "Wanderer," and Miss Dews's expressive singing were also noteworthy features of an interesting Concert. Bradford is apparently seized with a most estimable desire to do honour to native composers, for on the 19th ult. the Bradford Old Choral Society gave its first Concert, the programme of which consisted of Sir Joseph Barnby's "Rebekah" and the "Fridolin" of Mr. Randegger, who, if not a native, is at any rate a naturalized Englishman. Both works were conducted by their respective composers, who were very heartily received. The principals were Madame Medora Henson, Messrs. Ben Davies, W. Thornton, and Andrew Black.

The Huddersfield Subscription Concerts began on September 25 with a programme of the miscellaneous—if not "variety"—order. The Meister Glee Singers afforded intense delight to the audience by their clever banjo imitations and finished *ensemble*. Miss Florence Shee also sang, and a more serious side to the programme was given by the excellent pianoforte playing of Miss Pauline St. Angelo, and solos for violin and organ contributed by Mr. Edgar Haddock and Mr. J. E. Ibeson. At the second Concert, on the 9th ult., Dr. Richter's band supplied a programme of orchestral music, of which it is unnecessary to say anything save that the performance was not by any means equal to that given at Leeds a week later, when practice had "made perfect." On the 2nd ult. the Huddersfield Glee and Madrigal Society gave a Concert, the programme consisting of part-songs and similar concerted vocal music. Mr. J. E. Ibeson conducted.

Dr. Spark's Organ Recital, on the 6th ult., upon the fine instrument in the Town Hall, Leeds, was attended by an overflowing audience. The programme included the performer's Festal March in D, composed in commemoration of the visit of the Duke and Duchess of York. At the Recital on the 20th ult. Dr. Spark was ably assisted by Mr. Leonard Sedgwick. Mr. J. E. Newell's cantata, "The Christian Pilgrim," was performed at the Victoria Road Methodist Free Church on Sunday, September 30. The principals were Miss Dixon, Mrs. Atkinson, Mr. Percy Leigh, and Mr. T. J. Bellingham. Mrs. Tom Barton was the organist, and Mr. Barton conducted.

MUSIC IN SOUTH AFRICA (CAPE TOWN).

(From our own Correspondent.)

The winter season is now practically over, and so far the musical attractions have been well arranged, and, judging by the size of the audiences, fairly appreciated. This year's Ballad Concerts do not compare altogether favourably with last year's, but the falling off may be accounted for by the fact that last year both Mr. Santley and Signor Foli gave highly successful Concerts. Possibly the absence of Sir Henry and Lady Loch, who have done much to promote the growth of musical culture in the neighbourhood of Cape Town, has tended somewhat to depress local activity in this direction. Of course, as usual, there have been plenty of Concerts, but they were for the most part confined to the amateur element which, though of only local interest, is distinctly good.

Of the important musical events of the season, first and foremost comes the work of the combined choral societies of Cape Town and suburbs, which has for the last three years exercised a powerful influence upon this part of the Colony. The growth of the organisation has been rapid, and an advance far beyond the expectations of those interested has been made with both chorus and orchestra. Sir Arthur Sullivan's "Golden Legend" and "Elijah" were the works dealt with at this year's Festival, which took place during the first week in September, the total strength of chorus and orchestra amounting to about 280 performers. Great credit is due to the orchestra for their admirable rendering of both works, and especially for their excellent playing of the music of "The Golden Legend." The chorus was in every respect worthy of the occasion, and the massive choruses in "Elijah" were given with telling effect. The soloists were Miss Sara Harris, Mrs. Griffith Vincent, Mr. Grant Fallowes, and Mr. Lowinger. Three performances in all were given during the week, and the full attendance amounted to about 2,500. Mr. T. Barrow-Dowling conducted with energy and ability.

Amongst the best of the Ballad Concerts may be mentioned Miss Marguerite Macintyre's series of four Recitals, which took place in the Good Hope Hall during June. Miss Macintyre was ably assisted by Mrs. Griffith Vincent, Miss Anna Bergh, Mrs. Stevenson Bird, Dr. Murray, and Messrs. Grant Fallowes, Lowinger, Hollander, Kyser, and Barrow-Dowling.

Mr. Percy Ould gave two excellent Violin Recitals in the Mutual Hall during July. His programmes consisted of well-known works of Handel, Mendelssohn, Grieg, Wieniawski, Zarzycki, and others, besides two charming pieces from his own pen, a "Reverie d'Amour" and a "Danse Espagnole."

The "Opera in Camera" Concerts of Messrs. Fallowes and Letty, which were held during the early part of the season, drew very good houses on each occasion. Selections from "Faust" and "Maritana" were successfully performed.

In April St. George's Cathedral Oratorio Choir made an excellent impression with Bach's "Passion" Music; while during July the Mendelssohn Society gave a performance of Costa's "Naaman," with orchestra and chorus of nearly 100 performers. A large congregation also assembled in

the St. George's Cathedral, on July 18, to hear an admirably conducted Violin and Organ Recital, by Mr. Ould and Mr. Barrow-Dowling; the vocalist on this occasion being Mr. C. H. Cawse. The combined choral societies, under Mr. Barrow-Dowling's direction, performed Mendelssohn's "St. Paul," with about 140 voices, at Claremont, on July 9; and on this occasion also there was an excellent orchestra.

The Musical Society's Concerts, held periodically during the season, were well attended; but nothing worthy of notice in the way of new orchestral music was introduced.

A short season of Grand Opera began at the Opera House on the 4th ult., with Miss Macintyre as *prima donna*. "La Traviata," "Faust," and "Il Trovatore" were each performed twice. Miss Leonora Braham, Mr. Vernon Reid, and Signor Verdi were also in the cast. All the performances were crowded.

The excellent and greatly appreciated performances given "for the people" at the Victoria Hall, Waterloo Bridge Road, were resumed on the 4th ult., when a miscellaneous musical programme was admirably executed by Miss Edith Tulloch, Madame Hope Glenn, Miss Louise Nanney, Mr. Sims Reeves, Mr. Charles Copland, and Mr. Frank Swinford. The announcement that the veteran tenor would sing on this occasion caused the spacious theatre to be filled to overflowing, and his appearance on the stage was the signal for an outburst of enthusiastic applause both loud and long, which was renewed after the singer's recital of "My pretty Jane," "Tom Bowling," and "When other lips." Mr. Charles Fry's dramatic recital of "The warriors of the sea" and "The Charge of the Light Brigade"—the latter given as an encore after the former—and his personation of *Modus* to the winsome *Helen* of Miss Olive Kennett in the well-known but ever fresh scene from the "Hunchback," were also keenly appreciated and loudly applauded.

Miss Ethel Bauer may claim the honour of having given the first Pianoforte Recital of the season, though it was only of a semi-public nature, the performance taking place at Messrs. Broadwood's Rooms, on the 8th ult. Miss Bauer is one of the most talented members of a clever musical family and she continues to make progress, having recently, it is understood, had the benefit of tuition under M. Leschetizky. She certainly played more effectively on this than on any previous occasion, and it is much in her favour as an artist that she was heard to the greatest advantage in pieces by Chopin—namely, the Impromptu in G flat and the Scherzo in B minor, which she played with much expression. Her excellent technique was further manifested in Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata in F sharp (Op. 78), and minor pieces by Leschetizky, Reinecke, Rubinstein, Liadow, and Liszt.

Mr. Charles Fry's Dramatic Recital, given at the Birkbeck Institution on the 17th ult., claims notice in these columns on account of the introduction of two Recitations, with musical accompaniment, under new conditions. These consisted of Mr. Stanley Hawley's musical settings of Poe's "The Bells" and Kingsley's "Lorraine Lorrée," in which the union between the spoken verse and the music is much closer than in any previous work of the kind. The result of the combination upon reciters it is too early as yet to foresee—they are certainly fettered, but are at the same time helped to a very large extent. The poems named were given by Mr. Charles Fry and his gifted colleague, Miss Olive Kennett, and the effect made on the large audience by both artists was so great that Mr. Hawley, who accompanied, has a right to regard his experiment as, so far, perfectly successful. The rest of the programme, although of considerable interest and performed to the manifest satisfaction of the audience, calls for no comment here.

An attractive Operatic Concert was given at the Crystal Palace on the 6th ult., the programme including selections from Wagner's "Tannhäuser," "Rienzi," "Die Meistersinger," and the greater part of the second Act of "The Flying Dutchman," the last-named being given in costume with scenic accessories. Miss Chrystal Duncan sustained the part of *Senta* with great dramatic intelligence, and made excellent use of a sympathetic voice, and Mr. William Ludwig gave a dignified and impressive interpretation of the *rôle* of the *Dutchman*. Mr. John Probert and Mr. Henry Pope were respectively capable representatives of *Erik* and *Daland*. The instrumental portions were excellently rendered by the Crystal Palace Orchestra, under the direction of Mr. Manns.

The Highbury Philharmonic Society opened its seventeenth season with a Conversazione, on the 11th ult. Four Concerts will be given, beginning on the 27th inst. with "The Golden Legend." The other works announced for performance are Hofmann's "Fair Melusina," with the Orchestral Suite "Landkenning," by Grieg, on January 29; "The Swan and the Skylark" (Goring Thomas) and the "Hymn of Praise," on March 19; and Rossini's "Moses in Egypt," on May 7. Mr. G. H. Betjemann will resume his post as Conductor, but Mr. Thornthwaite, who has so long been honourably associated with the Society, has resigned his office as Honorary Secretary, owing to his removal from the neighbourhood.

During last month the Rev. Canon Shuttleworth has given, on Sunday afternoons, at St. Nicholas Cole Abbey, an interesting series of Lectures, accompanied with musical illustrations, on the great composers. At the first lecture the works and influence of Palestrina and his precursors were dealt with, the illustrations comprising a chant by Notker Balbulus, A.D. 912; an "Ave Mater Domini," by Walter Odington; an "Ave Maria," by Jacob Arkadelt; and Palestrina's setting of "Tenebræ Factæ sunt." The following Sunday the subject was J. S. Bach. On the 4th inst., "The Life and Works of Joseph Haydn" will be commented upon.

The four Concerts announced to be given during this and next month by the Musical Guild have been postponed until February and March next, to be followed by a second series in May and June. Upon the success of these two series will depend the continuance of the Guild's Concerts. The committee state that "a comparatively moderate increase of subscribers would suffice to carry on the work without loss," and it is to be hoped that so laudable an enterprise will not be suffered to fall through from lack of public interest. A change of locale from the Town Hall, Kensington, to a more central position would surely be an advantage.

The Harvest Thanksgiving Services at Hanover Church, Regent Street, were held on the evenings of Wednesday, the 17th ult., and the following Sunday. For the Anthem on the Wednesday evening a selection from a new and well written cantata, "A Song of Praise" (Edmund Rogers), was sung, while the entire work was given on the Sunday evening. The choruses were well sung, as also the solo work by Master Wickens. The services on the Sunday included a Choral Celebration (Stainer in F), the Offertory Anthem being "Ye shall dwell in the land" (Stainer). At the organ was Mr. David J. Thomas, the Organist and Choir Director.

Dr. A. L. Peace, of Glasgow, gave Organ Recitals at the Hampstead Conservatoire, on the afternoon of the 13th and evening of the 15th ult. The programmes included Handel's Concerto in A major, *Larghetto* from Beethoven's Symphony in D, Bach's Passacaglia in C minor, the *Andante* from Mendelssohn's "Italian" Symphony, Best's Fantasia and Fugue in E minor, the Overtures to "Medea," "Il pastor Fido" (Handel), and "L'Etoile du Nord," and two Sonatas da Camera by the performer himself. It is to be regretted that such interesting and able performances should not have commanded larger audiences.

Miss Susetta Fenn gave a Concert, at Brixton Hall, on the 23rd ult. She was ably assisted by Mdlle. Vagnolini, Miss Ellen Bliss, Messrs. Sinclair Dunn, Musgrove Tufnail, Frank Swinford, and the St. George's Glee Union. The programme included a costume Recital of Balfe's operetta "The Sleeping Queen," in which the parts were sustained by Miss Emma Fenn (*Queen*), Miss Susetta Fenn (*Donna Agnes*), Mr. Sinclair Dunn (*Philippe d'Aguilar*), and Mr. Swinford (*Regent*). Mr. W. G. Wood ably accompanied the operetta, and was assisted in the first part of the programme by Mr. Arthur L'Estrange.

Harvest Festival Thanksgiving Services were held at St. Mary's, Kilburn, on the 7th ult., and as is usual at this church, the choir sang Mendelssohn's "Hymn of Praise" after the evening service. The choruses were rendered with remarkable precision, and the tone and phrasing of the choir were excellent throughout; a notable feature was the splendid rendering of "The sorrows of death," by Mr. Edwin Houghton. The anthem, "I will open rivers in high places" (solo, Mr. Ben Grove), was composed by the Director of the Choir, Mr. Edgar Pettman.

An Organ Recital was given by Mr. George Cooper, at Christ Church, Newgate Street, on the 23rd ult. The programme included Sonata in C minor (Berens), Pastorale (Kullak), Prelude and Fugue in D major (A. W. Bach), Russian Fantasia (Freyer), Andante (Mendelssohn), Prelude and Fugue "On the name of Bach" (Bach), Voluntary (George Cooper). The programme was varied with songs by Miss Burchell and violin solos played by Miss Watts. Two anthems, "The radiant morn" (Woodward) and "The Wilderness" (Goss), were also sung by the choir.

A music committee has been organised at the Imperial Institute, consisting of Lord Herschell (chairman), Sir George Grove, Sir John Stainer, Sir Walter Parratt, Mr. Cowen, Dr. Mackenzie, and others. Mr. Randegger will act as honorary Conductor, and a series of five Orchestral Concerts will be given during the winter months by a band chiefly composed of professional and amateur Fellows of the Institute. A choir has also been formed for the performance of glees and other unaccompanied part-music, under Mr. Randegger's direction.

A meeting of the guarantors of the Leeds Triennial Musical Festival was held on the 22nd ult., at the Town Hall, the Mayor, Mr. T. R. Lenty, presiding. The provisional committee reported that Sir A. Sullivan, Dr. Hubert Parry, M. Jules Massenet, and Mr. Edward German had been invited to contribute compositions for the ensuing Festival—the two former being asked for choral works and the two latter for orchestral works. The guarantee fund has exceeded £21,000, which is £1,000 more than the fund for the 1892 Festival.

A Harvest Thanksgiving Festival was held at St. Mark's, Kennington, on the 4th ult., and continued on the following Sunday. The Magnificat and Nunc dimittis were sung to Gadsby's setting in C; after Evensong, on both evenings, Mendelssohn's "Hymn of Praise" was given by the choir, assisted by Messrs. B. Millett and T. Jemmett. Mr. Hamilton Robinson presided at the organ, and Mr. Warren Tear (Organist and Choirmaster of St. Mark's) conducted.

A Harvest Festival was celebrated, on the 4th ult., at St. Paul's, Lisson Grove. The evening Canticles were sung to Tours in F; the anthem was "All Thy works praise Thee," by T. Mee Pattison; and, after the Offertory, Maunder's Thanksgiving Te Deum in B flat was sung. There was a string orchestra, consisting of members of the Post Office Orchestral Society. The Organist was Mr. W. E. Stevenson, and the Conductor, Mr. Thomas Curry.

We omitted to mention, in our notice of the Hereford Festival last month, that the special organ used in the performances was supplied by Messrs. Nicholson, the well-known organ-builders of Worcester. The same excellent firm has, we also notice, recently built a new organ of remarkably fine tone and quality for the Midland Institute, Birmingham, according to specifications supplied by Mr. C. W. Perkins, who gave the inaugural Recital.

Harvest Festival Services were held at St. George's Church, Westcombe Park, Blackheath, on the 14th ult., when large congregations attended. The Anthem was Sir J. Barnby's "Thou visitest the earth and blessest it," and the Canticles were sung to an effective setting in C, composed by Dr. Creser for the London Church Choir Association. Mr. R. W. Browne, the Organist and Choirmaster of the Church, presided at the organ.

Mr. Charles Wood has just been appointed to a Fellowship at Caius College, Cambridge. Mr. Wood gained an open Scholarship for Composition at the Royal College of Music, and was Organist Scholar at Caius College. He will be remembered as having composed music to Swinburne's Ode, which was performed at the opening of the Royal College of Music new buildings.

The Harvest Festival Services were held at St. Mark's, Notting Hill, on Wednesday, the 10th, and Sunday, the 14th ult. After Evensong on both occasions Spohr's "God, Thou art great" was sung by the choir, with Messrs. Benjamin Millett and Carter as principal soloists. Mr. A. J. Price (Organist and Choirmaster) conducted, and Mr. C. W. Wood accompanied.

A Harvest Festival Service was held at St. Anne's Church, Thorburn Square, on the 14th ult. The Service was Turner in F, and Garrett's Harvest Cantata was given as the anthem. Dykes's Te Deum was also sung. The music was admirably rendered by the choir of the church, under the direction of Mr. Stratton Swann.

Professional musicians will no doubt welcome the issue for 1895 of Messrs. Rudall, Carte and Co.'s useful "Professor's Pocket Book, and Daily and Hourly Engagement Diary," which is now available.

Harvest Festival Services were held at St. Michael's, Star Street, Paddington, on the 17th ult. At the evening service Edmund Rogers's cantata, "A Song of Praise," was excellently sung by the choir.

OBITUARY.

We regret to have to announce the following deaths:—

William Taylor, who for twenty-seven years held various positions as organist and choirmaster, first at Guy's Hospital; then at St. Matthew's, New Kent Road; St. Olave's, Southwark; and, lastly, at St. George's. He died on the 17th ult., at his residence, 205, Borough.

Peter Schott, the last surviving male member of the famous German firm of Schott, who were the first publishers of Beethoven's Choral Symphony and Mass in D; Wagner's "Meistersinger," "Nibelung's Ring," and "Parsifal." The deceased directed, for a number of years, the Paris branch of the firm. Born at Brussels, he became a pupil of MM. Brassin and Rummel, and afterwards, at Mayence, of Herr Adolf Beyschlag. He was a good musician, an excellent pianist, and an exceptionally clever score reader. As a youth he appeared in public at several concerts in Germany. He also published a number of compositions under various pseudonyms. He died on September 27, aged thirty-seven, at Paris.

Georges Lamothe, the French composer of dance music, on the 16th ult., at his country residence at Courbevoie, aged fifty-two. Although chiefly known as a writer of light music, he was also an excellent organist and a successful teacher.

Madame Fürsch-Madi, whose maiden name was Emilie Fourche, the French operatic soprano, at Warrenville, New Jersey, U.S.A. She was engaged for the Brussels Théâtre de la Monnaie in 1876, and a few years later made her appearance at Covent Garden, where her fine voice and good method gained her deserved applause. Two of her best *rôles* were *Aïda* and *Elsa*. She had recently founded a school of singing.

Joseph M. Homeyer, for many years organist at the Propsteikirche at Duderstadt, and who in years gone by made a reputation as a remarkable organ virtuoso and extempore player. He died on the 5th ult., aged eighty.

Max Klein, a well-known violinist, at Cairo, on the 14th ult., aged thirty-six. He was born at Norwich, became a pupil of Herr Louis Ries and Mr. Carrodus, and was for some years a member of the Philharmonic, Royal Italian Opera, and Richter orchestras. A few years ago he went to the United States, where he joined the Boston Symphony orchestra under Mr. Henschel, and afterwards under Herr Nikisch. Subsequently he went to Melbourne as leader of the Centennial Exhibition Concerts, conducted by Mr. F. H. Cowen. He returned in 1892, but ill-health compelled him to spend the last two winters in Egypt, where he succumbed to tuberculosis.

Edouard Hübsch, a distinguished Roumanian musician, on September 21, at Sinaia, at the age of sixty-three. He was born in Hungary, and studied at the Conservatoires of Prague and Leipzig. In early life he was a popular violin

virtuoso; afterwards he settled at Bucharest, where he became Conductor at the National Theatre, and organized the military bands of the country. He published several volumes of Roumanian folk-songs, and also composed the Roumanian National Anthem. He served at Plevna, and at the time of his death he was Inspector-General of Military Music in the Roumanian Army.

Thomas Willert Beale, on the 3rd ult., aged sixty-six, at Gipsy Hill. He was born in 1828, the son of Frederick Beale, of the firm of Cramer, Beale and Addison, and became a pupil of Edouard Roeckel, George French Flowers, and Pugni. He was a good pianist, and composed a good deal of music, which, however, is less likely to be remembered than his contributions to musical literature. Amongst these his recently published "Light of other days," two volumes of interesting reminiscences of the famous singers, performers, and composers with whom he came into contact, is of considerable value as a contribution to the history of music in England during the last fifty years. He took a leading part in the founding of the new Philharmonic Society, and invited Berlioz to conduct its Concerts. Under his *nom de plume* of Walter Maynard, he contributed a great number of articles to many journals and magazines.

Johanna Jachmann-Wagner, a niece of Richard Wagner and the daughter of Albert W. Wagner, an operatic tenor. She went on the stage when a child, and in 1844 was engaged for the Dresden Opera, where she created the part of *Elizabeth* in "Tannhäuser" on the production of that opera in 1845. She was also the original *Fides* in the German version of "Le Prophète," and from 1850 till 1861, between which dates she appeared twice in England, was one of the chief artists at the Berlin Opera. Then she suddenly lost her voice, whereupon she made a *début* as an actress. After a successful career as such she retired from the stage, but in 1872, after her singing voice had returned to a certain extent, she sang the contralto solo part in the historic performance, conducted by Wagner, of Beethoven's Choral Symphony, on the laying of the foundation stone of the Festival Theatre at Bayreuth. She was also one of the *Walküren* and *Norns* in the performances of the "Nibelung's Ring" in 1876. She died at Würzburg on the 13th ult., aged sixty-six.

The death is announced of Joseph Hawkins, who was one of the most prominent men in musical circles in Liverpool about twenty years ago. At that period he was secretary of the then famous representative choir, which took honours at the last of the National Music Meetings organised by Mr. Willert Beale. Deceased was fifty-two years of age.

CORRESPONDENCE.

GREEK MUSICAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Somebody raised the question whether Aristoxenus used equal temperament. In reply, I cited the passage in Aristoxenus, pp. 45, 46, which shows that he did not. Mr. Bergholt now comes forward with a couple of quotations from Bellermann and Westphal to the effect that Aristoxenus did use equal temperament. But why should we waste our time upon these second-hand authorities? We know from Aristoxenus himself that they are wrong.

Mr. Bergholt then sets out what he is pleased to call "an exact view of the Aristoxenean intervals (tense diatonic) as Mr. Torr assumes them." His intervals are wrong. He has merely subtracted a major tone from an octave, and then resumed the plan of equal temperament in apportioning the residue. If he means them for the intervals implied in Aristoxenus, pp. 45, 46, the four tones of 1·992 should all be 2·04, like the other one, and the semitones of ·996 should both be ·90. But if he means them for the intervals that Ptolemy assigns to the "tense diatonic" of Aristoxenus, the ·996 should be ·88, and the 1·992 should be alternately 1·93 and 2·17.

He argues that these intervals of his differ so little from the intervals of equal temperament that practically it would not matter which were used. But, even if his intervals were right, his argument would not meet the point I raised. What I urged was this:—"There is no saying to which sect of musicians or what period the hymn must be assigned.". It is not a question of the scheme of Aristoxenus alone, but of other schemes as well, such as those of Archytas, Eratosthenes, Didymus, &c.

To proceed to the next point. Alypius uses two different forms of *pycnon* in his chromatic scales, one of them having three notes in succession, 1, 2, 3, while the other skips a note, 1, 2, 4. And he does not use these forms promiscuously, but takes them in fixed order. Thus, in the lower Dorian chromatic scale he has 1, 2, 3 in all the five *pycna*, in the Dorian he introduces 1, 2, 4 in the third *pycnon*, and in the upper Dorian he introduces it in the second and fifth also; while in the lower Ionian he has 1, 2, 4 in all the five *pycna*, in the Ionian he introduces 1, 2, 3 in the third *pycnon*, and in the upper Ionian he introduces it in the second and fifth also.

Mr. Bergholt treats all this as "an anomaly," and maintains that 1, 2, 3 may be taken to mean 1, 2, 4, or conversely. My contention is that 1, 2, 3 means 1, 2, 3, and 1, 2, 4 means 1, 2, 4.

This contention of mine, as Mr. Bergholt remarks, leads to the conclusion that certain kinds of tuning were confined to certain key-pitches. And that, he says, "is clean contrary to the testimony of the Greek writers." In proof of this assertion he cites a passage in Ptolemy, ii., 11, which goes to prove the opposite.

Ptolemy is describing his plan for seven keys. There are to be seven notes within the octave; and the pitch of these notes is fixed, the seven intervals being determined by the ratios 9:8, 21:20, 10:9, 8:7, 21:20, 10:9, 8:7. Seven keys are assigned to these seven notes; and each of these seven keys differs from the rest, not only in its pitch, but in the structure of its scale. Thus, in the Hypo-Dorian key, the interval between *proslambanomenos* and *hypate hypaton* is determined by the ratio 8:7, the three intervals in the tetrachord from *hypate hypaton* to *hypate meson* are determined by the ratios 21:20, 10:9, 8:7, and the three intervals in the tetrachord from *hypate meson* to *mese* by the ratios 9:8, 21:20, 10:9; while in the Hypo-Phrygian key the interval between *proslambanomenos* and *hypate hypaton* is determined by the ratio 10:9, the three intervals in the tetrachord from *hypate hypaton* to *hypate meson* are determined by the ratios 8:7, 21:20, 10:9, and the three intervals in the tetrachord from *hypate meson* to *mese* by the ratios 8:7, 9:8, 21:20.

Mr. Bergholt says that, according to this passage in Ptolemy, the intervals in the Hypo-Iastian key "are exactly the same as those in the Hypo-Dorian or Hypo-Phrygian, only at an intermediate pitch"; thus taking the passage to mean that the corresponding intervals were the same in point of magnitude, so that the scales would differ only in their pitch. But the ratios already quoted are enough to show that this was not the case.

I may add that these ratios of Ptolemy's are fatal to the "postulates" in Mr. Bergholt's previous letter—September, p. 627—for they show that the tone in question was not necessarily a major tone, nor the fourth a perfect fourth.

His next argument is based on a comparison of Alypius with Ptolemy. He says "Ptolemy furnishes the ratios; Alypius furnishes the notation: put the two side by side, and the whole reckless assumption of Mr. Torr falls to the ground." Accordingly, he takes a scale with ratios and notation, as aforesaid; and remarks that "the distance between M and K is here $\frac{8}{7}$, something more than a full tone of $\frac{9}{8}$; and it is clear that K has more than moved into the place already occupied by I: it has even moved past it." Quite so. The fact is that the note has moved past I into the place already occupied by H; and the explanation is that the note is H, not K.

He has taken seven of his eight letters from a diatonic scale in Alypius, and the other one from the corresponding chromatic scale; and having thus replaced the diatonic H by the chromatic K, he points to the surprising fact that K is standing in the place which properly belongs to H. No doubt, he thinks that he is justified in introducing the chromatic K because Ptolemy describes the scale as a combination of the Tense Chromatic with the Medium Soft Diatonic. But a scale could be modified like this without ceasing to be diatonic. Take the Medium Soft Diatonic itself as an example. Aristoxenus tells us how

this scale was formed by combining the Soft Chromatic with the Tense Diatonic—see pp. 27, 52—yet Ptolemy and Archytas call it diatonic.

This fault runs through all that Mr. Bergholt says about the other scales in Ptolemy. He always takes the chromatic form of the *pycnon*, M Λ K or 1 2 3, whereas he ought to take the diatonic form, M Λ H or 1 2 6.

His next argument is based on a passage in Boëthius, which states that the enharmonic tuning would make Δ a note of the same pitch as Γ in the diatonic tuning. But this is not to the point. It is obvious that two notes could be brought to the same pitch by the use of two different tunings. The question is, whether two notes could be brought to the same pitch without a change of tuning. That is the difficulty in the transcript of the hymn. The two notes I and K are placed at the same pitch, while the tuning is unaltered.

Moreover, the figures in this passage of Boëthius will hardly bear examination. He gives 3888 for Δ, 3992 for E, and 4096 for Z, as though he expected to divide the semitone into a pair of quarter-tones by dividing the string *midway* between 3888 and 4096. But clearly he ought to follow the Pythagorean ratios here in fixing Δ and E, since he follows them in fixing Γ and Z. These ratios of 40 to 39 and 39 to 38 give 3993 and 3891 for E and Δ in the enharmonic scale, while the ratio of 256 to 243 gives 3888 for Γ in the diatonic scale, thus avoiding any interference of the notes.

Mr. Bergholt then proceeds to obtain various results "from Mr. Torr's own admissions." He asserts that "O Ξ N is a *pycnum* in the Hypo-Lydian chromatic, and may therefore, says Mr. Torr, represent two successive intervals of ¼ tone." And he also asserts that "Mr. Torr permits us to stretch O-N to ¾-tone and to compress M-Λ to ¼-tone." Now, there are three cases in Aristoxenus where the *pycnon* has intervals of a quarter, three-eighths, and a third of a tone respectively; and I said that these three cases could all be expressed by a *pycnon* of the form K Λ M or 1 2 3. But here Mr. Bergholt takes the converse of this, as though I had said that every *pycnon* of this form must be intended to express those cases. I have never said that.

Suppose I were to say that the intervals of tone and tone, tone and semitone, semitone and tone can all be expressed by three consecutive white notes upon the pianoforte, this being the case with C D E, D E F, E F G. Mr. Bergholt might just as reasonably treat that as an "admission" of mine that any three consecutive white notes, such as D E F, may be taken to express the intervals of tone and tone, tone and semitone, semitone and tone.

We may now pass to the next point. In dealing with the schemes of Aristides and Gaudentius, I wrote as follows:—"When the notes in the octave were reduced from twenty-one to twelve, musicians were left with more signs than notes, and it did not matter which of the available signs they selected for use. Thus, when one of the notes was omitted between I and M, it did not matter whether the remaining note was described as K or Λ. In all such cases Aristides took the first note of the two, whereas Gaudentius seems to have taken the second."

Mr. Bergholt denies that the notes were reduced from twenty-one to twelve, and further denies that Aristides and Gaudentius selected their notes in the manner I described.

Gaudentius gives his notes on pp. 23, 24. He says that the first note is ϕ; the second is γ [υ] with τ as duplicate; the third is σ; the fourth is ρ with π as duplicate; the fifth is o; the sixth is ξ with ν as duplicate, and so forth. And he says that each note stands a semitone above the note before.

Aristides gives a list of notes on p. 27, with the remark that they stand a semitone apart. And this list contains ϕ, τ, σ, π, o, ν, while υ, ρ, ξ are relegated to the line below.

These passages show that Aristides and Gaudentius had twelve notes to the octave, the intervals being semitones throughout; and further show that, in dealing with the duplicates, Aristides took the letter that came first in alphabetical order, while Gaudentius took the letter that came second.

In speaking of the passage in Aristides, Mr. Bergholt says that "in the second and third lists *every* note is set forth (allowing for the *lacunæ* of copyists), the order of the second list being strictly alphabetical: the fourth list also gives the alphabetical order, tabulating *all* the modifications of each letter-form." Aristides says on p. 28 that the letters in this fourth list are the letters of Pythagoras—not his own—and the second list is only a repetition of these letters in the order of their pitch as notes. But the third list omits the 5th letter in order of pitch and its octaves the 26th and 47th, and also the 14th and its octaves the 35th and 56th. In other words, it omits the equivalents of C flat and F flat. And these are exactly the omissions that are required to complete the reduction of the notes from twenty-one to twelve. Seven of the notes are set aside as duplicates; and then two others are omitted altogether. It is absurd to speak of these most significant omissions as "the *lacunæ* of copyists."

Aristides, p. 26, and Gaudentius, p. 23, agree in stating that the duplicates were furnished by the notes which would stand at the end of the *dieseis* in an enharmonic scale; and their lists bear out this statement, since they treat υ and τ, ρ and π, ξ and ν, as pairs of duplicates, but give no duplicates to ϕ or σ or o. Nevertheless, Mr. Bergholt says that these authorities "will justify the transcript in giving D natural for K as well as I." One would like to know the process of his reasoning. In the schemes of Aristides and Gaudentius the letters for C sharp (A) and D flat (K) become a pair of duplicates, while the letter for D natural (I) is one of those without a duplicate. And this, he says, supports the notion that the letters for D flat (K) and D natural (I) may be treated as a pair of duplicates.

Incidentally he states that "the date of Alypius is A.D. 360 or later." This date can only be obtained by identifying our Alypius with another Alypius who lived about that time. There is not a scrap of evidence in favour of the identification, and a great deal against it.—Yours, &c.,

Cecil Torr.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I will be as concise as possible in my reply to the above letter of Mr. Torr (to which you have courteously given me the opportunity of replying in the same issue), knowing that this controversy has already assumed unreasonable proportions.

Bellermann and Westphal, in the works I cited, show excellent reasons (which, for want of space, I could not reproduce) why the passage Mr. Torr quotes from Aristoxenus is misleading. I repeat that, *until Mr. Torr refutes the reasons there given*, The Musical Times is fully justified in following Bellermann and Westphal.

I meant my Aristoxenean intervals to be Mr. Torr's, as I understood him to explain them on page 627 (September). His view, as now elucidated, simply reproduces the Pythagorean (di-tonic) tuning, and so makes the rival sects identical—a palpable absurdity.

The whole reply, on Ptolemy II., 11, is vitiated by Mr. Torr's failure to discriminate between the names by "position" and those by "power." I referred exclusively to the latter; Mr. Torr assumes the former. In every one of Ptolemy's scales in the chapter quoted, the ratios between notes of the same "power" are invariable.

As to Ptolemy II., 15, Table 7, my translation into notes is quite correct. Ptolemy mixes the Chromatic and Diatonic by taking *one whole tetrachord* from each. By doing the same with the notes of Alypius, I get the exact notational equivalent. Mr. Torr confuses Ptolemy's method of mixture with another quite different method, whereby the two *genera* are combined in the *same* tetrachord.

How Boëthius, in Mr. Torr's opinion, *ought to have* divided his string is irrelevant. He actually does divide it so as to make manifest that he regards it as a usual thing for the ancients to bring Δ and Γ to the same level of pitch. That is my point; by conceding this (as Mr. Torr is forced to do) he entirely contradicts his previous assertions.

To establish the accuracy of my reading of Aristides as against Mr. Torr's, I need only refer to the fac-simile Codices published by Bellermann and Albert Jahn, and to their critical remarks thereon. I state nothing that has not been established by these editors beyond all reasonable doubt. Considerable fresh light has been thrown on this matter since Meibom wrote.

For my date of Alypius I gave proper references.

As a brilliant piece of special pleading, or as a masterly strategical retreat under cover of a cloud of dust, Mr. Torr's letter commands my respectful admiration. But I cannot regard it as of any value as a serious rejoinder to my arguments.—Yours, &c.,

Ernest Bergholt.

[We cannot spare further space for this discussion, and must now leave the matter to the impartial judgment of those of our readers who have followed it. For our own part, the more we look into Mr. Torr's theory, the more do we become convinced that it can be supported on no historical or scientific basis. Our readers will see by our review of Mr. Monro's "Modes of Ancient Greek Music" that the views we have maintained are, at any rate, in agreement with those of an acknowledged authority.—Ed., *M.T.*]

THE MUSIC HALL OF THE FUTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The excellent article in your last issue on the above subject is peculiarly *àpropos* at a time when the pages of one of your daily contemporaries are filled with correspondence on the conduct of our public places of entertainment. The social side of this question does not, Sir, come within the province of your paper, nor would you, perhaps, wish it to do so, but the question of the entertainment and its conditions is doubtless of interest to your readers. I would suggest that the writer of your article should pay a visit to the Royal Victoria Hall one evening, where he will find that such a music hall, "where men can, and do, take their wives and daughters," already exists, at least, for the masses. I can only speak personally of the "Ballad nights," when I have seen the large theatre crammed with an enthusiastic audience, chiefly of the lower middle, and lower classes, and, "amid an atmosphere of decency and domesticity," give ear to good music. Looking through a number of old programmes, I can recall performances of violin pieces by Schubert, Mendelssohn, Zarzycki, Papini, Vieuxtemps, Wieniawski, Sarasate, and others; of ballads sung by some of our most eminent vocalists; and of glees sung by a quartet party. I have heard a movement of Mendelssohn's Violin Concerto enthusiastically applauded, and have noted the audience listening with profound attention to the recitation of such pieces as "Virginia," "Horatius," and scenes from Shakespeare given by reciters of established reputation. True, the Ballads were of the "tuney" order, but they were at least wholesome, and most of them good, for the audience love the "old, old songs" best. The orchestra, which plays popular overtures, &c., at the beginning of each part, might be augmented and improved with advantage and would then, no doubt, be heard with greater attention than at present. Surely all this indicates that the people will listen to good things when provided. I am aware, of course, that such artists as I have heard would not appear at an ordinary music hall, and that their services could only be obtained on account of the philanthropic nature of the Institution, and their regard for its enthusiastic founder, Miss Emma Cons; but there are doubtless many young artists of smaller repute who would be glad to discourse good music before popular audiences for moderate fees. I have omitted to mention that both smoking and drinking—the latter non-alcoholic, as this is a temperance Institution—are permitted in certain parts of the theatre; but as the German enjoys his pipe and lager beer while listening to *Café Concerts* there is no reason why the Englishman should not have similar privileges. The obvious inference is that, given a reasonable amount of liberty—not license—"middle class" audiences will accept good and wholesome entertainments when offered them; and surely this is a better way of combating the difficulty—even in its social aspect—than all the puritanical tirades hurled against the present system—even as the great "drink" question is being solved better by the establishment of "coffee palaces" and the like than by the anathemas of intemperate teetotallers. Hoping, Sir, your contributor will adopt my suggestion and judge for himself.—I am, yours obediently,

Middle Class.

October 21, 1894.

TO CORRESPONDENTS.

*** *Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. L. Fillingham.—*The subject is fully dealt with in Carl Engel's "Musical Myths and Facts" (2 Vols., Messrs. Novello, Ewer and Co.) and in Kastner's "Les Sirènes," the contents of which are briefly described in Novello's Library Catalogue, p. 410.*

H. E. Earle, Brooklyn.—*The Greek Hymns have been printed in various Histories of Music, but they have recently been published by Messrs. Novello, Ewer and Co., of whom they may be obtained for sixpence. No light has been thrown on the alleged passage in Saint-Saëns's work. The composer was probably hoaxed. The Interviews will be resumed when possible—they were not meant to appear regularly. We will reply to your other enquiry in our next.*

York.—*The Organists of York Minster during the last 150 years have been: J. Naylor, 1883; E. G. Monk, 1859; John Camidge, 1844; Matthew Camidge, 1803; John Camidge, 1756; J. Nares, 1734.*

E. Sola.—*The poems by Hood, Moore, and Mrs. Hemans are no longer copyright.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bournemouth.—Two attractive Organ Recitals were given by Dr. W. Lemare, on the 10th ult., in St. Nathanael's Church, Westbourne. Dr. Lemare, whose pieces included a Festival Postlude by Volkmar and an Andante Religioso by Scharwenka, was assisted by Mr. E. C. Winslade, solo violin; Mr. F. C. Ford, violoncellist; the vocalists being Miss E. M. Lemare, Mr. Figgins, and members of the church choir.

Brighton.—The Dome was well filled by an appreciative audience on the 18th ult., when the Sacred Harmonic Society gave a special performance of Gounod's "Redemption," in commemoration of the composer's death. The choir did its work with admirable precision, attention to gradation of tone and intelligent appreciation of the impressive nature of the music. The rendering of the majestic choruses "Forth the royal banners go" and "Unfold, ye portals everlasting," was in particular worthy of praise. Miss Annie Swinfen, who made her first appearance here on this occasion, gave sympathetic expression to the beautiful solo "From Thy love as a Father"; Miss Ada Watchurst also made a successful *début*, and Mrs. W. J. Mobsby and Miss Hilda Taylor, members of the Society, may be congratulated on their effective assistance. Mr. Boulcott Newth and Mr. Charles Phillips were the Narrators, and Mr. Charles Hinchliffe sang the words of *Jesus* with impressive effect. The orchestra was admirably led by Mr. W. A. Baker, Mr. P. J. Starnes presided at the organ with artistic judgment, and Mr. Robert Taylor conducted with his customary ability.——An audience of about 2,000 assembled in the Dome, on the 22nd ult., to hear Dr. Richter's Orchestral Concert. Concerning the programme, the Prelude to "Parsifal" and Brahms's Orchestral Variations had never been performed in Brighton before, nor had, we believe, the arrangement of Liszt's Rhapsodie Hongroise (No. 1). Even so hackneyed a piece as the "Walkürenritt" had only been played in Brighton once—viz., when Richter brought his orchestra some years ago. The audience was, throughout, most enthusiastic, and made a very determined attempt to encore the "Walkürenritt," which Dr. Richter steadily resisted and finally defeated. A pamphlet had previously been circulated by Messrs. Chester, which contained an account, written by Mr. H. Davey, of the various works performed; and very general interest had been excited in the Concert, which was set forth as a great and quite exceptional musical opportunity.

Canterbury.—Mr. J. Sterndale Grundy, deputy-organist to the Cathedral, gave an excellent Concert, on the 2nd ult., in the Music Hall. The Concert-giver took part, with Mr. C. M. Gann and Miss Kate Ould, in Mendelssohn's Pianoforte Trio in D minor (Op. 49), and was assisted by Signor Tito Mattei, Miss Helen Saunders, and Mr. Lyon Farrand, the last-named being a promising young tenor vocalist from the Guildhall School of Music.

Cardiff.—Mrs. Alfred Morris's admirably trained Gwent Ladies' Choir made a most successful first appearance here on the 3rd ult., at the Park Hall. The programme contained the effective sketch entitled "Spanish Gipsy Life," in which the executants appear in costume. The choir subsequently gave similar performances at Magor and Gwent, the following ladies being mentioned in eulogistic terms by the local press: Mrs. Morris, Mrs. Lang, Mrs. J. P. Lewis; and the Misses L. Taplin, K. James, L. Jones, F. Tamplin, G. Rogers, M. James, B. Pottinger, Allen, Hillier, Richards, and M. Watkins.

Chigwell.—The Harvest Festival Services in the Parish Church were well rendered musically. On the evening of the 14th ult. a new Magnificat and Nunc dimittis by the Organist, Mr. Henry Riding, were given with good effect; and on the 17th ult. the special choir of eighty voices sang Spohr's "God, Thou art great." Mr. Reynolds accompanied, and Mr. Riding conducted.

Diss, Norfolk.—A very artistic Afternoon Concert was given, on the 11th ult., in the Corn Hall, by Mr. T. E. Gatehouse, assisted by Miss Mary Hay and Mr. A. E. Izard. The two gentlemen were advantageously heard in Mozart's Sonata in B flat (No. 10) for violin and pianoforte, and in solos admirably played on their respective instruments. Miss Hay's singing of an excellent selection of songs was also greatly enjoyed. In the evening, Mr. Gatehouse gave an admirable popular Concert, special features of which were his own fine violin playing, Mr. Izard's rendering of Mendelssohn's Andante and Rondo Capriccio, and Miss Hay's singing. Able assistance was also rendered by Mr. A. Hemstock at the organ, in vocal quartets by Miss Pullen, Miss K. Pullen, and Messrs. K. Evans, A. Bobby, H. Mase, and F. A. Tipple, members of the Diss Choral Society, and instrumental pieces performed by the band.

Eastbourne.—Miss Agnes Zimmermann gave a Pianoforte Recital at the Town Hall, on the 13th ult., when her renderings of Weber's Sonata in C, a selection from Brahms's latest pianoforte pieces, and Chaminade's Scherzo (Op. 35, No. 1) were particularly admired. She was ably assisted by Mr. Charles Williams in Reinecke's duet "La belle Griseldis," and by Miss Louise Phillips, who sang with her usual success.

Frome.—An effective performance of "The Messiah" was given on the 20th ult., in Market Hall, under the conductorship of Mr. H. Millington. About 170 executants took part in the rendering, the accompaniments of which were played by a full orchestra, led by Mr. W. E. Cox, with assistance on keyboard instruments from Mrs. Welham, Mr. Giddings, Mr. Prosser, and Mr. J. D. Cox. The soloists were Miss M. Davies, Miss B. Grant, Mr. E. T. Morgan, and Mr. D. Harrison.

Gravesend.—One of the most interesting Concerts, under the auspices of the Gravesend and Milton Choral Association, was given at the New Public Hall, on the 10th ult., when Sir Charles and Lady Hallé made their first appearance here and were accorded a most enthusiastic reception. The performances of these artists were followed with the closest attention, and Lady Hallé, in response to an irresistible demand for more, after her rendering of Brahms's Hungarian Dances, gave an Irish Reel by Stanford. The vocal portion of the Concert was entrusted to the Westminster Singers, whose artistic and refined singing aroused much enthusiasm; two of their selections—viz., "In Absence," by Dudley Buck, and Dr. Bridge's humorous glee, "The Goslings," being repeated. Mr. Harper Kearton sang "A May Song," by Leoni, and Mr. W. H. Brereton "Oh! oh! hear the wild wind blow," by Tito Mattei. The Concert altogether was a great success. This Association will celebrate its Jubilee Concert, on December 5, by a performance of Handel's "Messiah."

Halifax, Nova Scotia.—Mr. F. Gatward, the Cathedral Organist, gave an Organ Recital at St. George's, on September 18, when his programme included Bach's great G minor Fugue. His lecture on "Acoustics" last month, at the Church of England Institute, also attracted many listeners.

Haslingden.—At the choral contest held here on the 6th ult., Dr. Hiles, who was the adjudicator, awarded the first prize to the Reedyford Wesleyan Choir, conducted by Mr. R. R. Widdop. The second and third prizes were respectively gained by the Leeds Vocal Union, conducted by Mr. A. H. Ashworth, and the Ramsbottom Presbyterian Choir, under the direction of Mr. R. Sharples.

Henley-on-Thames.—The Harvest Festival Services at Holy Trinity Church were held on the 4th and 7th ult., when Garrett's Harvest Cantata was sung by the choir (which is now augmented by a number of ladies), under the direction of Mr. J. H. Chalmers, the Organist and Choirmaster.

Hull.—Mr. Arthur Hudson gave a Chamber Concert, on the 23rd ult., in St. George's Hall. The programme contained Emil Sjögren's Sonata in E minor (Op. 24) for violin and pianoforte, heard in Hull for the first time on this occasion, and Arthur Hervey's Romance in D for the same instruments. Mr. Arthur Hudson played the violin, Mr. J. W. Hudson the violoncello, Mr. W. Janssen the pianoforte, and an excellent selection of songs were contributed by Miss J. Langford and Mr. M. Roberts.

Lee.—The Harvest Festival at St. Mildred's Church was celebrated on the 11th ult., in the presence of a crowded congregation. The "Creation" was sung, in the place of the anthem, by a choir of 100 voices, assisted by a full orchestra of twenty-five instrumentalists. The soloists were Master Sterndale Bennett and Messrs. Heathcote and Dilley. Mr. F. L. Kett, Choirmaster of the Church, conducted with his usual ability and skill, and Mr. G. H. Court ably presided at the organ.

Melbourne, Australia.—The fourth annual report of the Choral Union is a most satisfactory document. The singing of the choir, under the skilful direction of its Hon. Conductor, Mr. Ernest Jäger, has attained a high standard of excellence, as witnessed by the success of the Society in several choral contests during the past year, and its charitable efforts during the past eighteen months have been instrumental in raising a sum of over £90 for the relief of distress in the neighbourhood. The Conductor's notes indicate artistic enterprise and high aims, and many details show that the Society is well worthy of the support, not only of every music-lover, but also of every well-wisher for the community at large.

Middlesbrough.—Mr. Felix Corbett began his new series of excellent Concerts, in the Town Hall, on the 3rd ult., when he appeared as solo pianist and as the composer of two effective songs, respectively entitled "Other days" and "Come, come away," the words of the former being by Lewis Morris and those of the latter by Herrick. The programme, which was of an artistic character, was admirably interpreted by Madame Alice Gomez, Miss Mabel Berry, Madame Hast, Mr. Ben Davies, Mr. Leo Stern, and the Meister Glee Singers.

Romford.—An effective rendering of Mendelssohn's "Hymn of Praise" was given in the Parish Church, on the 18th ult., by an augmented choir with orchestral accompaniment. The tenor solos were well sung by Mr. Sadleur Brown, the rest of the solo work being sustained by choirboys of the church. Mr. F. W. Strohmeyer was leader of the orchestra, Mr. Gilbert W. Tozer presided at the organ, and Mr. Charles Wood, Organist and Choirmaster of the Church, conducted.

Runcorn.—The Tonic Sol-fa Prize Choir gave its first Concert of the season on the 17th ult., in the Public Hall, under the conductorship of Mr. J. Holford. The soloists engaged were Miss Marjorie Eaton, Mr. Pownall, and Mr. Stanley Cookson, vocalists; and Mr. V. L. Needham, flautist, all of whom were very successful. There was a good attendance.

Southampton.—Miss Marie Wurm's farewell Concert, which took place at the Philharmonic Hall, on the 5th ult., was altogether a success. The Concert-giver was assisted by

Mrs. Ernestine Walker, Miss Louise Nanney, and M. Ernest du Domaine. Much regret is felt by the musical public of Southampton at the removal of so thorough an artist as Miss Wurm from their midst.

Southend.—The interesting and instructive series of Concert-Lectures given by Mr. Baylis in his music room were concluded, on the 6th ult., by a Concert in the Union Hall, at which the pianoforte playing of Mr. Baylis and Mr. Sladdin was much appreciated, and Miss Bertha Sladdin and Mr. Sandor Merei were the vocalists.

Wellington, New Zealand.—An interesting musical performance, entitled "An Evening with Handel and Haydn," was given on August 30, in St. Peter's Church, under the able direction of Mr. T. Tallis Trimnell. The selections comprised excerpts from "The Messiah" and "Creation," the soloists being Mrs. Mackintosh, Miss Stanford, and Messrs. E. F. Pollock, Prouse, Richards, A. Clothier, and Pickering. Mr. Trimnell accompanied on the organ and also played Handel's Second Concerto in B flat.

Wolverhampton.—Madame Fanny Moody's Ballad and Opera Recital Company made a successful appearance at the Agricultural Hall, on the 22nd ult., when Gounod's opera "Philemon and Baucis" formed the second part of the programme, under the conductorship of Signor Mascheroni.

Wolverton.—A very successful Concert, organised by Mr. Richard Devey, was held at the Science and Art Institute on the 15th ult., when the hall was filled by a large audience. Selections were sung from "The Messiah" by the Choral Society, which numbers 300 members, under the able conductorship of Mrs. Medland Newsham. The solo artists were Miss Lizzie Scott, Miss Rowllings, Rev. M. Miller, and the Rev. H. C. Jollye. Miss Edith Stapley (violinist) and the Institute's Orchestral Band, the latter conducted by Mr. Whitlock, contributed several pieces and added to the success of the evening.

Organ Appointments.—Mr. A. F. Grainger, Organist and Choirmaster to Whitechapel Parish Church.—Mr. Henry G. Rew, to St. Katherine's, Rotherhithe.—Mr. F. Felix Presnail, to St. Mary's, Southchurch.—Mr. J. R. Andrews, Organist and Choirmaster to St. Stephen's Church, Newcastle-on-Tyne.—Mr. A. C. Handley-Davies, to St. Olave's, Southwark.—Mr. Frank Coucher, Organist and Choirmaster to Blackheath Wesleyan Church.—Mr. Edward Parker, to St. Ann's Roman Catholic Church, Spitalfields.—Mr. James Lyon, to St. Michael's College, Tenbury.—Mr. Edward R. Goodacre, Organist and Choirmaster to St. Mark's Church, St. Helens.—Mr. W. Hedley Carus, Organist and Choirmaster to St. Matthew's Church, West Kensington.

Choir Appointments.—Mr. Frederick Lowe, Lay-Clerk (Alto), to St. Michael's College, Tenbury.—Mr. Robert Heaps (Alto), to Carlisle Cathedral.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1894.

ANTON RUBINSTEIN.

In the ordering of Providence the time came, on Tuesday morning, the 20th ult., for Anton Rubinstein to go the way whence he will not return. There appears to have been little serious premonition of the fatal hour. The patient knew that his heart was affected, but men threatened in that manner often live long, and it may be that he anticipated yet some years of life and labour. Suddenly, in the drear dead of night, rang out the "clear call," and the famous musician departed. "At midnight," telegraphed a correspondent of the *Daily News*, "he went upstairs to his room, where he lay down on his bed. At one o'clock he cried for help, and in a feeble voice called for a doctor. Everybody ran to his room, and rubbed his hands and feet. He lost consciousness, however, before the doctor arrived, and about two o'clock his head fell back and he was dead." May he rest in peace.

It is the duty of Rubinstein's survivors not only to mourn their loss, but to estimate, as far as may be, its extent and character. For a final verdict this, however, is not the time. As Mr. Chamberlain once happily said, when referring to Mr. Gladstone, you must stand at some distance from a great man in order to see him fully and in his true proportions. So it is in the present case; nevertheless, we may, each of us, contribute to a contemporary, if not an ultimate verdict, and leave it for the consideration of those who will in the last instance decide.

Rubinstein came of an oppressed race. Even now the lot of a Russian Jew is not an ideal one, but it was much worse under the fierce sceptre of Nicholas I. Before that autocrat ascended the throne, "the Jews," says Mr. McArthur, "were prohibited from holding any position in the State, from living in or travelling to any town as they wished; from buying land; from educating their children, and, except by the payment of enormous fines, most of the avenues of commerce were shut to them. They were then, as now, the legal prey of every dishonest member of the State; they had no rights, no redress, and no justice dealt them, and in all the ways an autocratic government leaves open they were plundered and oppressed systematically." When Alexander I. died, the whips with which he chastised his Jewish subjects were exchanged for the scorpions of his successor. Nicholas, we are told, "detested the whole race," and when he issued a decree of renewed confiscation and oppression, one Jewish family, at least, took a serious resolution. There was quite a clan of Rubinsteins in the district of Moldavia now identified with the birth of Anton, and at the head of them stood the musician's grandfather, Roman Rubinstein. Calling his tribe of sixty people together, this patriarch told them what should be done under the new circumstances. Roman was not the stuff of which martyrs are made. He had, we may suppose, a Jew's reverence for the ancient faith; but he had, we know, a Jew's love of money. Wherefore he commanded his family to change their creed, and is reported to have said: "Better undergo the ordeal of holy water and chrism and become Christians—if holy water and chrism can make us Christians—than lose our wealth." The order was obeyed; the Rubinsteins were received into the Orthodox Church, and the consequences to one of their number, a child of twelve months, were immense.

It cannot be supposed, if there be anything in heredity, that the condition of his people was without effect upon Anton Rubinstein. It must have affected his temperament and character in some degree; but we are now most concerned with the result of the family apostacy, which opened up channels theretofore closed. Anton's father removed to Moscow, and set up in business as a manufacturer of pencils. According to the authority already cited, "Anton was then five years old, a bright little fellow with tangled curls falling about his shoulders and over into his serious eyes, who sang to himself all day long, and when his mother went to the pianoforte to play, she noticed how the little fellow stood by her side listening attentively." He was emphatically the son of his mother, a German Jewess known, in her maiden days, as Clara Levenston. The Rubinsteins had no music in them, but this woman gave to their blood an artistic strain, and it was she who not only transmitted musical instincts and feeling to her son, but recognised the first symptoms of their presence. It is an old story—how the mother taught her boy; how the child progressed with rapid strides, while the father looked on but half approvingly. At this time it does not appear that any idea of a professional career was entertained; Anton being probably regarded as the destined manager of the pencil factory. But the force of circumstances was away from the factory altogether,

and at ten years of age Anton Rubinstein played the pianoforte in public; the place being Petrowsky Park, Moscow; the witnesses, a "wildly enthusiastic audience." This event was the beginning of the career which has just ended. Thenceforth, the art of music had among its professors a new and striking individuality.

It is not our purpose to go step by step through the story of Rubinstein's life. Biographical particulars are readily accessible, and we shall at the present moment be better employed in an attempt to estimate the artistic character and significance of the musician whom we have just lost. It is not necessary to say much of Rubinstein as a man. It may be that, to Englishmen, apart from a few intimates, he did not show himself in the best light. He belonged to a race generally credited with a disinclination to forgive, and he certainly never forgot the hostile criticism in which the English press—or an influential part of it—indulged when he came to this country in 1857. It is not our business to challenge or defend that criticism, which, if mistaken, was probably honest enough; but the iron of it entered Rubinstein's soul, and, no doubt, inspired many of the contemptuous remarks about music in England that fell from his lips. Hostile feeling and natural resentment apart, Rubinstein appears to have been personally gracious and even lovable, though ill-balanced, or, as an admirer puts it, "contradictory." "No man has ever had a warmer heart," writes Mr. McArthur; "no man has oftener had more generous or tender impulses; yet when necessity arises no man can count the cost more deliberately, or be firmer against all sentiment. "All his life long," continues the same writer, "Rubinstein has given away vast sums to needy musicians and artists"; yet, on becoming director of the St. Petersburg Conservatory, he sent away two hundred incompetent students without hesitation. A pessimist and an agnostic, Rubinstein is said not to have been a happy man, but report credits him with *bonhomie* in social life. He was "fond of a good story, especially when highly flavoured; a game of cards or billiards; and never so happy as when paying compliments to a pretty woman." The last-named source of delight he drew from sometimes in unconventional ways, as when telling the Princess of Wales that he was delighted to see her because she looked lovely. On the whole, it would seem that Rubinstein was very much a creature of caprice—an uncertain man, and uncomfortable of approach, yet good at heart and often moved by generous impulses.

The temperament which controlled him as a man necessarily influenced him as a pianist. In that capacity he had the defect of his qualities, and we must recognise the fact, not being of those hero-worshippers who refuse to see in their golden idol the least admixture of clay. Thus it is impossible for us to accept wrong notes because, according to one eulogist, Rubinstein could give them a "conception, a form, an ideal," whatever, in connection with wrong notes, that statement may mean. We take the great pianist's frequent departures from accuracy not as slips to be condoned because of "a conception, a form, an ideal," but as an indication that he was more and better than a *virtuoso*, whose aim is to excel in technical skill and correctness. There was in Rubinstein, as an executant, the material for half-a-dozen ordinary *virtuosi;* but deeper, and more inward than splendid mechanism, lay controlling feelings and impulses which often, in their hot strife for full expression, put the mechanism out of joint. Listening to his Titanic reading of some fiery work, we have recalled Shakespeare's lines—

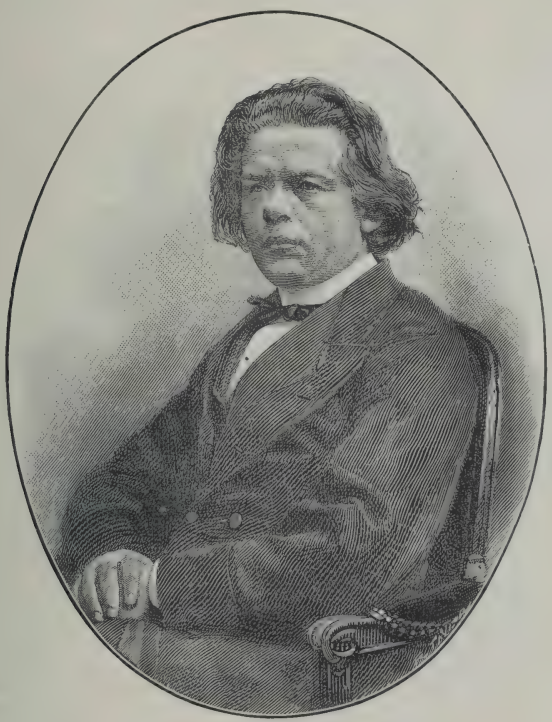
> Now, by heaven,
> My blood begins my safer guides to rule,
> And passion, having my best judgment collied,
> Assays to lead the way.

It was at such moments that the mechanism went wrong, and false notes bestrewed the platform in numbers sufficient, as he once jokingly said, "to make a concerto." In Rubinstein, therefore, we had precisely the opposite of the prim performer who, cold and passionless, reproduces the notes with the accuracy of a telephone, and with about as much warmth in the process of transmission. We can hardly censure one or the other. Man—the pianoforte playing man forms no exception—is a creature of temperament, and it may be that varieties of temperament are as necessary in music as presumably they are in humanity at large.

Than Rubinstein there never was a more frank and honest performer. It is not conceivable that he studied "readings" and adopted those which commended themselves to his judgment. No such process, we may be sure, was resorted to in his case. The man played as he was moved, not by an intellectual perception, but by an emotional impulse. It was sufficient to bring a sympathetic work into contact with him in order to excite a blazing demonstration. The artist thrust himself, warm and glowing, into the piece he undertook to play, and both went on together in a full tide of passion. It has often been urged that the result was Rubinstein rather than, say, Beethoven. That is hardly a fair way of putting the case. The result was Beethoven as Rubinstein felt him. It was a great composer seen through the medium of a great executant musician. If we did not always approve, it was right to say so as a matter of personal taste; but no words against the great and saving principle that every artist should show us the composer, not, necessarily, as he is conventionally presented, or as some other executant limns him, but as he is felt by the actual interpreter. In many cases, no doubt, the result is less valuable than a mere intellectual expression, but failures do not invalidate a rule which, in the case of really great artists, leads to

precious revelations. Rubinstein was not always the Thunderer. His march through a programme was not ever like that of an American forest fire, blackening and consuming with fierce heat and flame. Who that has heard him play the quaint and formal music of an earlier time, or some pretty trifle from a contemporary pen, to say nothing of works in which the great masters toy daintily with their art, can ever forget the wonderful command of delicate tone, the finished delivery, the absolute perfection in all things? His lyrics, so to speak, were as pure in their beauty as his more dramatic utterances were overwhelming in their sometimes irregular force. As a pianist Rubinstein must always be regarded as one apart. He belonged to no school, and he founded no school. He was the embodiment of individuality in art, and, unless Nature uses once more the mould in which she cast him, we shall never see his like.

As a composer, the Russian master presents a study which is not quite easy. In that capacity he has been to us a pathetic figure, working out vast designs and seeking to gratify large ambitions in the midst of a generation which looked upon his creations with indifference. Ten operas that are not played, and five Biblical dramas which are rarely heard—what toil do not these works represent; what disappointment; or, perhaps, what faith in the justice of the future! And, through the years of unrealised expectations, how silently and proudly the composer bore himself. Some other men would have made the world ring with their remonstrances, their prayers for help, their abuse of rivals whom the world preferred to themselves. Rubinstein, whatever he may have thought and felt, kept back both thought and feeling with a restraint by no means uncommon in the annals of music, but on that account none the less sublime. Apparently he never lost heart, knowing that the verdict of to-day may be upset by to-morrow's court of appeal, and hoping, doubtless, for ultimate success. The question of the exact position which Rubinstein's operas and larger works should take will, now that the composer is dead, soon be settled in the rough and ready way of a hurried public. Musicians will act more carefully; refraining alike from hasty condemnation and from such rash assertions as that "when much of the music of our time has passed away or sunk into oblivion, our children and our children's children will be honouring and enjoying the works



From a Photograph by Elliott and Fry.

and the genius of Anton Rubinstein." Prophecy is dangerous, and retrospect, in this case, gives no encouragement. For some reason or other, Rubinstein's musical dramas, Biblical and secular, have failed with the public, not in one land only, but in all. Though large in conception, striking in design, and worked out with full musical means, they do not, to use an expressive Americanism, "catch on." The fact may be no argument against the merit of the works, but it is a fact and therefore a stubborn thing, not to be explained away as the result of chance, or a consequence of Rubinstein's residence in Russia instead of in Germany. Our own opinion, long since formed and strengthened by time, is that Rubinstein lacked a strong dramatic instinct. Lyrical he was to the tips of his fingers, as scores of beautiful compositions attest; but his grip of a dramatic situation, and his command of powerful, condensed expression, seem to us weak enough to explain much of his non-success. The composer is earnest, and lavish of means, but somehow he does not convince. The public listen curiously, applaud conventionally, and forget speedily. It has been said that strong dramatic feeling is not a characteristic of Jewish musicians, although Meyerbeer wrote the famous duet in "Les Huguenots," and it is true that, in this respect, they have not generally excelled. Without discussing the wider question, it would appear that Rubinstein was insufficiently endowed with an operatic composer's most essential quality—the quality by force of which Mascagni, a musician not worthy to tie Rubinstein's shoe, goes through Europe in blazing triumph.

Rubinstein composed six Symphonies and five Pianoforte Concertos, to say nothing of quintets, quartets, and other works for the chamber. Here, again, his more ambitious flights are short of the mark which means unquestionable success. All his power was put into the "Ocean" Symphony, one of the longest works of the kind in existence, but its hold upon the public is at best precarious. Alike in subject and character, the "Ocean" represents the grandiose conceptions of its composer, who was never slow to challenge the most exacting tasks. To this particular work, it is plain, he attached the utmost importance, if, indeed, he did not regard it as his greatest legacy to the modern orchestra. Yet Rubinstein must have felt that the mark aimed at had been missed; and to this cause we attribute the additions made to the original, as though to fill some void, or complete an expression which, with such a theme, could never be other than imperfect. We do not venture to foretell the ultimate fate of the "Ocean" Symphony, but its present lack of appreciation is ominous. All of us must remember the slight effect made by a recent performance under the direction of Mr. Henschel, and how critics who agree in little else found the work lacking in those great qualities which are the passport to immortality. Taking the case of the "Ocean" as representative of the composer's more ambitious efforts, it would appear that he over-estimated his powers, not, we should say, in a spirit of vain-glory (Rubinstein did not possess that), but honestly; impelled by a feeling for the colossal and the grand which he was incompetent to express with necessary clearness and power. Most men have had a similar experience in some form or other, and can recall conceptions before which their capacity of expression seemed weakness itself.

The conclusion just arrived at is fairly supported by the unquestionable success of Rubinstein's smaller works—his songs, pianoforte pieces, and other compositions in the nature of chamber music. We do not expect a finished painter of cabinet pictures to win equal fame in the vast manner of a Michael Angelo. Artists always have their limitations within the realm of their particular art, though it is not always that they are conscious of them. With due submission to the verdict of a later time, it may be said that the genius of Rubinstein was restricted to the comparatively small area of the cabinet picture. To express this belief is not to derogate from his claims as a master. Art is not measured by the area upon which it works—not determined by computation of feet, square or cubic—for there may be as much genius and skill, even as much power and grandeur, in a little picture by Meissonier as in a wall-covering Horace Vernet. Let us always keep art separate from dimension. A great musician, then, appears to us in the smaller productions of the composer whom now we mourn. Who does not feel this? Those who are familiar with their Rubinstein can call to mind many a masterpiece of a few pages, in which the art is perfect, the charm complete; in which—the Persian Songs, for example—music becomes magic and enchants us with an ideal otherwise seen but in happy dreams. It would serve little purpose to multiply instances of this class, for here we are on ground which the musical reader knows—in a fragrant garden, the perfumes of which are familiar. Well, is it not something—is it not much—to be a great composer for the home and the chamber, one whom amateurs admit to closest communion, to be a household musician, and a source of intimate artistic delights which are far better and more satisfying than those shared in common with a crowd? Such was Rubinstein and such he will remain, whatever future generations may determine in the matter of his larger works. Being that, we may all place a wreath upon his grave, with gratitude for benefits received.

Joseph Bennett.

FROM MY STUDY.

The Musical Times portrait gallery is, this month, enriched with "counterfeit presentments" of Guiditta Pasta and Joanna Wagner, artists of whom all the world has heard, but concerning whom, perhaps, little is generally known, so rapidly does Time obliterate the traces of those who have passed from among the living. Yet both won and retained for many years a brilliant position, and were, alike in vocal attainments and in that order of fame which comes to the *prima donna*, among the most distinguished examples of a necessarily restricted class. As Madame Pasta appeared in London as late as 1850, there are many among us who can remember her. The veteran critic and *litterateur*, Mr. Sutherland Edwards, is one of them. Mr. Edwards heard and saw the great artist in 1837, when, as he tells us, he "was far too young to be impressed by her," while, in 1850, she was "far too old to impress me." From him, therefore, we obtain little information based upon personal experience, failing which it is needful to fall back upon common report as it has come down to us. Pasta was not one of the *prime donne* who make a name in a night, soaring into the heavens like a rocket. She rose, like Pauline Lucca, from the ranks, and began her career, after two years' study in the Milan Conservatoire, by playing in the smaller theatres of Italy. Marrying at eighteen, she came to Paris in the train of Catalani, there meeting the English manager, Ayrton, by whom she and her husband were engaged at the joint salary of £400 for the season. The remuneration was small, and so was Pasta's success. People talked of her *Cherubino*, and Mr. Edwards points out that certain critics "recognised in her the germs of great talent." Her manager, unluckily for him, was not so sharp sighted. He declined to re-engage the young Italian, and lived to regret it.

When next Pasta came to this country (King's Theatre, 1824), she had the operatic world at her feet, Manager Ayrton included. We talk of strong companies in our day, but what should we say if Sir Augustus Harris presented to us, in a single season, half-a-dozen sopranos equivalent to Colbran-Rossini, Catalani, De Begnis, Vestris, Caradori, and Pasta? Ayrton had all these, and the King's Theatre was ablaze with their splendour. Pasta made her re-entry as *Desdemona* in Rossini's "Otello" (then a new work), and Ebers tells us *àpropos:* "Nothing could have been more free from trick or affectation. There is no perceptible effort to resemble the character she plays; on the contrary, she comes upon the stage the character itself transposed into the situation, excited by the hopes and the fears, breathing the life and spirit of the being she represents." This is high praise, and other witnesses give evidence to the same effect. Pasta's pay was as high as the praise. In 1817, she played the season for £400, with her husband thrown in; seven years later her terms were £14,000 for the same period. As for the manager, he shut up the theatre and advertised its contents for sale. This done, nobody was surprised to see a fresh start made

the next year by a new *impresario*, with Pasta's name again in the prospectus. The famous artist was in London for the season of 1828, then distinguishing herself by playing *Otello* to the *Desdemona* of Madame Sontag; the music being, of course, transposed and otherwise adapted. Her acting, on that occasion, is said to have been "impressive and even terrifying," so largely had her dramatic powers developed. "Before Pasta's time," writes Mr. Edwards, "the Italian singers contented themselves with the conventional expression, the mechanical

gesticulation by which operatic singing will always be more or less disfigured; so difficult is it to find vocal and histrionic talent combined in the same artist. But when Pasta had once shown how beautiful music might be rendered intensely dramatic, the singers of her time were obliged, as best they could, to follow her example."

The famous artist visited England occasionally between 1828 and 1839. It is said that later on she lost her fortune through the failure of a bank, and, with impaired means, had to continue before the public in order to obtain the wherewithal to support herself in old age. Be that as it may, she remained too long on the stage. Born at Como in 1798, she died there in 1865.

Joanna Wagner, born at Hanover, in October, 1828, was a daughter of Albert Wagner, brother of the much more famous Richard. Albert was at that time a professor of singing in Würtzburg, and there his child received her early training; there, also, she made a very early first appearance, playing the Child in a drama by Ifland when only five years old. At ten she took part in several of the fairy pieces then popular, and at thirteen received her first regular engagement, making her *début* as the *Page* in "Les Huguenots."

In 1846 the young artist placed herself under Manuel Garcia, and profited in other ways by residence in Paris, then the artistic centre of the world. Subsequent success at Hamburg and elsewhere made Joanna Wagner a conspicuous figure, and led us to a comedy which is now better remembered than the lady's singing—in this country, at any rate. Young readers may, however, know little of a squabble which once convulsed operatic London, and I will advert to its main incidents.

In 1850 a certain Dr. Bacher became acquainted with Joanna Wagner, and sought to obtain for her an engagement at Her Majesty's Theatre, then managed by Mr. Lumley. The manager's draft agreement being found to contain a stipulation that the artist should not appear at private concerts, the Wagners objected, struck out the clause, and returned the paper with their signatures attached. Lumley, however, would not hear of the change, whereupon Bacher, as agent for the other party, accepted the original conditions. The document, signed by manager and agent, was forwarded to Joanna and acknowledged by her as an agreement binding. She and her father subsequently declared that there was an understanding, according to which the debated clause would be made "all right" on their arrival in London. Mr. Lumley repudiated the existence of such a reservation. The Wagners further alleged that the contract was void because a certain advance

sum was not paid by Lumley on the day stipulated. The money was actually tendered on April 5, but as long before that date as March 5 the Wagners were negotiating with Mr. Gye for an engagement on higher terms, that step being quite in harmony with the pronounced opinion of Albert Wagner (who appears to have been as cynical as his brother) that England was only to be valued for her money. The engagement concluded, Gye announced the *début* of Joanna.

At this point Lumley invoked the law, and obtained an *ex parte* injunction in Chancery against the artist's appearance pending the hearing of the case and judgment. The hearing came on in due course and judgment was given in favour of Lumley. Commenting upon this, the *Daily News* said that the sympathies of the public were on the side of the young lady who had been the unwilling cause of the contest. Possibly Joanna was but a puppet in the hands of her advisers, and these heard a great deal of English plain-speaking. The *Times* remarked: "The simple truth of this long trial is that Mdlle. Joanna Wagner and her excellent parent thought that the second bargain was better than the first and, therefore, endeavoured to repudiate their own act. It is a shabby business, and the sooner, for Mdlle. Wagner's sake, it is forgotten the better. At the same time, it is clear enough that the fault lies, not with the young girl, but with the sordid circle around her, who were endeavouring to huckster her talents about the most profitable market, without regard to any considerations but those of £ s. d."

Though handed by Chancery over to Lumley, Joanna did not sing for him. Cruvelli just then ran away from Her Majesty's and the *impresario*, finding his position hopeless, gave up the fight. Joanna sang at the house just named in 1856, and, according to Lumley's "Reminiscences," "took the public by storm." "Was it possible," wrote the magnanimous director, "to listen and not feel every hostile feeling crushed?" Losing her voice in 1861, Miss Wagner, or, rather, Frau Landrath Jachmann, became an actress and had great success. She took leave of the stage in 1872, but subsequently appeared at Bayreuth on two occasions, singing, first, the solo alto part in the Ninth Symphony, and, next, playing one of the Norns in the production of the "Nibelung's Ring" in 1876. The artist's death, which occurred a few weeks ago, is, of course, fresh in mind.

I have lately examined with great interest a volume entitled "English County Songs, collected and edited by Lucy E. Broadwood and J. A. Fuller Maitland," and published by the Leadenhall Press. There are here a large number of folk-ditties, arranged under the counties to which they belong, the music being provided with a simple but sufficient pianoforte accompaniment. The editors have done more than unearth airs and verses racy of the soil—the rude strivings of native impulses and untrained powers towards artistic expression—they have indicated a rich field for further exploration. No one knows how rich it is, though this volume gives us some idea; and it is encouraging to learn that in some cases where the editors expected to discover little they found much. But the work must be done soon. The generation which loved and sang these quaint effusions is represented now only by a few lingerers whom Death has for the moment forgotten.

As a Gloucestershire man, I was disappointed in not finding our old county song, "George Ridler's Oven." This famous ditty figures in Hughes' "Scouring of the White Horse." The scourers, gamesters, and what not, were carousing in a booth on White Horse Hill, when—"the Doctor suddenly began, 'Now, farmer, you must do us a favour, and give us your famous old Gloucestershire song. I've been telling all our friends here about it, and they're keen to hear it.' 'S'pose you means Gaarge Ridler?' said the farmer. 'Of course,' said the Doctor. 'Well, I don't know as I've zung these score o' months,' said the farmer, 'but hows'mever, if you wants it here goes.' So the farmer finished his brandy and water, cleared his throat, balanced himself on the hind legs of his chair, cast up his eyes, and began—

Thaay stwuns, thaay stwuns, thaay stwuns, thaay stwuns,
Thaay stwuns, thaay stwuns, thaay stwuns, thaay stwuns.

"'What's he saying — what language?' whispered the tall scholar. 'Mad old party!' murmured the short scholar. 'Hush!' whispered the Doctor, 'that's the orthodox way to begin; don't put him out.' I could not tell what in the world to write [the narrator hoped to "take down" the song], but the farmer went on with growing emphasis—

Thaay stwuns (as before).

There was a moment's pause, during which the Doctor had much difficulty in keeping order; then the farmer got fairly under weigh, and went on—

Thaay stwuns that built Gaarge Ridler's oven,
Oh, thaay cum vrom the Blakeney Quar,
And Gaarge he were a jollv old man,
And his yead did graw above his yare!

So to the last verse—

When I gwoes dead, as it may hap,
My grave shall be under the good yale-tap;
Wi vaulded earmes ther' wool I lie,
Cheek by jowl, my dog and I."

Should the editors of "County Songs" bring out a supplementary volume, it is to be hoped they will not forget "George Ridler's Oven."

Looking up some particulars concerning Rubinstein, the other day, I found that, after defining a work of art as one "in which mere science ceases to be the prescribed standard, and spiritual emotion asserts itself," he refers to our English composers, Bull and Byrd, as attempting the artistic for the virginal and

clavecin, and further declares that the beginnings of pianoforte music are discoverable in this country. Noting these remarks of the now departed musician, I remembered a curious eulogy of Byrd from the pen of his contemporary, John Baldwin. The last-named, a Windsor lay-clerk and a Gentleman of the Chapel Royal, made a manuscript collection of Motets, now the property of the Queen, and supplemented as well as prefaced it by some rhymed verses, in which he mentioned the composers upon whom he had drawn.

The worthy gentleman begins by proclaiming the merit of the collection he had made. Calling it "a store-house of treasure," he goes on:

there is here no badd songe : but the best can be hadd :
the cheefest from all men : yea there is not one badd :
and such sweete musicke : as doth much delite yeelde :
both unto men at home : and birds abroad in fielde :

Paying due homage to native composers like Tye and Tallis, and making respectful mention "even of straingers also," John gives himself up to patriotic pride and William "Birde." "Let not straingers bragg," says our sturdy Englishman—

nor they these soe commende,
for they maye now geve place : and set themselves behinde
an Englishe man, by name : William Birde for his skill :
which I should have sett first : for soe it was my will :
whose greate skill and knowledge : dothe excelle all at this time :
and farre to strange countries : abroade his skill dothe shine :

Baldwin admits the existence of formidable rivals in other lands—

famus men be abroade : and skilful in the arte :
I doe confesse the same : and will not from it starte :
but in Europp is none : like to our Englishe man :
which doth so farre exceede : as trulie I it scan :

Dwelling on the pre-eminence of his hero, Baldwin continues:

the rarest man hee is : in musick's worthye arte :
that now on earthe dothe live : I speak it from my harte :
or heere to fore hathe bene : or after him shall come :
none such I feare shall rise : that may be calde his sonne :

At this point the writer bursts into apostrophe:

O famus man of skill : and judgemente greate profounde :
lett heaven and earthe ringe out : thy worthye praise to sownde :
nay lett thy skill it selfe : thy worthie fame recorde :
to all posteritie : thy due deserte afforde :
and lett them all which heere : of thy greate skill then saie :
fare well, fare well, thou prince : of musicke now and aye :

Baldwin himself says farewell very heartily:

fare well I saie fare well : fare well and heere I end :
fare well melodious Birde : fare well sweete musick's frende :

After repudiating any design to flatter, the writer thus concludes:

Soe heere I end fare well : comittinge all to God :
who kepe us in His grace : and shelde us from His rodd.

"Amen" to that prayer, John, and many thanks for such artless lines of honest appreciation. X.

A RECORD OF THE VIENNA EXHIBITION.*

This important work is a revised translation of a German edition already published, and comprises a collection of essays suggested by the varied contents of the most important Musical and Dramatic Exhibition that has yet been formed, together with illustrations of the diversified contents, rare musical instruments, autographic fac-similes of the most illustrious composers, dramatic authors, actors, singers, and instrumental performers; and portraits of Imperial and other eminent persons whose patronage, and in many instances actual service, facilitated the successful fulfilment of this cosmopolitan scheme.

There was a description of the leading features of the Exhibition in The Musical Times of September, 1892. In scope and dimensions it as far surpassed the Loan Collection attached to the Inventions Exhibition in 1885, shown in the Royal Albert Hall, as that gathering exceeded the special collection in 1872 that was at South Kensington Museum. But in looking back there was a foreshadowing of Vienna at the Royal Albert Hall, inasmuch as, for the first time, a comprehensive scheme was inaugurated and carried out that embraced with the instruments everything that was connected with the art of music—portraits and paintings generally, books, manuscripts, engravings, historic rooms; all, in short, that could illustrate music. Even historical performances were given which have since borne rich fruit. At Vienna, however, the Drama first found such illustration, and if this side of the Exhibition was less well carried out than the musical, any shortcoming must be put down to novelty, already a past phase where music was concerned.

It is well known that the idea of the Vienna Exhibition of 1892 emanated from the Princess Metternich, and chiefly through her influence its realisation was brought about. As is fitting, there is in this book a full-page portrait of the Princess. The various essays which form the substance of it have been contributed by the leading representatives of the different nationalities met with in the Exhibition, of which this book is the monument and more, as it is intended to promote critical, archæological, and historical studies of its material. The first essay, by the Viennese editor, Dr. Schneider, supplies the story of the Exhibition from its initiation. It will suffice to name a few of the principal contributors of reputation who have assisted him. Dr. Guido Adler, of Prague, has devoted himself to the special section lent by the Imperial family. The German section has been treated by Herr Schröer, of Berlin. Musicography and a collection of musical instruments lent by the Archduke Franz Ferdinand have found an exponent in Professor Koller, of Vienna. The Development of Vocal Music in Germany is by Dr. Sandberger, of Munich. The old musical instruments from Berlin are described by Dr. Fleischer. Bach and Beethoven are the subjects of a dissertation, also comprehending Handel and the famous Viennese composers, by Dr. Rietsch, of

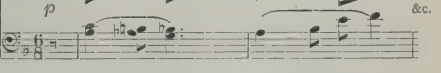
* The International Exhibition for Music and the Drama, Vienna, 1892. Edited by A. J. Hipkins, F.S.A., London; Morris Steinert, Newhaven, Connecticut, U.S.A.; and Siegmund Schneider, Vienna. (Moritz Perles, Vienna, 1894.)

Vienna; the autographic illustrations to this article being most interesting. There are full-page illustrations of the interiors or rooms in the building devoted to Mozart and Beethoven; in the latter is seen the grand pianoforte by Broadwood which Beethoven owned from 1818 until he died (it is now in the National Museum at Budapest, a bequest from Liszt who had it for years at Weimar), and an Erard grand pianoforte upon which Beethoven used to play when at Prince Lichnowski's. J. S. Bach, with special reference to the clavichord, has fallen to the lot of Mr. Steinert, of Newhaven, U.S.A., well-known for his large collection of specimens of that now rare instrument. He has also written a long notice, well illustrated, of his remarkable collection of keyboard instruments of all kinds, but in connection with the development of the modern pianoforte—the American pianoforte in particular. The romantic period in music concerns Weber, Mendelssohn and Schumann, Wagner and Liszt, with ample illustrations, and is by Dr. Schneider, who also gives an interesting chapter concerning Wagner and the Princess Metternich. Chopin and the Polish section are discussed, all too briefly, by Dr. Nossig, of Paris. An illustration shows a collection of portraits of the men and women who were near Chopin in his Paris life, and a pianoforte with its seat that belonged to him. In the French Dramatic section there is a room dedicated to Alexandre Dumas, whose writing table and elbow-chair have for a pendant a Pleyel grand pianoforte that was Chopin's—the Funeral March accompanying "Les Trois Mousquetaires"!—but, notwithstanding some incongruity, there is no real hiatus, for Paris binds together all genius. Young Italy finds appreciation under the heading of Pietro Mascagni and the Sonzognini, from Dr. Marsop, of Munich. Even Spain, that refused London in 1885, was unable to withstand the appeal of the Princess Metternich; the Spanish section is treated by Dr. Beer. The Italian, French, and English Loan sections are respectively discussed by Professor Perwin, the Ritter von Eisenhof, and Mr. A. J. Hipkins. The display of theatrical costumes from Paris was in itself a liberal education. The German Drama and Theatre Decoration are treated by Dr. Trautmann, of Munich, which, in connection with the excellent Russian Dramatic section, broke fresh ground. Herr Ranzoni, of the *Neue Freie Presse*, and Herr Teuber, of the *Fremdenblatt*, describe the Exhibition Theatre and its performances. There are also interesting articles upon the Viennese Harlequinade by Dr. Radler, and by Dr. Plöhn upon renowned collectors and collections. The Viennese Waltz alone seems to have escaped the notice of the Direction of this grand enterprise; we miss a subject so characteristic of Vienna and the Viennese. The laborious translation into English is the achievement of a lady, Fräulein Rosa Wohlmuth, whose name is a metaphor for the cheerful accomplishment of a task of more than ordinary difficulty, on account of the burdensome technicalities unavoidable in such a work.

A SOUVENIR: RUBINSTEIN.

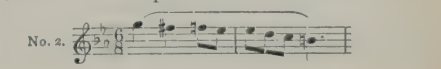
A melancholy interest attaches to a set of six pianoforte pieces from the pen of Anton Rubinstein, entitled "Souvenir de Dresde," and just published by Messrs. Novello, Ewer and Co. It is fitting that these should come to us at the present moment, when men, besides mourning the loss of the composer, are discussing his definite position in the ranks of music, and that they should represent a form in which, by general agreement, the deceased master appears at his best. The works before us convey Rubinstein's ripest thoughts in the matter of music for his own instrument, and it must be that amateurs of the pianoforte will scan them with high expectation, as well as no less pronounced curiosity.

The first piece is an *Andante* (F major, 6-8), in what is called Aria form, having, as its specific designation, the word "Simplicitas." Its first section contains a principal theme, tuneful, unaffected, and altogether engaging:—



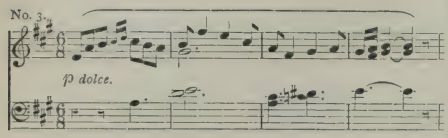
The second part of the theme breaks into ripples, like a hitherto placid brook when wind stirs its surface; this change being preparatory to a middle episode (*con moto assai*) in which there is a steady rush of scale passages and *arpeggios* for both hands. If we may continue the figure of a stream, it is here that the current enters an open reach, where the wind is strongest, and wavelets chafe against the banks. A distinct note of passion sounds in this episode, working up to a very vigorous and impetuous climax, then sinking rapidly, as in exhaustion. A return is duly made to the tranquil opening theme, which comes with delightful effect. In the *Coda* there is a brief reminiscence of the turbulent episode—the last rumble of a storm that has passed.

No. 2, "Appassionata" (*Allegro assai*, C minor, 6-8), bids us, seeing who is the composer, prepare for a display of vehement emotion. Looking for this, we are not disappointed. There is no regular melody in the leading section, but, out of a turmoil of "figures" and broken chords, comes now and then the subjoined acute complaint—



—a genuine wail of distress. The usual middle episode (*Moderato*, C major) very strongly suggests Schumann, but is none the worse on that account. It furnishes a pleasant change from the passion which precedes it, and also follows it; for soon the leading section returns, with all its violence and complaining cries, the latter now more developed and worked in the left hand as well as the right. Again Rubinstein makes his *Coda* recall the episode.

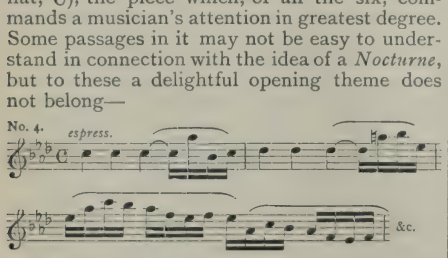
The third piece, styled "Novellette" (*Moderato con moto*, A major, 6-8, 2-4), is charming in its very waywardness, and as little to be depended on as a spoilt child. At the outset very well behaved indeed—



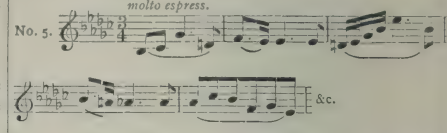
it soon begins to show temper — strenuous progressions, jerky rhythmical figures, abrupt tonal transitions, and then a wild outburst of *arpeggios*, followed by a sudden return to sedateness. The episode, in A minor, is quite engaging, and includes a lively little *Scherzando* —the child is at play. A piece of considerable length closes with a return of the innocent and gentle leading subject.

No. 4 is a Caprice (*Presto*, C major, 3-8, 2-8). While bearing a general resemblance to many other pieces of the same class, it boasts a distinctive feature due to rhythmical device. Thus there are sudden changes from 3-4 to 2-4, or one hand plays in the first rhythm while the other is engaged with the second. This is, of course, quite legitimate *Caprice*, in which a composer may dance not only without fetters, but with wings to his heels.

We now come to a *Nocturne* (*Moderato*, A flat, C), the piece which, of all the six, commands a musician's attention in greatest degree. Some passages in it may not be easy to understand in connection with the idea of a *Nocturne*, but to these a delightful opening theme does not belong—

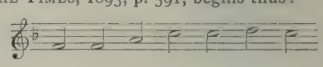


The first two bars, in which is the real melodic thought, are very daintily varied in course of treatment, and the whole section turns out to be of great interest and charm. By way of middle episode we have an *Allegro* in F minor, 3-4, itself presenting two contrasted sections, the first being a *moto continuo* of quaver triplets. As though not quite sure of himself here, the composer soon reverts to the leading theme, about which there can be no doubt at all. The *Nocturne* will surely and speedily find its way into English concert-rooms.

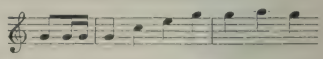
Turning to the last piece, we find a Polonaise (*Moderato*, E flat minor, 3-4), which opens, after a call to attention, with one of those half gay, half melancholy themes which in Polish music are wholly pathetic—

The continuation is a good deal elaborated, without disturbing the impression made at the outset. Coming to the middle section (B flat major) the music is found to have exchanged its note of sadness for one of confidence and pride. One can hear the martial rhythms that acclaim a victor. This is but transient. Melancholy returns, deepening at one time almost to despair, and so going on to a solemn close.

Such, in briefest terms, is the work which, of its kind, may be regarded as the late master's "swan song." Sympathy and appreciation will surely attend it.

In a series of articles on the history and customs of the Mastersingers that appeared in The Musical Times a twelvemonth ago, stress was laid upon the many evidences contained in Wagenseil's "Buch von der Meister-Singer holdseligen Kunst," tending to show that this was largely drawn upon by Wagner when writing his music-comedy, "Die Meistersinger." By a curious oversight, one of the most interesting of all these indications escaped the writer's notice. As an example of a famous Mastersong, Wagenseil gives in his book a rhymed version of the twenty-ninth chapter of Genesis, set to the four "Crowned Tones" of Mügling, Frauenlob, Marner, and Regenbogen. The first of these, which is quoted in full in The Musical Times, 1893, p. 591, begins thus:



The resemblance of this to the opening phrase of the Mastersingers' march in Wagner's comedy is too obvious to be a mere coincidence:—



This is no new discovery, being commented on in Tiersot's "Histoire de la Chanson Populaire en France" and elsewhere, but it will probably be new to many admirers of "Die Meistersinger."

Germany is now celebrating the four-hundredth anniversary of the birth of Hans Sachs, the greatest of the Mastersingers, who was born on November 5, 1494. In celebration of the event, the Church of St. Katherine, formerly attached to the convent of that name, but disused since the Reformation, is to be turned into a "Hans Sachs Museum," instead of being used as a lumber-room where theatrical properties belonging to the Town Theatre are stowed away. As a matter of fact, the Nuremberg Masters

in the time of Sachs used to meet in another church, that of St. Martha, in the Königsstrasse, not far from the Frauenthor; but since Wagner's music-comedy "Die Meistersinger," it is impossible to dissociate Hans Sachs from the Church of St. Katherine, which, in fact, the Mastersingers made use of in later times. Another contribution to the celebration is the publication of a delightful volume, entitled "Hans Sachs und seine Zeit," by Rudolph Genée (Leipzig, 1894), in which the life of one of the most interesting of German cities in the sixteenth century is fully described, numerous illustrations adding to the value as well as the beauty of the volume. In an appendix are given several mastersongs by Sachs and other Nuremberg masters, among them one in "Beckmesser's New Tone."

Most readers of The Musical Times will already have heard, with regret, that, for reasons of health, Sir George Grove has resigned the Directorship of the Royal College of Music. The loss to that Institution is not easily to be measured even by those who most appreciate Sir George's merits. To his efforts in carrying out the designs of the Prince of Wales is due, in the first place, the foundation of the Royal College; and to his energy and tact the Institution owes its present unique position among the great Music Schools of the world. It is exceedingly doubtful if, at the time of its foundation, the Prince of Wales could have found anyone so fit for the work to be done as Sir George Grove. Possessed of sympathies too catholic to restrict themselves to any one clique or school; adding to wide culture and social influence, a keenly critical discrimination—the fruit of long musical experience and genuine artistic enthusiasm; and able to inspire equally the respect of teachers and the affection of pupils, "George Grove, of Sydenham, in the County of Kent, D.C.L." (as his title of appointment runs), was obviously the ideal Director for a national School of Music. His career, so varied and distinguished, had been precisely of the kind calculated to develop his artistic and administrative powers. He was trained originally as a civil engineer. The iron lighthouses on Morant Point, Jamaica, and Gibbs' Hill, Bermuda, and the assistance he rendered Robert Stevenson during the erection of the Chester and Holyhead Railway and Britannia Bridge are ample evidence of his practical skill. Succeeding Scott Russell in 1849 as secretary of the Society of Arts, he was appointed secretary of the newly-formed Crystal Palace Company early in 1852. To this fortunate circumstance the Crystal Palace owes its present *status* as a musical centre. To Sir George's initiative is due the appointment of Mr. August Manns as Conductor of the Crystal Palace Orchestra—a convincing proof of that quick discernment of merit which has served him so admirably on many other important occasions of his life. But in his new position the energetic secretary gave play to his activity in more than one direction. Mr. James Ferguson, then engaged in constructing the Nineveh Court at Sydenham, mentioned casually in Mr. Grove's presence the want of a Concordance to the proper names of the Bible. The hint was enough. In the pursuit of the necessary Biblical studies—more especially of topography and geography—he undertook two journeys to Palestine. The fruits of his researches are embodied in Smith's "Dictionary of the Bible," and to the impulse given by his industry we may attribute the formation of the Society now so widely known as the "Palestine Exploration Fund."

Meanwhile, the fame of the Crystal Palace Concerts spreading, Mr. Grove undertook the preparation and editorship of those analytical programmes which have made the initial [G.] famous throughout the English-speaking musical world. The peculiar merit of these charming and sympathetic little guides lay in their freedom from school jargon, and in the knowledge they exhibited not only of the works they so lovingly described, but of the requirements and difficulties of the amateur listener. That these qualities have been maintained to the present time in every fresh analysis from the same pen is a fact too well known to need emphasising. A little later there followed a period of "exploration" of another kind. A great admirer of Schubert, when that wonderful genius was scarcely known but as a song-writer, Mr. Grove was unceasing in his efforts to bring to light the orchestral works of the master, many of which were lying neglected and unpublished in a now famous Viennese cupboard. With this object he undertook, in 1867, a journey to Vienna, in which he was accompanied by Mr. (now Sir) Arthur Sullivan. The story of their adventures and ultimate success belongs to musical history, and may be found charmingly told in Sir George's appendix to the English translation of Kreissle von Hellborn's "Life of Schubert." Enough to say that the debt of Schubert-lovers to George Grove is never likely to be repaid.

From the year 1868, Sir George edited *Macmillan's Magazine*, and in 1875 gave up the secretaryship of the Crystal Palace to transfer his services to Messrs. Macmillan. Here we trace him by the "Primer of Geography," a little book much in request both at home and in the Colonies. His literary work culminates, of course, in the "Dictionary of Music and Musicians," so far the most comprehensive work of its kind in existence, and of which nothing need be said to the readers of The Musical Times. How little Sir George's modest designation of "Editor" on the title-page of this work does justice to his labours therein, is proved by the numerous articles bearing the familiar initial; amongst which his exhaustive and splendid biographies of Beethoven, Mendelssohn, and Schubert are perhaps the most valuable. These last are no mere compilations of previously published material, but have been elaborated *ab initio*—often from the original sources, and have necessitated many continental journeys. In 1875 the University of Durham conferred upon him the hon. degree of D.C.L.; then Glasgow added that of LL.D.; and in 1883, at the founding of the Royal College, which marks the crowning point of his career, Her Majesty confirmed by the honour of Knighthood the nation's appreciation of Sir George's numerous services to literature and art. The fruitfulness of his subsequent labours, which had long been acknowledged by all capable of forming an opinion, took tangible and permanent form last summer, when the new building of the Royal College of Music—made possible by the munificence of Mr. Samson Fox—was opened with all the pomp and ceremony befitting a national event. Sir George has since been made Companion of the Order of the Bath, in further recognition of his eminent services. That an increase of leisure is likely to encourage so indefatigable a worker to add substantially to these is a reflection of the pleasantest possible kind.

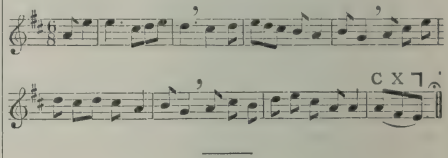
We have the greatest possible pleasure in stating that, in accordance with the provisions of the

Charter, the President of the College, his Royal Highness the Prince of Wales, has selected Dr. C. Hubert H. Parry as the new Director of the Royal College of Music. We are delighted to know that Dr. Parry has accepted the post, as it will be universally conceded that no other musician could so fitly occupy the position.

Just twenty years have elapsed since the genial poet-composer, Peter Cornelius, died in his native town of Mainz, at the comparatively early age of two score years and ten. His fellow-townsmen, and notably his fellow-artists of Mainz and the neighbourhood, combined to do honour to his memory a few weeks ago, in the erection of a memorial tablet on the house where he was born. The tablet is of polished marble, and bears the following inscription: "In this house (rebuilt 1863) the poet-composer, Peter Cornelius, was born 24 February, 1824; died 26 October, 1874. Erected by the Liederkranz of Mainz, 1894." That so long a period has passed away before this public honour has been done to his memory, must not be taken as a criterion of the esteem in which he is held in Germany. Those who knew the man, who knew his quiet unobtrusive life, and the honest, faithful way in which he did his work, not for fame or present success, but for the glory of music and poesy and under the impulse of true genius, without flourish of trumpets or any kind of posing before the world, will not wonder that the public recognition of his genius has taken twenty years to fructuate. It is no sign that he has been unappreciated until now—on the contrary, his works have been known and loved for years all over Germany—rather is the tardiness of this public recognition a voucher for its lastingness. Almost prophetically do his own words now read:

Few there are who understand me,
Who my inner meaning catch;
Who to words in lightness spoken
Can a deeper thought attach;
Who beneath a veil of jesting
Just the grain of truth descry:
He who from his soul createth
Labours hard and painfully.
Therefore, that ye thus have met me,
Thus have found the germ of good,
I would greet you, I would thank you,
Who my soul have understood.

These lines were quoted by the president of the Liedertafel in handing over to the Mayor of the town the monument, the erection of which has been set on foot, and thus successfully carried through, by the energy of that society. Meanwhile, how do we in England stand as regards Cornelius? A couple of quasi-amateur performances of his one comic opera, "The Barber of Bagdad," by the Royal College; a couple of performances of the Overture to the same at the Richter Concerts; a stray song of his—a mere landmark in the desert of concert songs—and how few know what a wealth of songs, genuine treasures both in their music and their poetry, are lying hid for a future generation to "find" and to enjoy? But cannot we, in our generation, do something? Here is this "Barber of Bagdad," for instance, ready at our very doors, having had a considerable initial success in the performances already alluded to. It is ready provided with an excellent English version (by the Rev. Marmaduke Browne); cannot the Royal Carl Rosa Opera Company, who are so alert to any successes on the German stage, see their way to giving us this opera? Will not the concert-singers take the trouble to look through the works of a man of genius and let us hear some more of them, in place of some of the hackneyed productions which we know so well?

Our correspondent, Mr. Ernest Bergholt, has received from Mr. D. B. Monro a communication throwing fresh light upon the Seikilos inscription. It seems that Mr. J. A. R. Munro, of Lincoln College, Oxford, was recently on a visit to Smyrna; and, while there, took a fresh impression from Professor Ramsay's little column, as well as a copy. The concluding musical symbol (⊐) was considered by Dr. Crusius to be a "pause" (*diastole*), denoting, like our 𝄐 over a double bar, the end of the piece. He might have adduced (but did not), as warranty for this interpretation, the "crescent" pause given by the second Anonymous Writer (Section xv.), which would have been a rounded variant of the symbol in question. According to Mr. Munro, however, this is in reality the final note of the composition (⌐), and the supposed tail is a slur written under the last three notes: such a slur as we find in Section xvi. of the same anonymous writer. The difference this makes in the inscription is important: it brings its scale exactly within the compass of the third species of octave, the so-called "Phrygian" (E to E with two sharps). Mr. D. B. Monro is therefore of opinion that the scale is that of A major (with G natural), and that the ending is on the dominant of the mode. We understand that Mr. Monro is thinking of having a printed slip on the subject inserted in those copies of his work on the Greek modes which still remain in the publishers' hands. The revised inscription will now run as follows:—

There has been a remarkable revival of interest in chamber music lately. At least, that is what one would be disposed to believe from seeing so many new announcements of schemes for chamber concerts. But why the undertakers should couch their prospectuses in such strong language it is not easy to understand. One speaks of the "priceless gems of English Art lying neglected at our feet," or words to that effect, and another begins thus: "Neglect and indifference have at all times been the black poison which has caused the untimely end of many a brilliant career," and goes on to allude to "machinations and intrigues which petty jealousy and narrow-minded schoolmasterdom often bring to bear upon the efforts of an independent mind." The picture here conjured up is so ludicrous that we could wish for the pen of our well-known contemporary "Dagonet" to throw off a little dramatic sketch of, say, the Cambridge and Edinburgh professors conspiring together in a secret vault to prevent poor Mr. John Smith's String Quartet from making his fortune. There is plenty of petty jealousy and not a little intriguing amongst operatic singers, but in any other department of music it is simply worth no one's while to machinate against anyone else. The reasons why chamber music is a neglected branch of art in England are so patent that we need not here trouble to state them; but, after all, the love of chamber music is not best cultivated by giving performances in large public halls. It is a kind of music only thoroughly effective in the chamber, or private room, and only to be thoroughly enjoyed even there by the performers themselves. To play string quartets in public is almost as unnatural as to play whist with onlookers.

TO AN ORGAN-GRINDER IN ITALY.

O grinder, grind serenely here,
Where this November sun is blazing
In this blue sky, divinely clear;
No thought of frost or snow, no fear
Of fogs which you would find amazing!

O grinder, love your native land!
Where in return your people love you,
Where your half-shaven face is tanned,
Your cheek by scented zephyrs fanned,
Where this blue sky is spread above you.

O grinder, Italy may be
A country in a sad condition!
Though poor, from taxes never free,
With endless claims, on land and sea,
For ships and men and ammunition.

O grinder, that is doubtless true!
Administration likewise lax is,
But still a pauper, such as you,
Must find the claims upon him few;
At least you pay no rates and taxes.

O grinder, having settled this,
Again I ask you to remember
The cobalt sky, which you would miss
In lands of less climatic bliss,
The summer sunshine in November!

O grinder, in that mighty town
Which you call *Londra*, things are grimy!
The sky is often blackish-brown,
And endless soots meander down,
To sink in mud all black and slimy.

O grinder, you might think that I
Am not a patriotic Jingo!
And might in vain conjecture why
I bore you so about your sky,
If you could understand my lingo.

O grinder, think not ill of me;
I praise your land, its sky, and flowers,
And urge you not to cross the sea,
With some vague, frantic hope that we
May never hear you grind in ours!

FACTS, RUMOURS, AND REMARKS.

Not long since, as may by some be remembered, I felt bound to protest against certain disparaging remarks made, by Mr. Finck of the New York *Evening Post*, on the assumption that I had written an anonymous article with which he disagreed. Since my protest appeared Mr. Finck has tendered a sincere apology, and with that, of course, the incident ends. The matter has a moral, pointing to the need of caution in determining authorship by considerations of style and sentiment. Though no two men are exactly alike there is sometimes a resemblance near enough to mislead. May I indicate a further lesson? It surely must be well to keep personal feeling outside the sphere in which opinions are put forward and discussed. A Wagnerian and an anti-Wagnerian should be able to meet and say what is in them without flying at each other's throats. But musical controversy has never been free from the *argumentum baculinum*, or, at any rate, its verbal equivalent. All the same, we who enter into it do well to remember that personal abuse proves nothing.

A correspondent asks for particulars concerning the operatic competition set on foot by Mr. Charles Manners. These, I understand, will soon appear now that the judges are appointed. The MSS. sent in will be submitted to Mr. F. H. Cowen, Mr. Frederick Corder, and the present writer—a composer, a librettist, and a librettist-composer.

On the question of small fees for music lessons, my correspondents continue to supply me with illustrations of "than lowest depth a deeper still." A pianoforte teacher in Bristol gives two lessons weekly for 5s. per quarter, and in the same city, single lessons can be had at 3d. each. One lady gives three lessons a week for 7d. It is likely that the gentleman who (as per advertisement) has given himself to the Lord and teaches sacred music only, asks more on the strength of self-sacrifice.

A Melrose correspondent sends a number of advertisements from a paper published in Edinburgh. The following are a sample—

PIANOFORTE.—Lady has vacancies; terms, beginners, 10s. 6d. per quarter; advanced, 15s.; 2 lessons weekly.

PIANO.—Lady has vacancies; beginners, 7s. 6d. quarter; 2 hours weekly.

PIANOFORTE.—Lady has vacancies; terms, 10s. 6d. per quarter, at pupil's own residence.

PIANOFORTE.—Experienced lady has few vacancies; terms 6s. 6d. quarterly; 3 lessons weekly.

This is sad—sad for the poor ladies whom fierce competition reduces to such straits, and, no less, for the art through which they gain what I suppose must be called a "living."

The subjoined extracts from a paper read in the North of England may serve for the reader's amusement. To comment upon them would be to spoil their effect:—"On Dr. Richter taking the *bâton* in hand to sway the musical destinies of the evening he met with a hearty reception." "*The martial song of the master-singers, pitched in C*, abounds in many tuneful and harmonious runs in the *higher cleffs;* whilst the declaration *of love, pitched in E*, indicates great *passion* and *pathos*, and the refrain of the *master-singers' apprentices* in *E flat* abounds also in various *staccato movements*, the whole making up some very inspiriting, striking, and tuneful combinations." "The orchestra, under the magician-like wand and inspiration of Dr. Hans Richter, *seemed as by an edict from Walhalla itself, the abode of the gods, commanded to give Northumbrians a perfect rendition of this story of Scandinavian mythology*. In fact, the spirit and meaning of the famous '*Ride of the Walkyries*,' as if by instinct, *were caught up by the entranced audience, the old Norse blood stirred in their veins;* and, as the inspiriting martial strains resounded through Olympia, and *culminated in one concerted* burst of Wagnerian music, they for some *minutes applauded to the echo*."

A correspondent writes: "On reading your Special Correspondent's report of the Birmingham Festival, I am sure all admirers of Berlioz will be grateful to the Committee for their endeavour to render the French master's Te Deum acceptable to the masses by providing *eleven* drummers, when only six are indicated in the score—*i.e.*, one for the kettle-drums, one for the bass drum, and four for the side drums. Or is it to Dr. Richter, who in London is content with two harps to represent the six required by Wagner in the 'Ring,' that we ought to tend our thanks? Your correspondent suggests that the

audience were 'confounded'; had the materialised spirit of Berlioz been present, I have no doubt that the unnecessary drummers would have been in the same condition."

The late Madame Alboni was as shrewd in business as she was successful in song. When the Indian Mutiny began, and everybody on the Continent believed that the sun of England had set, the great contralto quietly realised all her property, even, it is said, to some of her jewels, and invested the proceeds in the English Funds, which were then almost at panic figure. "John Bull," she said, "has not finished yet," and so it turned out, much to his admirer's advantage. In disposing of her property by will, the sensible lady bequeathed the bulk of it to the City of Paris for the benefit of deserving scholars in the public schools, a certain number of whom are, on reaching a specified age, presented with a savings bank book in which there is an entry of £10 to the holder's credit. In working this simple plan there can be no leakage, against which Alboni was very careful to guard.

The vicar of a certain church not a thousand miles from any point in the British Islands, lately wanting an organist, invited applications, and drew up a list of conditions. A correspondent has sent me the reverend gentleman's paper, and I have read it, not with astonishment, being past that, in such matters, but with something like anger. This minister of religion offers his organist and choir-master the sum of £2 a month, and is careful to add, "paid monthly," which, I suppose, carries with it a month's notice on either side. In return for this vast sum, the vicar's musical officer is expected to play three services on Sunday and one on Wednesday evening, when, also, the boys must have an hour's practice; on Friday, he must conduct a full choir practice, first giving the boys half-an-hour by themselves; and attendance is expected on the usual Feast Days. Further, no pupils may be taken to the church organ, nor may that instrument be used by the organist himself, save on Saturday afternoon, when, I suppose, the charwomen are cleaning up. Yet further, the organist may not introduce any new music. To this the vicar adds that the gentleman engaged must be a member of the Church of England, confirmed, and a communicant. This is considerate, because the unhappy individual will need all the consolation that religion can afford. But will any man accept such a post? I sincerely hope not. Such terms as this vicar offers are an insult to an honourable and educated profession. Let him play his organ himself.

The paragraph next above may appropriately be followed by the subjoined statement of fact. Said a clergyman to his organist: "I wish you wouldn't play quite so loud, Mr. ——, it is impossible to hear the voices. A mere touch is sufficient, but you will thump so." The poor man did not know the structural difference between an organ and a pianoforte.

The Carrodus family are known to be clever, but I lately read in a North London journal, with some surprise, that "the Bernard Carrodus String Quartet gave a magnificent piece of orchestration from Mendelssohn (Op. 12)."

Another, or, perhaps the same, hyperborean critic "hedged" beautifully on the question whether a certain song was major or minor. He said it was "pitched in a somewhat minor key."

The letters of several obliging correspondents must, owing to press of matter, stand over for the present. They will receive attention in the next issue. Joseph Bennett.

ROYAL CHORAL SOCIETY.

The fact that the Albert Hall should have proved too small to accommodate all who desired to listen to the performance of "Elijah," with which the season of the Royal Choral Society commenced on the 1st ult., proved, in the first place, the enduring popularity of Mendelssohn's latest and most dramatic oratorio, and, in the second, the confidence of the oratorio-loving public in the association over which Sir Joseph Barnby has for many years held beneficent sway. That confidence was certainly not misplaced on the present occasion, for the general performance, more especially with respect to the choir, was almost faultless. Mr. Santley, who made the part of the *Prophet* his own many years ago, sang and declaimed it almost as finely as ever—a splendid lesson, in fact, to younger singers. Miss Ella Russell and Mr. Edward Lloyd were in their best form, and words of encouragement may be bestowed on three young vocalists—Miss Maggie Purvis, Miss Lucie Johnstone, and Madame Clara Poole.

The performance of "Israel in Egypt," on the 22nd ult., was, in respect of the choir, perhaps the finest ever given in the Albert Hall. Not only the precision with which every number was given, but the clear enunciation of the words was worthy of the most unqualified admiration. Purists have all along objected, and will probably continue to object to the rendering of the duet "The Lord is a Man of War" by four hundred tenors and basses, but the splendid effect produced by this perfectly-trained body of voices cannot be gainsaid. The "Hailstone" chorus was, of course, encored, and Mr. Lloyd, who surpassed himself on this occasion, was compelled to repeat "The enemy said." Miss Clara Butt was apparently suffering from nervousness at first, but recovered herself later in the evening. The efforts of Miss Anna Williams and Miss M. Hoare should receive acknowledgment.

LONDON SYMPHONY CONCERTS.

These Concerts have now reached their ninth season, and the success which has happily attended them of late seems to have suggested that a larger *locale* was necessary. They accordingly began, on the 1st ult., at Queen's Hall, before an audience which about half filled the room. Supply sometimes creates demand: let us hope it will be so with the extra seats made available by Mr. Henschel's removal from the South to the North end of Regent Street. It is only fair to mention that *some* of the empty seats may have been due to a counter-attraction at the Albert Hall, which was offered on the same evening. The programme put forward was a model of its kind. It was not too long; contained a due proportion of the well-known, comparatively unfamiliar, and absolutely new; and provided sufficiently for the element of relief. A Symphony, two Overtures, a Concerto, and a couple of songs: the Symphony, Brahms in D; the Overtures, Wagner's "Meistersinger" and Humperdinck's Prelude to "Hansel und Gretel"—a genial, tuneful, and admirably-scored work, which pleased so much that it was announced for repetition, "by desire," at the third Concert, on the 29th ult.; the Concerto, Tschaikowsky's in B flat, brilliantly played by Mr. F. Dawson; the songs, *Clärchen's* from Beethoven's "Egmont," sung delightfully by Mrs. Henschel.

The second Concert, on the 15th ult., was interesting for several reasons. The band consisted of Mr. Henschel's Scottish Orchestra, which had not previously been heard in London; we were promised a first hearing of Goldmark's "Sappho" Overture; and the new violinist, Mr. Achille Rivarde, who had made so favourable an

impression last year, was to play two pieces. There were still empty seats, but not so many. The Scottish Orchestra (which is led by Mr. Maurice Sons) is a compact instrumental force that, individually and collectively, must be spoken of with respect. The trombones indeed, by wasteful and ridiculous excess of noise, caused much amusement and some irritation; but, otherwise, the tone-quality of the band generally, though not conspicuously rich or mellow, was remarkable for depth and brilliance. As regards attack, unity, clearness of detail, phrasing, and attention to *nuances* of speed and power, nothing could have been better (always, of course, excepting the trombones), and the performances all through the evening were in consequence quite exceptionally enjoyable. Mr. Henschel too seemed to trust his orchestra more than usual—he led rather than drove—and the gain to his hearers was quite remarkable. Goldmark's Overture was announced as given for the first time in England, but erroneously, for, as may be seen in another column, it was played, on the 14th ult., at Newcastle, by Mr. Henschel himself. The point may appear unimportant, but is not so historically, and at any rate supplies a bad precedent. The work shows a remarkable degree of inventive power and knowledge of effect; is orchestrated with consummate skill and a very full palette of colours; and is altogether one of the best imitations of good music we ever remember to have heard. But it is only an imitation. In spite of a "Sappho motive," a "Love motive," an "Anguish motive," a "Lyric Poetry" motive, and an "Apotheosis," Goldmark's "Sappho" appeals exclusively to ear and head—the heart is left untouched. Mr. Rivarde's performances of Saint-Saëns's Concerto (No. 3) and of Svendsen's "Romance" aroused a degree of enthusiasm that was perfectly justified. Alike in technique and sentiment (to quote Sir John Stainer's happy phrase) they were admirable, and showed that there is scarcely any position to which, in the fulness of time, this gifted and sensitive artist may not aspire. The Symphony on this occasion was Mendelssohn's in A minor, that wonderful record of his Scottish tour, which, perhaps, more than any other of the composer's instrumental works, establishes his right to the position from which—we are occasionally told—there are some who would fain dislodge him. The Scottish Orchestra played it *con amore*, as was to be expected. The Concert ended with the "Procession to Walhall," from the end of "Das Rheingold," of which we recollect nothing but the playing of the trombones. Poor Wagner! Mr. Whitney Mockridge in "Fanget an," from "Die Meistersinger," was overweighted.

WAGNER CONCERTS.

The first series of these Concerts, given under the direction of Herr Felix Mottl last season, having proved so successful, it was natural that a second should be announced. The first of these, given on the 6th ult., at Queen's Hall, was made historically interesting by the fact that it was conducted by Richard Wagner's son, Siegfried, who, on this occasion, first appeared before the English public in that capacity. The audience attracted was naturally very large, and it may be said, also, very critical. Much was naturally expected from a musician who is not only the son of Wagner, but also the grandson of Liszt—though, on both accounts, Herr Siegfried found himself surrounded by friendly faces, on many of which the hope of a success was plainly visible. The platform had been turned into something resembling a forest, and when the hero of the evening came forward one was reminded of the other *Siegfried* threading his way through the woods on his way to victory over a certain "Wurm." The triumph in this case was not so complete perhaps, since Herr Wagner's exploits on the occasion were not of the kind intended to snuff out anyone's career; but it none the less gave gratifying proofs that the young musician had inherited a considerable share of the sensitiveness, energy, power of will, and personal influence that were so conspicuous in his grandfather and father, and which also distinguish Madame Wagner at the present day. The programme contained Liszt's "Les Préludes" and "Mephisto" Waltz, and Wagner's "Siegfried Idyll," "Flying Dutchman" Overture, the familiar "Tristan" selection, and the closing scene from "Die Götterdämmerung." The readings of all these works were marked in a high degree by intelligence and sympathy, but also, we thought, by an exaggerated degree of refinement, that detracted somewhat from their breadth and virility. The "Siegfried Idyll" (which, it will be recollected, is a "tone-picture" of the young conductor's own childhood) was taken more slowly than we have been accustomed to hear it, and seemed long in consequence, which so beautiful a piece ought not to do. As regards appearance and manner, Herr Wagner's features show many of his father's characteristic traits; his gestures are eloquent, his beat very firm and well-defined, and, to quote what was said of another conductor, "he keeps his score in his head rather than his head in his score." It may be mentioned, as a minor detail, that he holds the *bâton* in his left hand. In a word, it is clear that Herr Siegfried Wagner possesses many of the qualifications of a great conductor. Experience will probably supply those that are now lacking. Miss Marie Brema gave a superb rendering of the terribly exacting music of *Brünnhilde* in the "Götterdämmerung" *Finale;* but the part lies so high that, if this fine artist values her voice, she will not often be induced to sing it.

The second Concert, on the 19th ult., was conducted by Herr Mottl. Besides three Wagner excerpts and the No. 3 "Leonora" Overture, it contained two novelties. The first of these, the Introduction to Act II. of Chabrier's "Gwendoline," may be all very well in its right place, after the thematic material of which it consists has been associated in the listener's mind with dramatic events; but, heard in a concert-room without this advantage, it is anything but satisfactory. The style of the themes and of their treatment and orchestration echoes that of Wagner, but, of course, without a tithe of his genius. The second novelty, a Festival March by Herr August Wilhelmj, is an elaborate piece ambitiously scored, proving that one may be great as a violinist and leader without being equally so as a composer. The "Götterdämmerung" *Finale* was repeated by Miss Brema, and in the "Rheingold" *Finale* the vocal parts were most effectively sung by Miss Agnes Janson, Miss Evangeline Florence, and Madame Minna Fischer; Messrs. W. Ludwig (*Wotan*), E. Wareham (*Loge* and *Froh*), and Arthur Barlow (*Donner*). The third Concert took place too late for notice in our present issue.

CRYSTAL PALACE CONCERTS.

At the Concert of October 29 Tschaikowsky's noble "Pathetic" Symphony formed the chief feature of the programme, and met with a very fair measure of justice from the Sydenham Band, though the strings were at times somewhat lacking in power and incisiveness of attack. M. Ysaÿe gave a very clever reading of the solo in Max Bruch's D minor Concerto (No. 2), and scored a popular success in Wieniawski's showy "Faust" Fantasia. The Overture to "Euryanthe" was very finely played, and the programme also included Mr. MacCunn's beautiful "Land of the Mountain and the Flood" Overture, and songs from Mdlle. Otta Brony, who was heard to considerable advantage in the "Sombre forêt," from "William Tell."

At the Mendelssohn Concert, on the 3rd ult.—the anniversary of his death falling on the following day—there was an enormous audience, and no lack of enthusiasm. The programme opened with the immortal "Midsummer Night's Dream" Overture, the exquisite beauty of which exerted all its wonted spell as interpreted with the utmost spirit by the orchestra, under Mr. Manns's sympathetic guidance. Admirable also was the performance of the "Scotch" Symphony, another favourite *cheval de bataille* of Mr. Manns. Miss Fanny Davies, the instrumental soloist of the afternoon, might have chosen something less hackneyed than the well-worn Concerto in G minor or the Prelude and Fugue in E minor; but her careful and conscientious rendering of both these works met with abundant favour from the audience. Miss Anna Williams gave the Concert aria "Infelice" with her wonted intelligence and earnestness, and sang the solo in the *Finale* to "Loreley," in which, as in the familiar part-song "Farewell to the Forest," the Crystal Palace Choir lent

very useful aid. At the opening of the Concert the Dead March in "Saul" was played in memory of the late Czar, the Russian Hymn being added as a tribute of cordial goodwill to his son and successor.

For the Concert of the 10th ult. a "Meditation," by M. Massenet, had been promised, but owing to the non-arrival of the chorus parts the work was postponed and M. Saint-Saëns's Prelude to "The Deluge" was played in its stead. The Prelude is a curiously sentimental treatment of so momentous a theme, but is otherwise a pleasing composition, with an effective *obbligato* for the first violin, excellently played by Mr. Celis, the leader of the Crystal Palace Orchestra. Mr. Godfrey Pringle's "Lo Zingaro," a scena for baritone and orchestra, which was now heard for the first time, is a clever though rather showy piece of work, the treatment of the orchestra strongly recalling at times that of *Iago's* Credo in "Otello," and again, and even more strongly, the Prologue to "I Pagliacci." It has, however, a certain sparkle, though rather suggestive of tinsel than real gold; and thanks, in no small measure, to the vigorous declamation of Mr. Andrew Black, made a decidedly favourable impression on the audience. Beethoven's splendid "Weihe des Hauses" Overture and *Walther's* Prize Song, in which Mr. Whitney Mockridge's laboured and ineffective singing was rendered still more unimpressive by the undue vigour of the band, completed the first part of the programme. The second was devoted to Dvorák's "Spectre's Bride," the beauties of which were again keenly appreciated. Mr. Andrew Black was thoroughly efficient and trustworthy as the bass Narrator, and Miss Ella Russell sang with adequate power and accuracy as the heroine; but Mr. Mockridge was palpably overweighted in the tenor solos. The choir sang well, on the whole, though a little roughness on their part and—strange to say—on that of the orchestra was occasionally apparent.

Mr. William Wallace, whose rather affectedly-named Overture, "In Praise of Scottis Poesie," was the novelty at the Concert of the 17th ult., has already had a Symphonic Poem and an Orchestral Prelude—the latter a work of undoubted cleverness—produced at these Concerts. The present work owes its origin to the request of some of his countrymen that he "would give them something Scotch," and it is an ingenious but hardly convincing answer. Mr. Wallace—and for this we like him none the less—has eschewed a programme. But the themes which he has coined are neither striking nor individual, with perhaps the exception of the second, which is afterwards developed into a long melody with some graceful orchestral embroidery. The work is not wanting in a certain brilliancy of a stereotyped order, and is cleverly scored; but it failed to impress the audience, who accorded it but a cool reception. Moszkowski's Concerto in C (Op. 30), first introduced in this country by M. Tivadar Nachèz at one of the Philharmonic Society's Concerts, in March, 1886, was finely played by M. Emile Sauret, who especially distinguished himself in the long-drawn *Andante*. The same artist also introduced an elegant and neatly scored "Elegie et Rondo" of his own composition. Brahms's "Academic" Overture, Schumann's Symphony in C—the latter very finely played—and two excerpts from Handel's Concertos completed the orchestral part of the programme. Miss Esther Palliser gave the recitative and aria, "O mon bien aimé," from Massenet's "Marie Magdeleine"—oratorio *à la* Renan, as it has been happily called—in excellent style. Her other selection, Hope Temple's "Airlie Bay," was most injudicious and unsuitable at a Concert of this character.

HAMISH MacCUNN'S "JEANIE DEANS."

(From our own Correspondent.)

The production of the first Scottish Opera, by a Scotsman, on a Scottish subject, and presented in the Northern capital, on the very ground which Scott has immortalised in the "Heart of Midlothian," may well be called an event of national importance. The Lyceum Theatre was crowded, on the 15th ult., to the very doors and ceiling, testifying to the general interest excited by the work; and the reception accorded to Mr. MacCunn as he took his place at the conductor's desk was evidence enough of high hopes and warm wishes on the part of the audience. Nor were these hopes disappointed; and the composer's warmest well-wisher could not have desired a franker acknowledgment of success than the ovation of applause at the conclusion of the opera. It is a pleasant part of our task, first, freely to acknowledge that "Jeanie Deans" is an opera which performs a great deal that is good and promises much more. Faults there are in the work doubtless, and shortcomings, which it is our duty to point out. Experience gained in the representations will show many parts capable of improvement, and many scenes which no doubt will be revised and altered before the opera is submitted for a final verdict; but the abiding impression left by the first performance is that we have a young countryman who can and will write a much more perfect and much more important work in a not distant future.

The Scottish flavour in the music is judiciously minute, being almost confined to the two national dance tunes introduced in the first scene; and the dialect is fortunately no more conspicuous. The "Heart of Midlothian" is, perhaps, Scott's most fascinating novel; but the simple story of *Jeanie* and *Effie Deans*, comparatively uninteresting in itself, was only the excuse, so to speak, for connecting the stirring scenes of history and the wonderful sketches of Scottish life and character which give the novel its high place in Scottish hearts. The omission of much that is inseparably connected with the well-known romance, and the obvious necessity of making all the characters forget the "Doric," have imposed on the librettist (Mr. Joseph Bennett) many limitations, which, however, he has concealed with great skill. *David Deans* is still the rigid Cameronian, although he talks as good English as any hated Episcopalian; and *Jeanie* has no less a leal Scottish heart because she has forgotten her mother tongue. The character of *Staunton* is, of course, hardly that of an ideal hero; but Mr. Bennett has endeavoured to impart interest by early indicating the remorse *Staunton* feels for his betrayal of *Effie*. Altogether Mr. Bennett has provided the composer with a libretto full of dramatic interest, and he was not overlooked by the audience when the time for congratulations and calls arrived, but although present he did not respond.

The best parts of the music are those which accompany or illustrate dramatic action. The orchestration is extremely clever and effective, but in many places Mr. MacCunn has left the wood-wind unaccountably idle where it would be a distinct acquisition. He has laid a "self-denying ordinance" on his powers of simple and expressive melody, and has striven to attain success along far more difficult lines. All the more do we prize the scenes where the artistic intention has given his melodic genius the rein. The recitative, or rather "melos," is at times rather unquiet and even ungainly in its harmonic progressions, but is for the most part very expressive and extremely well accompanied. Two opportunities have been palpably thrown away—viz., the Madrigal in the Court Scene and the Lullaby in the Prison—the one extremely crude in its part-writing and uninteresting in its musical content, and the other smothered under rhythmless melody in a labyrinth of dissonances. Opportunities which have been seized and turned to the best account are *Dumbiedikes's* song in the first scene ("I love a maiden fair to see"); the first meeting of *Jeanie* and her erring sister, a most touching scene; *Madge Wildfire's* songs in the second and in the last act ("I glance like the wildfire" and "There grows a tree"); *Effie's* pathetic recollection of home in the prison; *Jeanie's* appeal to the Queen for her sister's life; and the wild chorus of the reckless prisoners (*Allegro feroce*). The chorus remains almost unused throughout the opera, which cannot be regarded as a satisfactory arrangement.

Madame Duma found in *Jeanie Deans* a part which suits her to perfection. Her earnest style and conscientious study have succeeded in realizing the very ideal which librettist and composer must have had when they wrote and composed her part. Miss Estey was very successful as *Effie*, but the part is rather incomplete, as well as unattractive. Another lullaby song would help to leave a tenderer memory of one who "loved not wisely." Miss Meisslinger was in every way an excellent *Madge Wildfire*. Her commanding presence, a dress copied from a famous

old engraving of *Madge*, and a thorough grasp of the individuality of the poor mad woman made her impersonation one of the successes of the evening. Mr. Alec Marsh looked and acted "douce *David Deans*" to the life, while Mr. Hedmondt acted and sang admirably, although he did not seem to feel quite at ease in the somewhat ungrateful character allotted to *Staunton;* he looked, however, the ideal of a heartless, selfish scapegrace. Mr. Pringle made a great deal of the *rôle* of *Dumbiedikes*, and well earned a large share of the applause.

The scenery and staging were very good indeed, and Mr. Friend must be congratulated on such a smooth and satisfactory first night.

The Marquis of Lorne, who is collaborating with Mr. MacCunn on a new opera—founded on the old Scottish legend of "Diarmid and Ghraidne"—was present at the *première*, and all the leading journals in the country were represented. The opera was repeated before as full a house on Saturday, the 17th ult., and on both occasions all Edinburgh, musical, literary, and social, was present to show its interest in the important event.

HOVINGHAM MUSICAL FESTIVAL.

The sixth of these unique miniature Festivals was held at Hovingham, on October 23 and 24. A programme, quite equal to its predecessors in interest and ambition, was prepared, and more than creditably performed under the artistic direction of Canon Hudson, who after his long experience in work of this kind may claim to be considered one of our ablest amateur conductors. At the first of the three Concerts of which the Festival consisted, Dvorák's "Spectre's Bride" took up the greater part of the programme. The performance had the advantage of two exceptionally able principals in Miss Palliser and Mr. Andrew Black, who were well suited by their respective parts. Mr. Herbert Grover, as the *Demon Lover*, would have been more successful had he not apparently been under the impression that forcing his voice would render his impersonation more demoniacal. Considering the difficulty of the work, and the fact that the very limited time available for preparation made it impossible to have a full rehearsal, the performance was remarkably good, a few inconspicuous slips in chorus and orchestra being, under the circumstances, readily pardonable. The band, it should be added, was of a metal far superior to that of the average provincial orchestra. It is the reproach of Yorkshire, a county professedly musical, that Concert-givers cannot give orchestral performances of the first rank without having recourse to London or Manchester; so that Hovingham, being only a village of some 400 inhabitants, could not be held blameable for having to go far afield for its band, many of the players at the principal desks being well known in metropolitan orchestras. At the same Concert was heard the first of the two novelties of the Festival, a setting by Mr. E. W. Naylor, the Organist of St. Michael's, Chester Square, of a passage from Tennyson's "King Arthur," and intended as the prologue to a cantata bearing that name. A short choral introduction leads to a baritone solo, "The lament of the King," the music of which has a dignity quite in keeping with the noble words. The melody is broad and spontaneous, and the orchestral colour shows an unusual aptitude and understanding of what is the fitting treatment of each particular instrument. The solo was very sympathetically sung by Mr. Arthur Walenn, and the performance, under the composer's conductorship, was in all respects satisfactory. The programme also included Dr. Mackenzie's breezy and humorous "Britannia" Overture, which was played with admirable spirit, as was the ever fresh "Figaro" Overture. Mr. Leonard Borwick played solos by Bach, Scarlatti, and Chopin, all very finely; but Scarlatti supremely well. The second Concert, on the following afternoon, was of an equally interesting character. Dr. Parry's noble "St. Cecilia" Ode occupied the first half of the programme, and it was sung with admirable force and breadth, the solos being taken by Miss Palliser and Mr. Andrew Black most sympathetically. The performance was, indeed, the most conspicuous success of the Festival, and reflected the utmost credit on everyone who took part in it. There was a novelty in the shape of three movements from a Suite for strings by Mr. Emil Kreuz, a *Scherzo*, *Intermezzo*, and *Courante*, less notable, perhaps, for novelty of thematic material than for the exceedingly clever workmanship—a matter of the first importance in music of this character. As was to be expected, the music was well adapted to the instruments. It was well played and very heartily received. Mr. Borwick's artistic and thoughtful reading of Chopin's E minor Concerto was one of the most striking features of the Concert, and the careful playing of the accompaniments by the band deserves particular praise. Equally creditable was the refined rendering of the "Siegfried Idyll"—a piece the clear-cut, delicate lines of which make any deviation from perfect precision painfully noticeable. The "Midsummer Night's Dream" *Scherzo* only lacked something in lightness of treatment to be equally satisfactory. Such fairy-like music demands very dainty treatment. Mr. Herbert Grover sang the rather sugary Prayer from "Rienzi" forcibly. The Festival ended with "Elijah," in which the principal soloists were Miss Palliser, Mrs. Burrell, Messrs. Grover and Black. Mr. Black's fine performance of the title part is too well known to need description; it may suffice to add that it was quite worthy of his powers. In other respects the performance of the Oratorio was equal to the high standard of the Festival, to which it formed a fitting termination. A word must be given to Mrs. Burrell's unaffected and sympathetic singing of the contralto music, since this was the only occasion for the appearance of a contralto soloist during the Festival.

MUSICAL FESTIVAL AT WESTMINSTER ABBEY.

The annual Festival (the 156th) of the Royal Society of Musicians of Great Britain, held in Westminster Abbey, on the evening of the 7th ult., proved specially attractive through the introduction to the metropolis of Professor Bridge's "The Cradle of Christ," which elicited such unanimous approval at the Hereford Festival. This novelty was preceded by "The Hymn of Praise," with Madame Albani, Mrs. Helen Trust, and Mr. Iver McKay to do justice to the solo portions; whilst the majestic choruses were given with much fervour by a large choir. An efficient orchestra, led by Mr. J. T. Carrodus, played the opening Symphony as well as the accompaniments in a highly satisfactory manner, under the *bâton* of Professor Bridge. Mr. W. J. Winter was at the organ. After the offertory, in aid of the Society, Madame Albani sang "Angels ever bright and fair," and then came Professor Bridge's setting of the "Stabat Mater Speciosa." A second hearing of this work increases the favourable opinion formed in September at the Three Choirs gathering. It has all the simplicity befitting the theme of the old Latin hymn; yet, whether in its vocal or instrumental elements, the interest is so well preserved that at the end one wishes the composer had extended his labours. The two characteristic solos were ably sung by Madame Albani and Mr. Daniel Price, and the rendering of the orchestration and of the choruses left nothing to be desired.

MONDAY AND SATURDAY POPULAR CONCERTS.

A very successful commencement was made to the thirty-seventh season of these entertainments on Monday, October 29, at St. James's Hall, the audience being considerably above the average on the opening night. There was nothing in the programme to call for detailed notice, the concerted works being Beethoven's Quartet in E flat (Op. 74) and Schumann's Pianoforte Trio in D minor (Op. 63), both universally acknowledged masterpieces. The leader was Miss Wietrowetz, who was more satisfactory in the Trio than the Quartet. The talented young Hungarian violinist gave a fine performance of Max Bruch's effective Romance in A minor and major (Op. 42), and Mr. Leonard Borwick rendered Beethoven's Sonata in C minor (Op. 111) with much intelligence and perfect technique. Mrs. Helen Trust sang a couple of pleasing songs by Max Stange, and James Hook's quaint ditty, "Ma chère amie," with charming finish in respect of vocal method.

So much prominence was given to Mendelssohn's music in the programme of the first Saturday Concert on the 3rd ult., that it might be guessed by those present that Mr. Arthur Chappell desired to commemorate the anniversary of the composer's death, which occurred on the following day, though such an intention was not formally announced. The works performed were the Quartet in D (Op. 44, No. 1), the Pianoforte Trio in C minor (Op. 66), and the Variations Sérieuses for pianoforte (Op. 54), the last-named being played with perfect refinement by Mr. Josef Slivinski, who added the Volkslied in A minor from the "Lieder ohne Worte" as an encore. Miss Dale sang with taste airs by Krug, Grieg, and Kjerulf, but her selections were too uniformly sombre.

On the following Monday there was a group of novelties, the most important being a Pianoforte Quintet in F by Mr. Moir Clark, a young Scottish musician who studied for some time at the Royal Academy of Music, and more recently in Germany. This Quintet was performed at one of Miss Dora Bright's Concerts last year, at a busy time, when it attracted little attention. It is noteworthy throughout for fresh and tuneful themes, but the workmanship is not very clear, and if it be true, as stated in the programme, that "the composer aimed to secure greater variety and strength of colour than chamber music usually presents," he essayed a hopeless task, for what is known as "colouring" appertains specially to orchestral music. The Quintet, however, was received with warmth, and Mr. Moir Clark may be encouraged to persevere. Miss Fanny Davies deserves commendation for introducing Chopin's Polonaise Fantaisie in A flat (Op. 61), an impressive and original piece, singularly neglected by pianists. Mr. Whitehouse, the violoncellist at this and the previous Concerts, played with the utmost refinement a tender little piece called "Waldesruhe," by Dvorák, and a piquant Allegro Appasionato by Saint-Saëns. Beethoven's early Quartet in D (Op. 18, No. 3) was included in the scheme, and Miss Margaret Hoare was agreeable in songs by Chaminade and Tiesen.

The second Saturday performance commenced with Haydn's Quartet in G minor (Op. 74, No. 3) and ended with Brahms's concise and genial Sonata in F for pianoforte and violoncello (Op. 99). Miss Fanny Davies gave a very intelligent rendering of Schumann's Waldscenen (Op. 82), and Miss Wietrowetz played Max Bruch's Violin Concerto in G minor (Op. 26), with pianoforte accompaniment. This was surely not a very wise selection, though, of course, it was not the artist's fault that the snapping of a string necessitated an interruption in the performance. Mrs. Helen Trust was again wholly praiseworthy as the vocalist.

On Monday, the 12th ult., the concerted works were Rubinstein's bright and melodious Pianoforte Trio in B flat (Op. 52), delightfully played by Messrs. Slivinski, Arbos, and Hugo Becker, and Schumann's Quartet in A minor (Op. 41, No. 1). Mr. Becker introduced the first four numbers of a Suite for violoncello with pianoforte accompaniment, entitled "Love Scenes," composed by himself. The movements are fancifully named, "First Sight," "Doubt," "Dreaming," and "Flirting," and are piquant and tuneful little pieces. They were beautifully played by the composer. Mr. Slivinski interpreted Schumann's "Papillons" with the requisite delicacy of touch, and Miss Esther Palliser sang with much effect airs by Pergolesi, A. Holmes, and Gounod.

Little more remains to be said respecting these entertainments at present. On Saturday, the 17th ult., that accomplished performer, Herr Popper, was the violoncellist; and besides taking part in Brahms's Pianoforte Quintet in F minor (Op. 34) and Beethoven's Sonata in C minor (Op. 30, No. 2) for pianoforte and violin, played pieces by Schumann and himself with beautiful finish of style. Mr. Leonard Borwick was also very successful in Haydn's Variations in F minor, and Madame Amy Sherwin was fairly acceptable as the vocalist.

On the following Monday took place the last Concert we can notice this month, Lady Hallé making her first appearance this season. The gifted Moravian violinist was enthusiastically received, and played throughout with exquisite skill and grace. Her solos were Professor Stanford's delightful Irish pieces, "A Lament," "Hush Song," and "Reel"; and the concerted works in the programme were Beethoven's Quartet in C (Op. 59, No. 3)—perhaps the most popular of all string quartets—and Brahms's genial Pianoforte Trio in C minor (Op. 101). Much favour was deservedly accorded to Miss Kate Cove—a young vocalist possessed of a silvery and sympathetic soprano voice, which has evidently undergone judicious training. Miss Cove was equally successful in Sir Arthur Sullivan's "Orpheus with his Lute" and Goring Thomas's "Winds in the Trees."

THURSDAY SUBSCRIPTION CONCERTS.

In the Queen's (Small) Hall a new series of these Concerts was commenced on the 1st ult. As on preceding occasions the plan is to devote the whole of the first part to a distinguished composer, whilst miscellaneous songs and instrumental solos form the material for the remainder of the programme. The present season was started with a selection from the works of Dr. A. C. Mackenzie. Among these were the Quartet in E flat (Op. 11) for pianoforte, violin, viola, and violoncello, which received conscientious interpretation from Messrs. Septimus Webbe, Otto Peiniger, Emil Kreuz, and Hans A. Brousil; and the lovely Benedictus (Op. 37, No. 3), played with adequate expression by Mr. Peiniger. Mr. William Nicholl (who did so much to establish these Concerts) gave some songs with his usual charm of voice and style, and further vocal assistance was contributed by Miss Esther Palliser and Mr. Arthur Oswald.

Franz Schubert was the master favoured at the second Concert, on the 15th ult. None of his chamber pieces could have proved more acceptable than the melodious Pianoforte Trio in B flat (Op. 99), as rendered by Messrs. Webbe, Peiniger, and Brousil; and warm approval was accorded to the first-named for his delivery of the Impromptu in F minor (Op. 142, No. 1). It would have been difficult, too, to make a better choice of songs than "Clärchen's Lied," "Schäfer's Klagelied," and "Lachen und Weinen," entrusted to the safe charge of Miss Louise Phillips; "Der Tod und das Mädchen" and "Haiden Roslein," tastefully given by Miss Helen Pettican; and "Du bist die Ruh'" and "Die Post," rendered with the utmost judgment and with rare expression by Mr. Nicholl, one of the few artists who can do justice to songs calling for intelligence as well as vocal means.

MR. KIVER'S CONCERT.

The Concerts given by this rising and conscientious artist are not only invariably distinguished by high-class programmes, but they rarely fail to contain some feature of more than usual interest to musicians. Thus, on October 31, Mr. Kiver first brought to public hearing, at the Queen's (Small) Hall, a new Sonata for pianoforte and violin by Miss Rosalind Ellicott, and three pieces from a recently published set for the same combination of instruments by Dr. A. C. Mackenzie. Miss Ellicott's work, which is in three movements, is clearly designed, abounding in melody, not, perhaps, of a very original type, but graceful, flowing, and free from attempts to "make points" by undue straining after effect. The composer was called upon to acknowledge the applause evoked, some portion of which, no doubt, was meant for the executants, M. Emile Sauret and the concert-giver. Dr. Mackenzie's pieces are entitled "From the North," and are chiefly based upon very old airs and dances, which are "either of undoubted Scottish origin or have been in use in Scotland at a remote period." The three performed on this occasion comprise the first of three "books," and consist of an Andante, of which the chief theme, somewhat like a dirge and full of pathos, alternates with more passionate phrases; a graceful Andantino, tuneful, quaint, and altogether charming; and an Allegretto Giocoso, brimming over with fun, which pleased so much that its repetition was demanded. The pieces were played with delightful spirit and expression by M. Emile Sauret and their composer. Mr. Kiver chose as his solo Mendelssohn's "Variations Sérieuses," of which he gave a sound and refined, but not very romantic reading;

and Miss Hilda Wilson sang four songs with customary taste. In the second part of the programme were Grieg's Sonata in A minor for pianoforte and violoncello and G. A. Macfarren's Trio in E, the bass instrument in both works being in the safe hands of Mr. W. E. Whitehouse.

BRITISH CHAMBER MUSIC CONCERTS.

Mr. Ernest Fowles has successfully launched the excellent enterprise the title of which heads this notice. His first Concert was given on October 29, his second on the 13th ult., at the Queen's (Small) Hall, and his third was announced for the 27th ult. The works at the first Concert included Professor Stanford's String Quartet in A minor (Op. 45), the Duet in E minor for two pianofortes by Dr. Parry, Mr. Algernon Ashton's Quintet in E minor (No. 2) for pianoforte and strings, and songs and pianoforte pieces by Cowen, M. V. White, Goring Thomas, Leveridge, Parry, and Arthur O'Leary. These were interpreted by Miss Agnes Zimmermann, Miss Hilda Wilson, Messrs. J. and W. Sutcliffe, A. Hobday, W. Squire, and Ernest Fowles; Mr. Alfred Izard being the accompanist. At the second Concert (13th ult.) were heard a Trio in E (Op. 9) for pianoforte and strings, by Mr. J. C. Ames; a Sonata for pianoforte and viola (Op. 1), by Mr. L. N. Fowles; a Quintet for pianoforte and strings in F (Op. 33), by Mr. B. L. Selby; and songs by Mackenzie and Goring Thomas, and Samuel Wesley's Trio in D for three pianofortes. Mrs. Mary Davies was the vocalist, and Miss Emily Shinner, Messrs. E., L., and B. Fowles, Whitehouse, E. Kiver, and G. W. Collins took charge of the instrumental portion of the programme, the accompanist on this occasion being Mr. H. Bird.

MR. PLUNKET GREENE AND MR. LEONARD BORWICK'S RECITALS.

The talents of these admirable artists are happily so well known that it is quite unnecessary to waste words in praise of the happy thought which led to their organisation of a series of Concerts *à deux*—a combination which, tried already with perfect success last season in London, and since in the provinces, was again presented on the 16th ult., at St. James's Hall. The sum of each artist's attractive power is more than doubled by this alliance; it is increased also by the effect derivable from contrast and the charm of variety. Add to this a programme which had been selected with due regard for the stimulation of interest, and it will be seen that an exceptionally enjoyable entertainment was set before the large audience assembled on the occasion in question. The selection of songs included, besides a number of more or less well-known ones by Schumann, Schubert, Wagner, &c., examples composed in the fifteenth, sixteenth, and seventeenth centuries—*i.e.*, two very expressive old German *Minnelieder* (one from the Locheimer Song Book, 1460), Rontani's quaint "Se bel rio" (1590), and Buononcini's "Ben chè Speranza," and six of Moore's "Old Irish Melodies," as restored by Professor Stanford to their ancient forms. The complete series is shortly to be published, and we may therefore fitly defer discussion of the points of difference between Moore's and the original versions of these beautiful songs. Mr. Greene was accompanied by Dr. Stanford in the Irish melodies, and by Mr. Borwick in the foreign pieces. The pianoforte solos consisted of Schumann's "Humoresque," Bach's Organ Prelude in B minor, and pieces by Chopin, Scarlatti, and Liszt. At the second Recital, on the 14th inst., Mr. Greene will sing songs composed in the thirteenth and fourteenth centuries, and seven excerpts from Miss Broadwood and Mr. J. A. Fuller Maitland's "Songs of the English Counties"; and Mr. Borwick will play, amongst a number of other things, Purcell's Toccata in A and Mozart's Sonata in D.

PIANOFORTE RECITALS.

The London musical season is yet young, but already pianists are bidding freely for patronage. Mr. Dal Young, who gave a Recital in the Queen's (Small) Hall on Tuesday, October 30, did not make, on the whole, a very favourable impression. He has nimble fingers, but his touch is hard and his style jerky and affected. The defects were chiefly noticeable in Beethoven's Sonata in A flat (Op. 26), with the "Funeral March." In some pieces by Chopin, Mr. Dal Young was rather more commendable, and some "Fantasiettes Lyriques" from his own pen proved tasteful and pleasing little pieces.

The announcement that Mr. Emil Sauer, a pianist utterly unknown in this country, would give eight Pianoforte Recitals within a few weeks at St. James's Hall, was no doubt surprising to musical amateurs; but after the first Recital, on the 13th ult., it was felt that the latest aspirant to honours in this form of art had not overmeasured his strength. Mr. Sauer commenced with a transcription of a Prelude and Fugue in D by Bach, arranged by D'Albert, and followed it by Beethoven's "Waldstein" Sonata. In both of these he displayed striking executive powers and a style that may fairly be described as leonine; but it was when he attacked the music of Mendelssohn, Schumann, Chopin, and Liszt that his strength was fully displayed. The gradations of tone were exquisite, and the touch and tone, alike in *pianissimo* and *fortissimo* passages, effective in the highest degree. The audience, somewhat cold and reserved at first, worked itself into a more and more excited condition, and the Recital was considerably lengthened by recalls and encores.

It was poor Rubinstein who was Josef Hofmann's last preceptor, and it was perhaps as well that the young pianist gave his only Recital this season at St. James's Hall a few hours before the news was flashed that the great artist, *virtuoso*, and composer was no more. Happily, Mr. Hofmann was able to give his performance, on the 19th ult., without any apprehension of the calamity so close at hand. He played three of Mendelssohn's "Songs without Words," Weber's beautiful but rarely-heard Sonata in D, pieces by Chopin, Liszt, Rubinstein, and Moszkowski—the last being clever and effective, written with evident design in the old style—with the utmost intelligence and technical skill; and some trifles from his own pen served to indicate that his powers as a composer are increasing.

Mr. Emil Sauer is already making his way with the public, a large audience attending his second Recital, on the 21st ult. He commenced with Beethoven's cheery Sonata in G (Op. 31, No. 1), playing the beautiful slow movement with exquisite taste. His magnificent *technique*, however, was most fully displayed in Schumann's Toccata in C (Op. 7), Chopin's Allegro de Concert in A (Op. 46), Rubinstein's Staccato Study, and Liszt's "Norma" Fantasie, which had not been heard here for many years. The audience was enthusiastic throughout, and the reputation of Mr. Emil Sauer in this country may be said to be already established.

MRS. KATHARINE FISK'S RECITAL.

Much interest attached to Mrs. Katharine Fisk's Vocal Recital, on the 8th ult., at the Salle Erard; for in addition to an admirable selection from the writings of Beethoven, Schubert, Brahms, Goring Thomas, and Leoncavallo, her programme included a number of songs by American composers, which, although in several instances proving little worthy of the fair singer's remarkable abilities, gave to the afternoon a pleasant element of expectancy. From this it will be gathered that Mrs. Fisk was heard to the greatest advantage in works of recognised value, and to these the gifted vocalist's magnificent voice and cultured and dramatic style imparted a charm and impressiveness that frequently aroused the enthusiastic plaudits of her audience.

ROYAL ACADEMY OF MUSIC.

Dr. A. C. Mackenzie, in his concluding Lecture on the progress of Music from the time of Ambrose to the period of the Renaissance, chiefly dealt with the early school of vocal composition. After referring to the absence of individuality in early instrumental music and to the origin and development of the motet and madrigal by Flemish, Italian, and English composers, the lecturer made an extremely interesting comparison between the life and

works of Orlando di Lassus and Palestrina. The latter, like Schubert, seemed to have written because he could not help it, and it was to his simple piety and unwavering love of his church and his art that we owed his monumental works, now, more than ever, accounted among the wonders of the world of music. His powers had, indeed, quite overshadowed the fame of his great contemporary Lassus, although the genius of the latter was undoubtedly more many-sided, for his compositions included sentimental and even comic songs, as well as church and secular music. Lassus also deserved some of the credit of endeavouring to reform church music, entirely attributed by most writers on the subject to Palestrina. Lassus made, too, some experiments in instrumental music, in one instance scoring for eight trombones and four bagpipes, which, the lecturer humorously remarked, "although appearing very weak on paper, must have been very robust when delivered in sound." Referring to the quality of vocal music at that period, Dr. Mackenzie said that when discussing this point with Dr. Richter at the recent Birmingham Festival, the celebrated conductor narrated an anecdote he had heard from Wagner respecting the tradition of Bach's own manner of performance of his music. Wagner was a pupil of Weinlich (a successor of Bach's in Leipzig, and great grandson of a member of Bach's choir), and, according to him, when the Bach choirman was asked how the music sounded when performed under Bach's own direction, the answer was: "Why he (Bach) cuffed us a good deal, and it sounded horribly bad." An interesting analysis was given of Palestrina's "Stabat Mater" for two choirs, and the arrangement of this work by Wagner, as performed at the recent Birmingham Festival, referred to in eulogistic terms. The lecturer concluded by repeating the valuable advice, given to students at the commencement of the discourses, concerning the great importance of a thorough knowledge of the elements of music and the assiduous cultivation of the "hearing eye," without which they could not be truly called musicians. During the Lecture excerpts from Palestrina's "Missa Brevis" were excellently sung by some of the students of the Academy.

Mr. W. H. Cummings began a series of Lectures on October 31, the first two of which were devoted to early English music. The lecturer said we were chiefly dependent for the history of music in this country upon Sir John Hawkins and Dr. Burney, neither of whom did us justice. The former was not properly equipped for the work, and the latter, although fully qualified, was, in common with his contemporaries, prejudiced in favour of continental composers and inclined to regard English music in the spirit of Shakespeare's line, "'Tis an ill-favoured thing, but mine own." The false impression thus created seemed to have been deepened rather than erased by time, and even in a recent musical history by Riemann it was stated that "famous composers have always been sparsely sown in England." The truth was, however, that long before the Italian church modes were introduced here there existed in England a national School of Music, based upon our diatonic scale, which was not equalled in beauty and expressiveness by Continental writers for many centuries later. There were many reasons why only one specimen of our early national music at present existed. No musical notation had at that period been invented, and at a later date all documentary evidence was preserved to us by the clergy, who seemed always to have looked upon the music of the people as inimical to the common welfare. The one specimen of our early music that had been handed down to us—viz., "Sumer is i' cumen in," was written down by John Fornsete certainly not later than 1228, and, together with references by ancient writers, indubitably pointed to a high standard of musical expression having been attained in this country centuries earlier. The lecturer exhibited a set of ancient Northumbrian bagpipes, the compass and key of which were exactly suited to the performance of "Sumer is i' cumen in," and by quotations from old writers ably supported his contention that the early native music of Britain, in pure melody and euphonious harmony, had no equal or rival in any European country.

Great interest was imparted to the second Lecture by Mr. Cummings reading from a small volume which he had recently acquired, containing a series of letters written and received by the secretary of a society called the Royal Academy of Music with reference to a Motet called "La Vita Caduca," stolen by Buononcini, Handel's rival, from the Italian composer, Antonio Lotti. The society referred to had been founded for the purpose of performing madrigals and music of merit, and at one of its meetings Buononcini had had performed as his own the Motet in question. Some three years later, however, one of the members declared the Motet to have been composed by Lotti. This led to a correspondence between the society and Lotti, who proved by the sworn testimony of living witnesses that he had written the piece some twenty-six years before. The matter was deemed of such importance that the letters were printed; but until a few weeks ago the lecturer had been unable to obtain a copy of them. They throw many interesting side-lights on several musical matters of the time, amongst which may be mentioned that the society in question employed about forty vocalists and the same number of instrumentalists at their performances. Buononcini seemed to have been unable to refute the allegations, and as a consequence lost caste in English society, and there would seem to be little doubt that this affair conduced to his ultimately leaving England.

Episodes in the life of Beethoven formed the subject of the third Lecture, in which Mr. Cummings referred to the recent discovery of the programme of the first Concert at which Beethoven appeared. This was given in Bonn in 1778 by his father, who announced Beethoven as being only six years of age. As a matter of fact he was eight, as shown by the baptismal certificate; but this programme explained why Beethoven subsequently gave his age two years younger than he was. The interest of the lecturer's remarks was greatly enhanced by the exhibition of autograph scores and letters of the great master, amongst them being a remarkably well preserved and clearly written autograph score of the Trio in E flat (Op. 3), dated 1796, and several leaves from the composer's sketch-books.

ROYAL COLLEGE OF MUSIC.

A very excellent performance of Mendelssohn's Octet for strings opened the Students' Concert on the afternoon of the 1st ult. Miss Jessie Grimson, who led, played with equal intelligence and executive skill, a few trifling flaws in intonation in some of the most exacting parts hardly counting as a drawback to the general excellence of her performance; while her seven coadjutors joined in producing an *ensemble* that deserved the warmest praise. The other important feature of the programme, Beethoven's Quintet in C, unavoidably suffered a little from being placed last; the consciousness that some of your audience are leaving and the rest anxious to leave must disturb even experienced players. Nevertheless, the performance was entirely creditable to Miss Ruth Howell and her companions. Miss Mary Healey played with more facility than feeling Grieg's Ballade for pianoforte solo, and Miss Helen Jackson executed with much taste and skill the difficult florid passages of Handel's air "Sweet Bird," to the very skilful accompaniment of Mr. D. S. Wood, who promises to become an accomplished flute player.

The Choral and Orchestral Concert of the 14th ult. opened with Wagner's "Faust" Overture, and a striking performance of this fine work was given. The intricacies of the difficult score were brought out with remarkable clearness, and yet vigour, brilliancy, and dramatic intensity were not allowed to be sacrificed for this attention to detail. Schumann's D minor Symphony received an equally good rendering. Professor Stanford played it without break, in accordance with the composer's direction: "In einem Satze." Needless to say that the splendour of the work was thereby even enhanced, and that the violins gained in power through all the players standing during the performance. Mr. E. Dubrucq, who was the soloist in an Adagio and Rondo Hongroise for bassoon and orchestra by Weber, is already a very able player, and he evidently appreciates the peculiar genius of his instrument, the "clown of the orchestra." Mr. Emlyn Davies displayed a good voice and style in Haydn's "From out the fold" ("The Seasons"), and the programme was completed by a novelty by an ex-scholar,

Mr. S. P. Waddington. This was a setting, for chorus and orchestra, of a selection from Cowper's "John Gilpin." The famous poem may, perhaps, not "yearn for musical expression," but nevertheless the young composer has produced an enjoyable and clever little work. There is a healthy English ring about the music, and especially the spirited, catchy opening phrase; while the dash and vigour of the portions describing the ride cannot fail to appeal to an audience—the more so as our composer, like his hero, "has a pleasant wit and loves a timely joke," especially in the orchestra. The latter is treated throughout with much skill; it is, in fact, in the accompaniments that Mr. Waddington displays his gifts to the best advantage, his careful development of his thematic material being decidedly happy. The performance, conducted by the composer, was fairly good; there was certainly plenty of spirit, and, perhaps, too much of that generally desirable quality. The sopranos, at any rate, sang like so many famous *prime donne* in concerted music.

GUILDHALL SCHOOL OF MUSIC.

There was quite an imposing function in the venerable City Guildhall, on October 27, when the Lord Mayor and Sheriffs attended in state to present a number of prizes to students in the prosperous school on the Victoria Embankment. The ceremony was preceded by a Concert, in which the choir was heard to much advantage in Mendelssohn's "Judge me, O God," and the unaccompanied evening hymn, "O gladsome light," from "The Golden Legend"; and Miss Regina Atwater (soprano), Miss Florence Oliver (contralto), Master Percy Frostick (violinist), and Miss Madeline Payne (pianist) displayed more than average promise. Addresses were subsequently delivered by the Principal (Sir Joseph Barnby), who conducted the Concert; Mr. A. A. Wood (Chairman of the Music Committee of the Corporation), and the Lord Mayor, in which the valuable work carried on by the school was freely acknowledged, though it was urged that more attention might be given by pupils to sight-reading and to orchestral playing. It would occupy too much space to give a complete list of the prize winners, but among the most valuable of the awards were the Sir Augustus Harris Steinway grand pianoforte to Miss Augusta Foster; the Messrs. W. E. Hill and Son's violin of the value of £30 to Mr. Waldo Warner; and the Erard centenary scholarship of £40 per annum for three years, together with use of grand pianoforte and commemorative gold medal, to Miss Madeline Payne.

GRESHAM LECTURES.

Professor Bridge delivered his autumn series of Gresham Lectures, from the 13th to the 17th ult., at the City of London School, the fine hall of which was well filled on each occasion. The first Lecture, on "Palestrina," was of exceptional interest, revealing many facts contradictory to commonly accepted views regarding this composer. According to the recent researches of Francis Xavier Haberl, of Ratisbon, Palestrina's parents, far from being poor as hitherto believed, were people of some means. It is recorded that in 1540 they sold a "small chestnut wood," and in the next year a house; and that in 1547 their son, Palestrina, married a "wealthy citizen's daughter," and that her father dying shortly afterwards she inherited a considerable fortune, comprising cash, houses, clothes, fields and vineyards. Palestrina's father's name was Sante Pierluigi, and that of his mother, Maria Gismondi, and it would seem probable that they paid for his musical education under Goudimel, who had a music school in Rome at that period. If he did not receive instruction from Goudimel, he found some other very distinguished masters, such as Arcadelt, Festa, and Morales. Whoever taught him, Palestrina's progress at the school would seem to have been rapid, for in 1544—*i.e.*, seven years before the date that histories have told us he began his true professional life as master of the music in the Cappella Giulia of the Vatican—we find that the Canons of St. Agapeto, in Palistrina, requested the services of their townsman as organist, and that on October 28, 1544, he signed the contract appointing him organist and choirmaster of the Cathedral at Palistrina "for the rest of his life." Palestrina was called to Rome by the following circumstances: On the death of Paul III., Cardinal del Monte was made Pope, as Julian III. This Cardinal had been Bishop of Palistrina from 1543 to 1550—*i.e.*, during the whole period of Palestrina's organistship; and apparently was so impressed with the young organist's musical abilities that he caused the contract above mentioned to be rescinded, and made Palestrina Maëstro di Cappella. Not long after this Palestrina published his first work—viz., Four Masses, which acquire special interest from the fact that they were the first music by a native born Italian dedicated to a Pope. Doubtless in recognition of this dedication, Pope Julian conferred on Palestrina the exceptional honour of making him one of the singers in the Pope's private chapel, a position for which he was doubly disqualified by being a layman and married. On the advent of Pope Paul IV. he was deprived of this position, but allowed to retain his pension, and was subsequently appointed chapel-master at the Lateran. These facts dispose of the stories hitherto current of Palestrina having been born of humble parents, and, owing to poverty, having sung in the streets of Rome, &c. Palestrina's right to be called the saviour of church music is also impugned, by the discovery of a document dated Trent, August 1, 1551, in the form of a memorandum written by one Jean de Arye, a Spanish priest, which seems to show that Marcillius had resolved to attempt some reform of church music in the direction of restoring the plain chant to its proper position. Marcillius succeeded to the Papacy in 1555, but died too soon afterwards to carry his purposes into effect. Referring to this, M. Super, who quotes the above document, says: "To Palestrina belongs the responsibility of the intrusion of profane art in the Temple. In Marcillius we see the last representative of Gregorian traditions, which, after his date, was overrun by and spoilt by the dilettantism of the church and the theatre." If Palestrina was guilty of such practices, he probably erred from zeal to his art, and he made ample amends in his later works. How deeply he felt his responsibilities is, perhaps, best shown in his own words, with which Professor Bridge appropriately concluded his Lecture: "Music exerts a great influence upon the minds of mankind, and it is intended not only to cheer them, but to guide and control them. The sharper blame, therefore, do those deserve who misemploy so great and splendid a gift of God in light or unworthy things, and thereby excite men to sin and misdoing. As regards myself, I have from my youth been affrighted at such music, and anxiously have I avoided giving forth anything which could lead anyone to become more wicked or godless. During the Lecture a comprehensive selection of Palestrina's music, from sacred and secular writings, was admirably interpreted by Messrs. Bell, Ackerman, Branscombe, and Fell, and choristers from Westminster Abbey.

The second and third Lectures were devoted to the development of the String Quartet, from Bach and Handel to Haydn, the instructive series of illustrations comprising interesting excerpts from these masters, and also from the chamber music of G. B. Buononcini, N. Porpora, C. P. E. Bach, Gluck, P. Nardini, and C. F. Abel. The most curious of these was a Trio, published in 1751 by C. P. E. Bach. The title-page announces that it represents a friendly contest between *Melancholius*, a somewhat desponding gentleman, represented by the second violin muted; and *Sanguineus*, a person of cheerful disposition, represented by the first violin, not muted; while the violoncello takes the part of an impartial friend who, in the endeavour to accommodate both, does not always suit either very well. The Trio opens with a long first movement, chiefly consisting of conversational passages between the two violins, *quasi-recitative*, much of which is very humorous. This is followed by a slow movement, in which the argument is continued, with the result that *Melancholius* is ultimately persuaded to discard the mute and join *Sanguineus* in a lively *Finale*. The excerpts at these discourses were excellently played by Miss L. M. Wright, and Messrs. Hopkinson, Hobday, and Werge, under the direction of Mr. J. E. Borland.

At the concluding Lecture the Professor broke fresh ground, and, for the first time, took for his subject "Early

Organ Music," the illustrations being skilfully played by Mr. G. W. Alcock on the organ in the North gallery of the hall. After a brief description of the organ in embryo, and amusing references to entries of expenses for carrying organs from one church to another, the Professor said that Tallis was the first lay organist we heard of. The earliest illustrations showed the influence of vocal writing, and the first departure towards instrumental individuality seemed to have been in the direction of florid ornamentation. This was pursued until an extraordinary development was attained, an example of which, in the shape of an organ part to Tallis's Service, gave much amusement to the lecturer's audience. The most interesting performance, however, was that of a Voluntary for "double organ," by Purcell. This displayed an acquaintance and sympathy with the genius of the organ only equalled by Bach, who probably was not born when it was written. That so effective an organ piece by our great English composer should have slumbered till now on the shelves of the British Museum would suggest a somnolent condition on the part of the Royal College of Organists.

MUSICAL ASSOCIATION.

The coming of age of the Musical Association, on the 13th ult., when it entered upon its twenty-first season, was marked by several innovations that promise to conduce to the future well-being of the Society. The meetings are in future to be held in the fine suite of rooms belonging to the Royal College of Organists, will take place at 5 p.m. on the second Tuesday of the month, and, in order to impart a more social character to the proceedings, will be preceded by "tea and coffee." That these new arrangements are acceptable to the majority of the members and their friends would seem to be indicated by the fact that the first meeting under these conditions was very largely attended.

No one could have been found to more appropriately preside on this occasion than Sir John Stainer, for it was he who first conceived the idea of the Society. Sir John, in a brief address, mentioned some of the most important papers which the Association had called forth, and showed that its printed volumes of Proceedings were a valuable contribution to the literature of musical art.

The paper read on this occasion was contributed by Mr. F. G. Edwards, who chose as his subject Mendelssohn's Organ Sonatas, a theme singularly appropriate for the first meeting of the Association at the College of Organists. Mr. Edwards remarks had, however, nothing to do with the musical construction of the sonatas, but were confined to the circumstances which called forth and were intimately associated with their production. These historical details were invested with great interest, owing to the lecturer having had access to the original letters which passed between Mendelssohn and Mr. Coventry, of the publishing firm of Messrs. Coventry and Hollier, and by the performance of several unpublished pieces which Mendelssohn had written for the series, but had afterwards omitted. The letters revealed the fact that Mendelssohn was desirous that his organ pieces should be simply called Sonatas in preference to being entitled "Voluntaries," and also termed "Mendelssohn's School for Organists." In a letter to Mr. Coventry, dated May 26, 1845, Mendelssohn characteristically writes: "Pray if you place it into the engraver's hands let him be most careful, in order to get a correct edition. . . . Perhaps some one of my English friends and brother organ players would look over them for me, besides the usual corrections of the proofs. Perhaps Mr. Gauntlett would do this." The original proof copy showed, however, that Mr. Vincent Novello, and not Dr. Gauntlett, acted as reviser. The unpublished pieces are most interesting, one in particular being a charming example of Mendelssohn's organ writing. Mr. Edwards's researches also enabled him to reveal many instructive alterations made in various passages during the composition of the sonatas, and to quote some remarkable contemporary criticisms. Amongst the latter was the following extract from a criticism of a column and a half by Dr. Gauntlett which appeared in the *Morning Chronicle*: "The epoch for expansion and extended analysis has passed away; the novelties of knotty points and subtle analogies are undesired; we want strong emotion, but it must be concentrated—it must strike sudden as the electric fluid—it must draw blood. And this is Mendelssohn." Even the most realistic productions of "young Italy" have scarcely elicited such criticism as this! Mr. Edwards's paper will be a valuable addition to the annual volume of the Association.

MUSICIANS' COMPANY.

The annual Banquet of the Musicians' Company was held at the Albion Tavern on October 30, Mr. J. C. Collard, the Master, in the chair. In proposing the toast of the "Worshipful Company of Musicians," the Master announced that on the recommendation of Sir George Grove, Sir Walter Parratt, and Professor Bridge, the gold medal of the Company would be bestowed on Miss Clara Butt. Professor Bridge read a letter of thanks from Miss Butt, who was then in Paris, for the honour conferred on her. "The Musical Educational Institutions of England" was proposed by Sir John Stainer. He said that the promise of future usefulness hoped for on the foundation of the Royal College was now being fulfilled; both there and at the Royal Academy we were turning out most excellent players, teachers, and composers, and we could cherish the hope that now we might go farther and produce an English Beethoven or Mendelssohn. Sir John dwelt on the importance of music as a valuable factor in the general scheme of education, bearing witness to the useful work carried on at the Kneller Hall School of Military Music, and at the great public schools of the country, where music was now finding its rightful position. Dr. A. C. Mackenzie expressed his thanks for the readiness with which the outside world recognised the work going on at the Royal Academy. He stated that he had been spending his holiday in France, and, indeed, hoped that Miss Butt would assist in dispelling the deplorable ignorance which still existed in that country respecting English music, an idea now abandoned in Germany and Italy. He said he would like to propose the health of Mr. Ben Davies, for the good work he had done for English music by his singing in Germany. Dr. Mackenzie said he had asked if there were any choirs in France who would sing our music by English composers, any theatres where our works could be played, or any French journals of music that cared to chronicle what went on in music in England, but he got no response. The ignorance of the French in this respect was truly astounding. However, as was pointed out in a recent comment in these pages, Wagner had only just been discovered in Paris, and Verdi's "Otello" had but recently been given, although the opera had been heard for years elsewhere. Dr. Mackenzie was warmly applauded on sitting down. The Worshipful Master was proposed by Mr. Wilkinson, and the Wardens by Professor Bridge. The music was provided by the pupils of the Royal College, Miss Jessie Grimson playing violin pieces by Saint-Saëns and Brahms-Joachim; Miss Clementine Pierpoint, Miss Kirkby Lunn, and Mr. Winsloe Hall sang songs, and Miss A. Walter played some pianoforte pieces. Mr. H. Hadley accompanied. The performance by these students was altogether so excellent as to create a wish that it might have been possible to present a medal not only to Miss Butt, but to each of the executants.

The music libraries of the late Dr. W. J. Westbrook, Dr. W. H. Monk, and Mr. J. H. B. Dando were recently offered for sale by Messrs. Puttick and Simpson. Among other works interesting to musicians were included: Sir George Grove's "Dictionary of Music and Musicians," interleaved with portraits of musicians, four volumes, £10 10s.; Sir John Hawkins's "History of Music"—W. Horsley's copy from Dr. Calcott's library—with manuscript notes by Dr. Burney, £3 15s.; Beethoven's "Werke," sixteen volumes, £4 2s. 6d.; Bach Society publications, 1851-85, £7 5s.; S. Simpson's "The Division Viol" (2nd edition), with portraits, 1667, £6 5s.; "A Plaine and Easie Introduction to Practicall Musicke," by T. Morley, 1608, £6 10s.; C. Burney's "History of Music," portraits by Bartolozzi, £4; a manuscript of compositions by Dr. John Blow, Henry Purcell, Dr. Gibbons, and P. Hart, £3.

REVIEWS.

Transcriptions from the Works of Mendelssohn, for the Organ. By George Calkin. Books 7 and 8. [Novello, Ewer and Co.]

Few, if any, composers of the first rank have proved so serviceable to musicians who make organ arrangements and to performers on the instrument, as Mendelssohn, and his works have been nearly used up for this purpose. Mr. Calkin, however, has managed to break some fresh ground, so far as our knowledge extends. In Book 7 of his series there are arrangements of the *Adagio* from the Pianoforte Concerto in D minor, the Musical Sketch (No. 1), and a selection from the Variations Sérieuses. In Book 8 we have the second movement of the "Italian" Symphony, the *Intermezzo* from the Quintet in B flat (Op. 18), the *Adagio* from the Quartet (Op. 13), and the *Andante* from the Quartet (Op. 12). It may be noted that the editor does not give directions for registering, this matter being left to the discretion of the performer, and as the composer's marks of expression are, of course, inserted, organists of taste should be able to supply the rest.

Ten Years of University Music in Oxford. Compiled by P. C. Buck, B.A., B.Mus., Worcester College; J. H. Mee, M.A., D.Mus., Merton College; F. C. Woods, M.A., B.Mus., Exeter College. [Oxford: W. R. Bowden.]

This volume is a brief record of the proceedings of the Oxford University Musical Union from 1884 to the present time. It is a record of remarkable success, and one of considerable interest owing to the great beneficial influence the Union has exerted in the highest interests of musical art. According to the preface, "the idea of establishing a University Club for the study and practice of chamber music by members of the University of Oxford was 'in the air' all through the first two terms of the year 1884"; but to Mr. Franklin Harvey, Mr. F. Cunningham Woods, Mr. H. M. Abel, and the Rev. J. H. Mee belongs the honour of having held the first meeting to consider the possibility of starting such a club. Many predictions of a speedy failure were freely made, but so warmly was the scheme supported that soon after the club-room was opened, on October 12, 1884, it was determined to extend the original limit of fifty original members, and 109 ultimately gave in their names. So rapid was the progress of the music that the programme of the weekly concert, given on December 9, 1885, entirely consisted of compositions by members of the club. Since that date this practice has been continued at the last music meeting in the October term. In the following year Mr. G. H. Betjemann, to whom a tribute of high praise is paid, assumed the direction of the *ensemble* class. A new club-room was inaugurated in 1887, and in 1889 the success of the Union led to the foundation of a similar society at Cambridge, resulting in the most friendly relations existing between them, and each club annually undertaking an entire programme in the other's club-room. The Oxford Union now not only possesses an excellent library of its own, but Mr. Taphouse generously permits members access to his fine library. The programme of the invitation concert in Balliol College Hall, on June 14 last, in commemoration of the close of the first ten years of the club's existence, included Mendelssohn's Octet for strings and Schumann's Pianoforte Quintet; and the programmes of the other 258 concerts, given by the members during the last ten years, contain a list of works the practice and study of which must have given incalculable pleasure, and have planted many fruitful seeds.

Fifty Years of Church Music. By W. E. Dickson, M.A. [Ely: T. A. Hills and Son.]

This little book should be read by all organists, if only to make them duly grateful for the superiority of the organs now placed at their disposal as compared with those in use during the early part of this century. But apart from this, Mr. Dickson chats about his musical experiences in so genial, yet withal thoughtful a manner, that his pages are most pleasant and instructive reading. Born in the reign of George IV., endowed with keen musical perception, and entering the Church and subsequently becoming Precentor to Ely Cathedral, the writer draws many graphic pictures of the state of church music during the last fifty years—pictures that in many cases give rise to involuntary thanksgiving that the present days are not as others were. Mr. Dickson has also some pleasant words to say about Clara Novello, Jenny Lind, and Braham, and writes: "I was the admiring neighbour (at a Concert at Drury Lane) of Mr. Braham during some ten minutes while Henry Russell was in possession of the stage, and was singing his 'Gambler's Wife.' . . . Braham listened with great attention to the younger tenor, and now and then muttered audible soliloquies, somewhat thus: 'Ha! a good G sharp! H'm, very fair, very fair!'" Subsequently he heard Braham sing "'Twas in Trafalgar's Bay," and he draws an interesting picture of the veteran tenor, then about seventy, as he stood on the great stage in "the dress of a long past day, the blue coat with large gilt buttons, the buff waistcoat, and the large shirt frill."

Posthumous Nocturne for the pianoforte. By F. Chopin. [E. Ascherberg and Co.]

The discovery, at Warsaw, of a Nocturne by the Polish composer is an event of considerable interest. One is apt to look upon such discoveries with a certain suspicion. Of a Polonaise published some twenty years ago, Professor Niecks, in his Life of Chopin, remarks: "Nothing but the composer's autograph could convince one of the genuineness of this piece." Of the Nocturne in question the same could scarcely be said; it breathes throughout the spirit of Chopin, and the music contains certain peculiar features difficult to describe, but which seem to argue strongly in favour of its genuineness. It was probably written somewhere about the date of the F minor Pianoforte Concerto; the first two bars of page 3 will recall in no vague manner a passage in the opening movement of that work. The dozen bars or so which form the middle portion of the piece are, however, so fragmentary and unsatisfactory as to suggest that they represent merely a sketch for something more extended. The flaw is all in favour of the work's authenticity however. It is a pity the publishers have afforded no information as to the history of the work. This is to unnecessarily excite suspicion.

Trio in D (Op. 1), for pianoforte, violin, and violoncello. By John William Ivimey. [Augener and Co.]

This Trio is a bright and engaging specimen of modern chamber music. The writer has pleasing fancy, and he expresses it in a straightforward and effective manner, and one in which the geniality of Haydn and the grace of Mozart are sometimes reflected. In the first movement the energy of the opening theme in D minor is well contrasted with the tender pleading character of the second subject in the relative major, and the interest of their development is well divided between the instruments. The *Andante con moto* contains some effective passages for the violin; and the *Finale, Allegro molto*, has for its chief theme a spirited subject in D major, the charm of which is enhanced by its suggestiveness of the old English dance. An episode in F considerably adds to the attractiveness of this movement, which throughout is well knit and cleverly written. The work, as a whole, promises well for Mr. Ivimey's Opus 2.

Lead, kindly Light. Sacred Song. By D. Pughe-Evans. [Novello, Ewer and Co.]

This song is an artistic and expressive setting of Newman's familiar hymn. The various changes of sentiment are effectively echoed by the music, and the conception and treatment is distinguished by a devotional fervour admirably consistent with the spirit of the text. The moderate compass of the voice part, an octave and a minor third from tenor C, renders it available to many vocalists.

Six Love Songs. Words by John Todhunter. Set to music by Bertram Luard Selby. [Novello, Ewer and Co.]

The title "Love Songs" is scarcely a promising one, for this kind of song is so often found to be sentimental and commonplace. But No. 1, "Homeward," of this collection already shows us that Mr. Selby aims high; the words, however, are refined and they have therefore stimulated the composer and called forth his best powers. In this No. 1 the vocal part is not remarkable, but the harmonies, rhythms, and questioning cadences of the accompaniment are attractive. No. 2, "Longing," with its moments of passion, its melancholy, and its quiet close, is interesting. No. 3, "Parting," is short and clever, if somewhat artificial. Of the remaining three, the soft "Nocturne" is the most striking; the *più lento* with "Tristan" colouring forms an effective *Coda*.

The Clarinet Player's Journal.
Two Preludes. Composed by Francis B. Cooke.
Barcarolle in G minor. By Cécile Hartog.
Andante and Polacca. By William George Bentley.
[Rudall, Carte and Co.]

Messrs. Rudall, Carte are doing a good work in fostering the augmentation of the limited repertory of original music for the clarinet. The above pieces are each provided with an effective and interesting pianoforte accompaniment, and due attention has been given to the characteristics of the wind instrument. Of the present issue the Andante and Polacca would perhaps prove the most effective in performance, although the Barcarolle provides excellent opportunities for the display of gradation of tone, which forms one of the chief charms of the clarinet.

The Window; or, The Song of the Wrens. A cycle of twelve songs. Words by Alfred, Lord Tennyson. The music by Sydney Thomson. [Novello, Ewer and Co.]

Tennyson's charming cycle of lyrics have found a sympathetic minstrel in Mr. Thomson, who has wedded them to music as dainty and refined as the spirit that pervades the verses. Each song possesses merits that will appeal to the musician and the cultured vocalist. They are, of course, set for the tenor voice, but doubtless this will prove no hindrance to their acceptance by lady vocalists. These songs should be heard in our Concert rooms, where, if well sung, they would prove extremely effective.

A Posy of Proverbs. Words by May Gillington. Illustrations by C. M. Demain Hammond. Music by Beatrice Parkyns. [Robert Cocks and Co.]

This "Posy" is an admirable example of the excellent provision now made for the musical education of our little folks. It has been said that amusement and instruction cannot be successfully combined, but in these tuneful settings of verses based on accepted proverbs this feat is surely accomplished. Grandpapas and mammas take note in this present-giving season.

Six Pieces for Violin and Pianoforte. Op. 21. By J. D. Davis. [Novello, Ewer and Co.]

These pieces comprise a Polonaise, Barcarolle, Mazourka, Legend, Romance, and Serenade—titles that the character of the movements fully justify. They are melodious, of moderate difficulty, especially in the violin part, and may be welcomed as a pleasing addition to the violinist's repertory.

Preliminary examinations for twelve open free Scholarships at the Royal College of Music will be held on January 30, 1895, in various local centres throughout the United Kingdom. Those candidates only who may be selected at these preliminary examinations will be allowed to attend the final competition for the scholarships before the Director and Board of Professors at the College in London, on or about February 22. Official forms of application for these scholarships may be obtained at the Royal College.

FOREIGN NOTES.

Antwerp.—At the Exposition a two days' Belgian Musical Festival has been held, at which works by MM. E. Mathieu, Léon Dubois, Balthazar Florence, Sylvain Dupuis, L. Kefer, Ch. Smulders, Th. Radoux, Mdlle. Folville, Peter Benoit, E. Tinel, G. Huberti, M. Mestdagh, Fr. Servais, Van den Eeden, L. Mortelmans, A. de Greef, F. van der Stücken, and A. Wilford were performed before large and most appreciative audiences.

Berlin.—The Emperor William's "Sang an Ægir" about which so much has been heard of late, was produced at the Royal Opera House on October 28, in an arrangement, by Professor Albert Becker, for chorus and orchestra. It was, of course, encored.——At the popular Philharmonic Concert, of the 6th ult., Dr. H. Reimann played, for the first time, a new Organ Concerto in G minor, by Rheinberger. This very interesting work is equal, if not superior, to anything which the greatest living composer for the king of instruments has yet produced, and although the wood-wind instruments are not employed in the orchestral accompaniment, the instrumentation is full of quite surprising effects.——A most brilliant success rewarded the Bohemian String Quartet, consisting of Herren Karl Hoffmann, Joseph Suk, Oscar Nedbal, and Hans Wihan, who made their first appearance before a Berlin public on the 10th ult. The young artists played Smetana's "Aus meinem Leben," Dvorák's Op. 61 in C major, and Haydn's so-called "Kaiser" Quartet in a manner which Dr. Otto Lessmann styles indescribably beautiful. Their *ensemble* reaches the acme of perfection, and their intonation is of quite ideal purity.——A new youthful violinist, Herr Willy Burmester, who lately gave two Concerts (one of them entirely devoted to compositions by Paganini), has been hailed as a veritable Paganini *redivivus*. He combines with a fabulous *technique* a beautiful, powerful tone.

Boston, U.S.A.—The new Symphony in F by Mr. George Whitefield Chadwick (his third), which was awarded the prize of 300 dollars offered this year by the New York National Conservatoire of Music, was performed at the second Symphony Concert, under the composer's direction, and very favourably received.

Brussels. — M. Saint-Saëns's dramatic *chef d'œuvre*, "Samson et Dalila," was recently revived at the Théâtre de la Monnaie, after an interval of ten years, and with M. Cossira and Madame Armand in the title *rôles*. The composer was present and received an ovation.

Budapest.—The one-act opera, "The Violinmaker of Cremona," by the Hungarian composer, Jeno Hübay, was produced on the 10th ult., at the Royal Opera, under Herr Nikisch. The composer himself played a violin solo, which is an important feature of the work. The opera was well received.

Cologne.—Signor Puccini's opera, "Manon Lescaut," was performed for the first time at the Town Theatre on October 17, but failed to please. Only the third act created an impression.——Anton Rubinstein's sacred opera "Moses," or, rather, a very substantial portion of that enormously long work, was performed at the first Gürzenich Concert on October 23, under the direction of Professor Franz Wüllner.

Copenhagen. — At the Royal Theatre, Sophocles' "Antigone," with Mendelssohn's music, has lately been frequently performed, and always with great success.

Dortmund.—A new one-act opera, "Trinitatisnacht," by Hans Dütschke, was produced with some success at the local Town Theatre, on October 28.

Frankfort-on-Main.—The directors of the Museum-gesellschaft Concerts must credit their clients with a musical digestion of more than average robustness, considering that their bill of fare for the second Subscription Concert contained only compositions by Brahms, including some of his most intellectual works, such as the Tragic Overture, the Violin Concerto, the Variations on a Chorale by Haydn, and the first Symphony in C minor. Verily, all these be "bonnie fish and halesome farin'." Dr. Joachim was the soloist in the Concerto, and the great violinist's greater friend, the composer himself, was present.

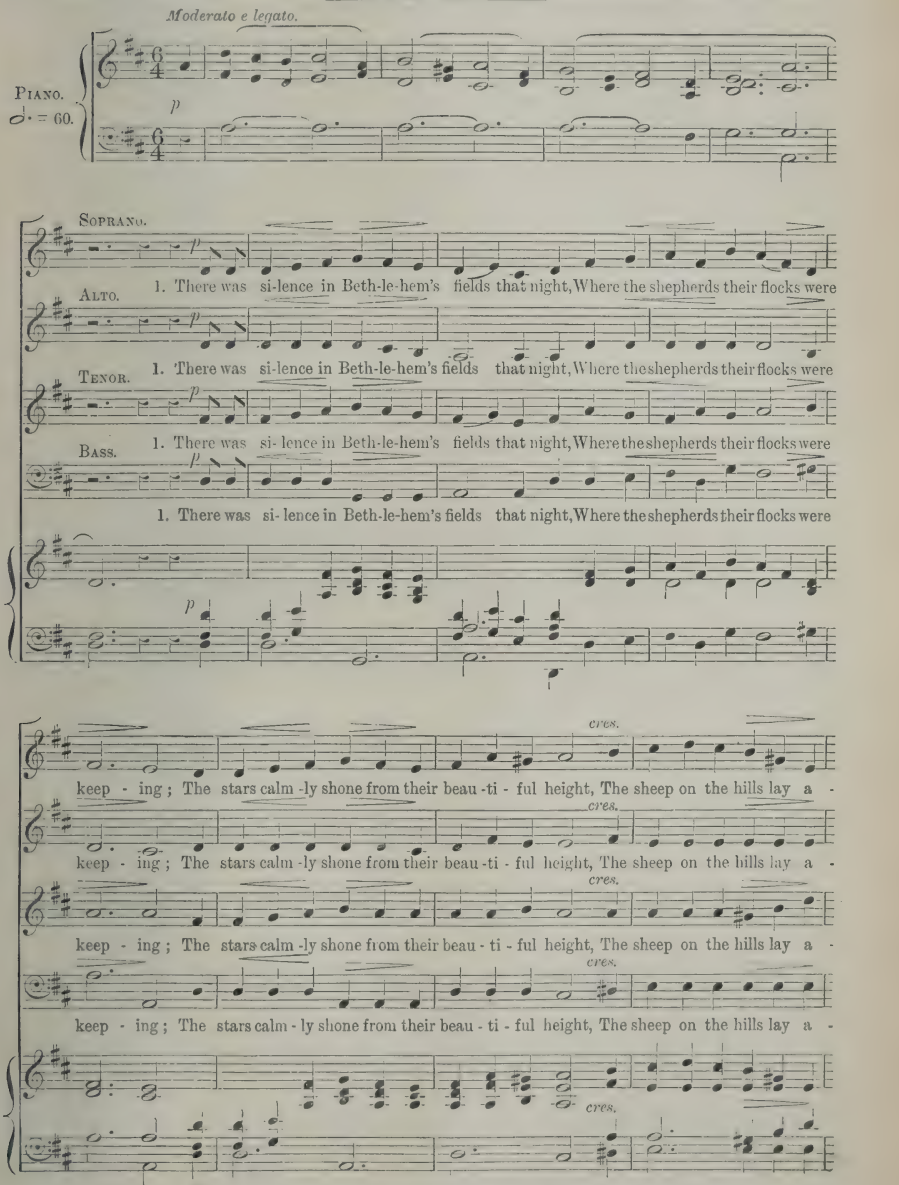
Geneva.—On the 3rd inst. Professor H. Kling, of the Conservatoire, will deliver a Lecture in the Aula of the

There was silence in Bethlehem's Fields.

CAROL FOR FOUR VOICES.

Words by W. Chatterton Dix. Composed by J. Stainer.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Moderato e legato.
Piano.
♩. = 60.
p
Soprano.
Alto.
Tenor.
Bass.
1. There was si-lence in Beth-le-hem's fields that night, Where the shepherds their flocks were
keep - ing; The stars calm-ly shone from their beau-ti - ful height, The sheep on the hills lay a -
cres.

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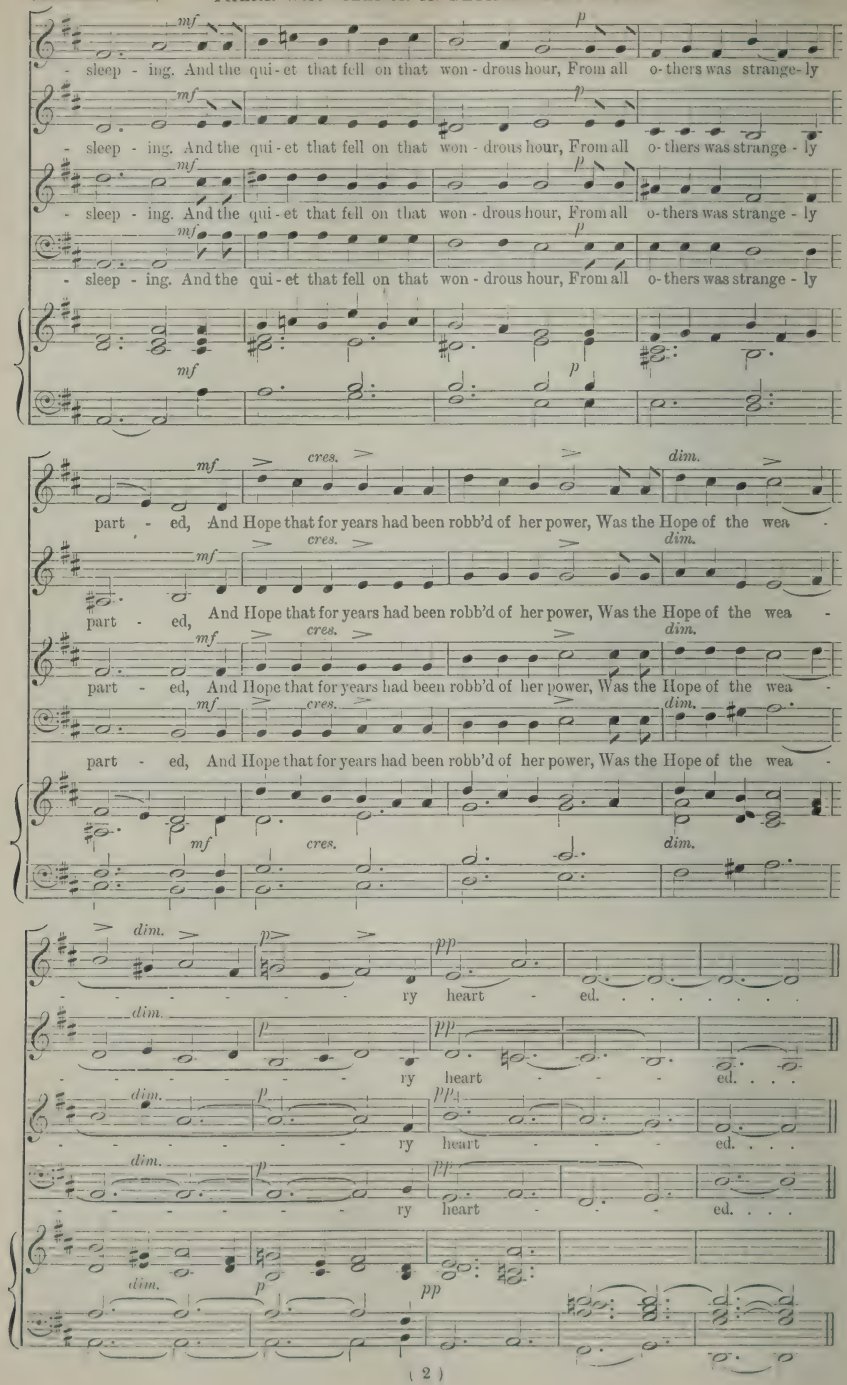
mf p
- sleep - ing. And the qui - et that fell on that won - drous hour, From all o - thers was strange - ly
- sleep - ing. And the qui - et that fell on that won - drous hour, From all o - thers was strange - ly
- sleep - ing. And the qui - et that fell on that won - drous hour, From all o - thers was strange - ly
- sleep - ing. And the qui - et that fell on that won - drous hour, From all o - thers was strange - ly
mf p
mf cres. dim.
part - ed, And Hope that for years had been robb'd of her power, Was the Hope of the wea -
part - ed, And Hope that for years had been robb'd of her power, Was the Hope of the wea -
part - ed, And Hope that for years had been robb'd of her power, Was the Hope of the wea -
part - ed, And Hope that for years had been robb'd of her power, Was the Hope of the wea -
mf cres. dim.
dim. p pp
ry heart - ed.
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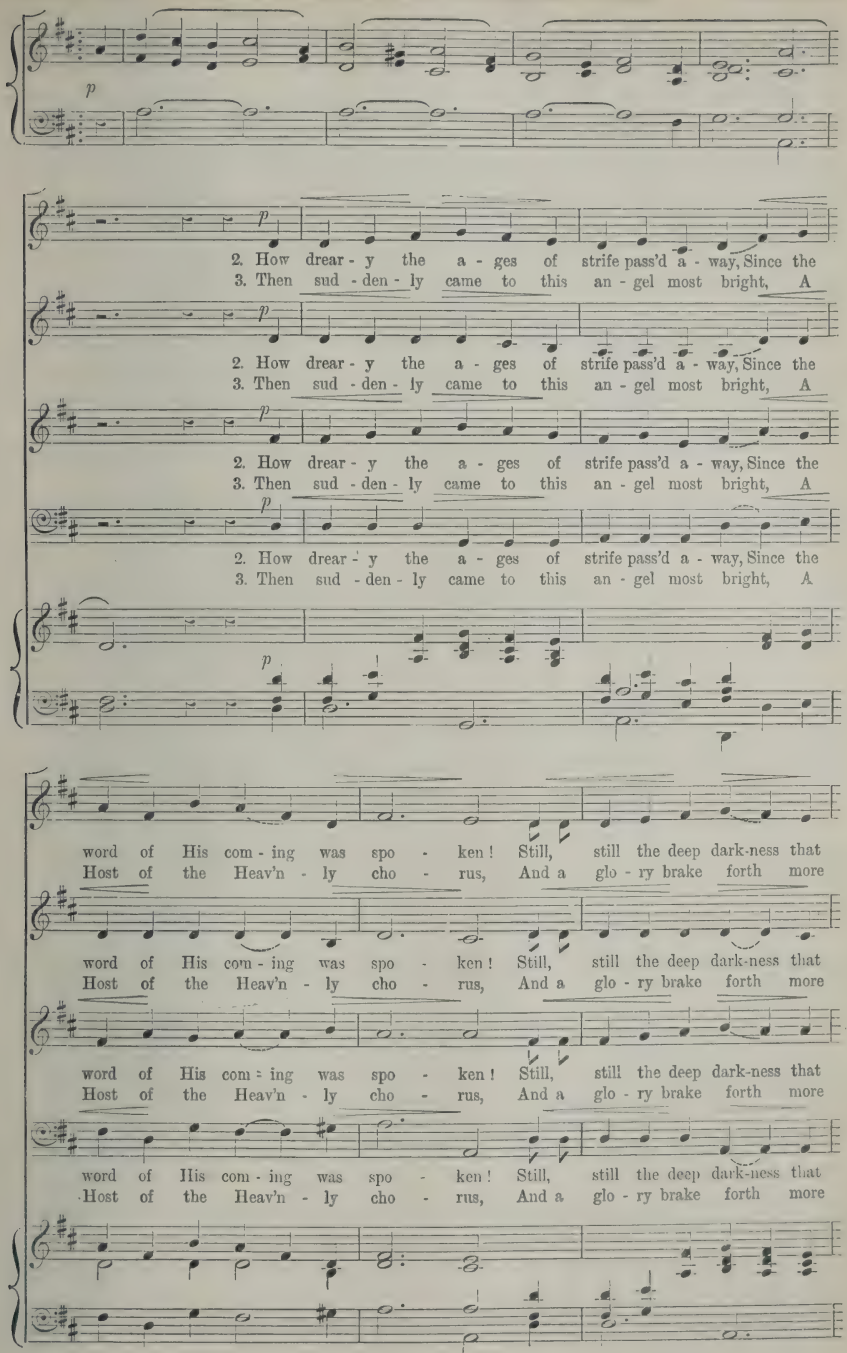
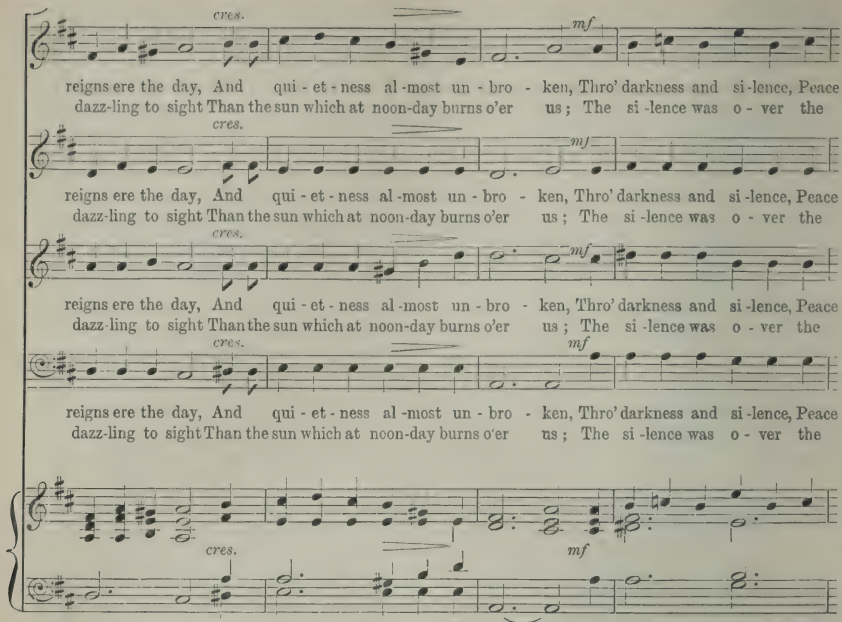
ry heart - ed.
dim. p pp

p
2. How drear - y the a - ges of strife pass'd a - way, Since the
3. Then sud - den - ly came to this an - gel most bright, A
word of His com - ing was spo - ken! Still, still the deep dark-ness that
Host of the Heav'n - ly cho - rus, And a glo - ry brake forth more


cres.
mf
reigns ere the day, And qui - et - ness al - most un - bro - ken, Thro' darkness and si - lence, Peace
dazz-ling to sight Than the sun which at noon-day burns o'er us; The si - lence was o - ver the
cres.
mf
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dazz-ling to sight Than the sun which at noon-day burns o'er us; The si - lence was o - ver the
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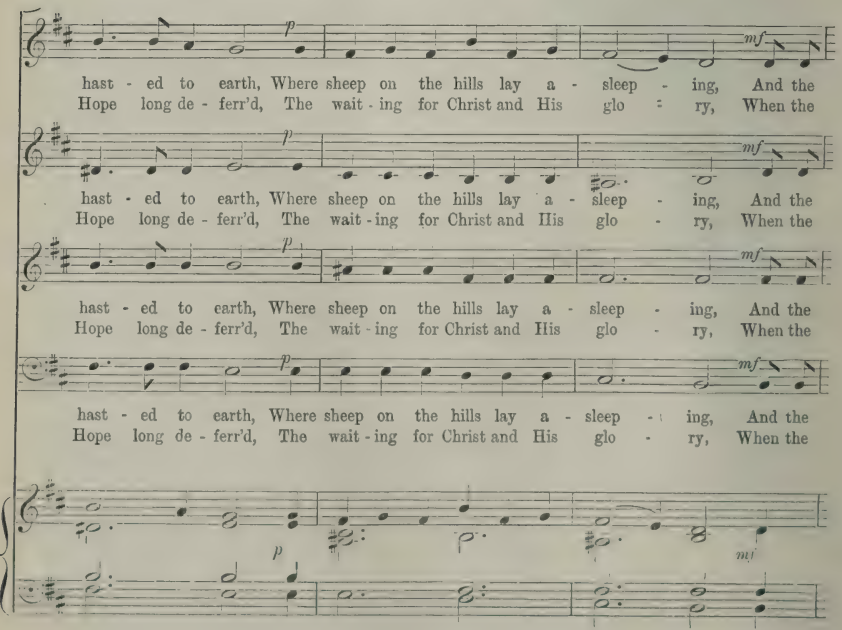
p
mf
hast - ed to earth, Where sheep on the hills lay a - sleep - ing, And the
Hope long de - ferr'd, The wait - ing for Christ and His glo - ry, When the
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Hope long de - ferr'd, The wait - ing for Christ and His glo - ry, When the
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Wensley, Shapcott.—TWELVE NEW CAROLS FOR CHRISTMAS. Three-halfpence each.

83. O holy star .. .. *J. Stainer*
84. The shepherds .. .. *Eaton Faning*
85. Hymn of the angels .. .. *G. M. Garrett*
86. The anthem of peace .. .. *J. Barnby*
87. The desert .. .. .. *Emma Mundella*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
92. Christ is born.. .. ..*J. F. Bridge*
93. Christmas Day .. .. *Battison Haynes*
94. Sweet Christmas Bells .. .. *J. Stainer*

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

Ten Christmas Carols. Three-halfpence each.

95. Now join we all with holy mirth .. *J. Stainer*
96. Softly the night .. .. .. *J. M. Crament*
97. Sleep, Holy Babe .. .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. *J. H. Wallis*
104. Two thousand troubled years *J. F. Bridge*

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

Stainer, John (Adapted and arranged by). TWELVE OLD CAROLS. One Penny each.

105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. { Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet! } 1d.

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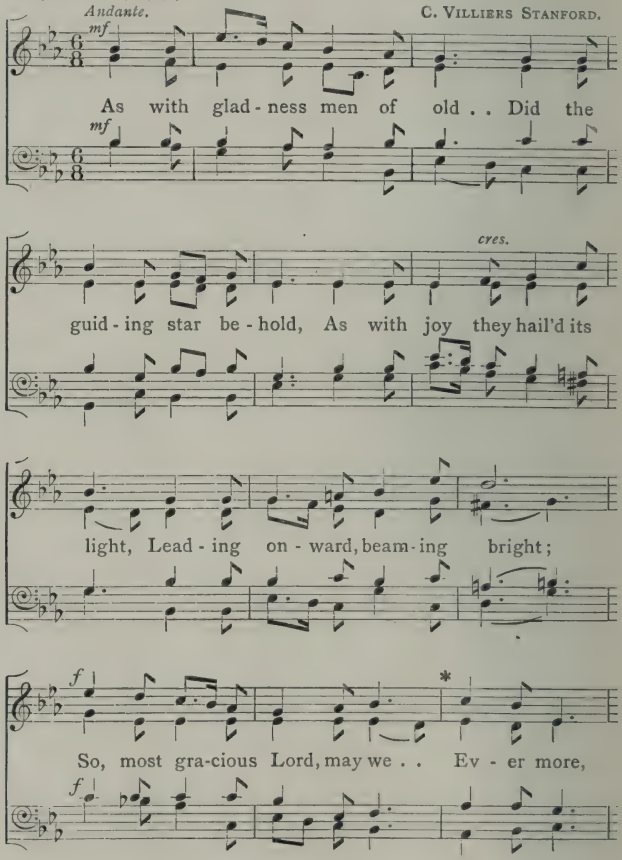
As with gladness men of old.

W. CHATTERON DIX.

C. VILLIERS STANFORD.

Andante.
mf
As with glad - ness men of old . . Did the
mf
cres.
guid - ing star be - hold, As with joy they hail'd its
light, Lead - ing on - ward, beam - ing bright;
f
So, most gra-cious Lord, may we . . Ev - er more,
f

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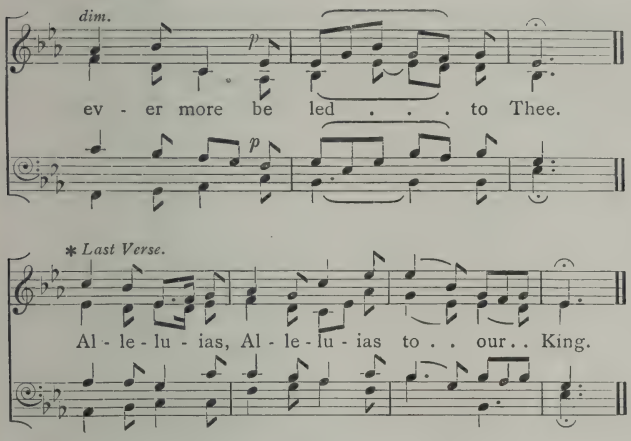
As with gladness men of old.



2.

As with joyful steps they sped,
Saviour, to Thy lowly bed,
There to bend the knee before
Thee Whom heaven and earth adore;
So may we with willing feet
Ever seek the mercy-seat.

3.

As they offered gifts most rare
At Thy cradle rude and bare;
So may we with holy joy,
Pure and free from sin's alloy,
All our costliest treasures bring,
Christ, to Thee our heavenly King.

4.

Holy Jesus, every day
Keep us in the narrow way;
And, when earthly things are past,
Bring our ransomed souls at last
Where they need no star to guide,
Where no clouds Thy glory hide.

5.

In the heavenly country bright
Need they no created light;
Thou its Light, its Joy, its Crown,
Thou its Sun which goes not down;
There for ever may we sing
Alleluias to our King.

NOVELLO'S CHRISTMAS CAROLS.

111. O night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.

Complete, 1s. Tonic Sol-fa, 6d. Words only, 1d.

Martin, G. C. (Harmonised by).—CHRISTMASTIDE CAROLS. One Penny each.

PART I. (Old Breton Melodies).

116. Hail! Christmas Bells.
117. O'er her Child the Virgin weeps. / The stars are bright. } 1d.
118. On this day was born.
119. Glad hymns with one accord.
120. Outside the city gates.
121. On Asia Minor's sunny shore.
122. Across the desert sands by night.

Complete, 6d. Words only, 1d.

PART II. (Old French Melodies).

123. The Shepherds glad
124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
126. Poising bright on golden wing.
127. Round the Virgin gently sleeping.
128. The Circumcision.
129. In the golden lands afar.
130. A Legend of the Flight.

Complete, 6d. Words only, 1d.

Bramley, Rev. H. R. / Stainer, John. } CHRISTMAS CAROLS, NEW AND OLD.

Arranged for Men's Voices.

Complete, 2s.; 1½d. each.

131. A Virgin unspotted .. .. .. *Traditional*
132. The Manger Throne .. .. *C. Steggall*
133. Sleep, Holy Babe .. .. .. *Dykes*
134. Good Christian men, rejoice .. *Old German*
135. 'Twas in the winter cold .. .. *J. Barnby*
136. Good King Wenceslas .. *Helmore's Carols*
137. Come! ye lofty .. .. .. *Elvey*
138. God rest you merry, gentlemen .. *Traditional*
139. Listen, Lordings .. .. .. *Ouseley*
140. The First Nowell .. .. .. *Traditional*
141. When Christ was born .. *Arthur H. Brown*
142. Jesu, hail! O God most holy .. *J. Stainer*
143. The seven joys of Mary .. .. *Traditional*
144. What Child is this? .. .. .. *Old English*
145. The Waits' Song .. .. .. *Traditional*
146. The Virgin and Child .. .. *C. Steggall*
147. The Holly and Ivy .. .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
152. Jacob's Ladder .. .. .. *Traditional*
153. Dives and Lazarus .. .. .. *Traditional*
154. The Wassail Song .. .. .. *Traditional*

Bramley, Rev. H. R. / Stainer, John. } CHRISTMAS CAROLS, NEW AND OLD.

Arranged for Two-part Singing by W. G. MCNAUGHT. Three-halfpence each.

155. Good King Wenceslas.
156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. I hear along our street. / The Boar's Head Carol. } 1½d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.

Complete, 1s. Tonic Sol-fa, 6d.

Fox, George.—CAROLS FOR CHRISTMASTIDE. Set to Music for Little Singers.

Complete, 2s. 6d.; 1½d. each.

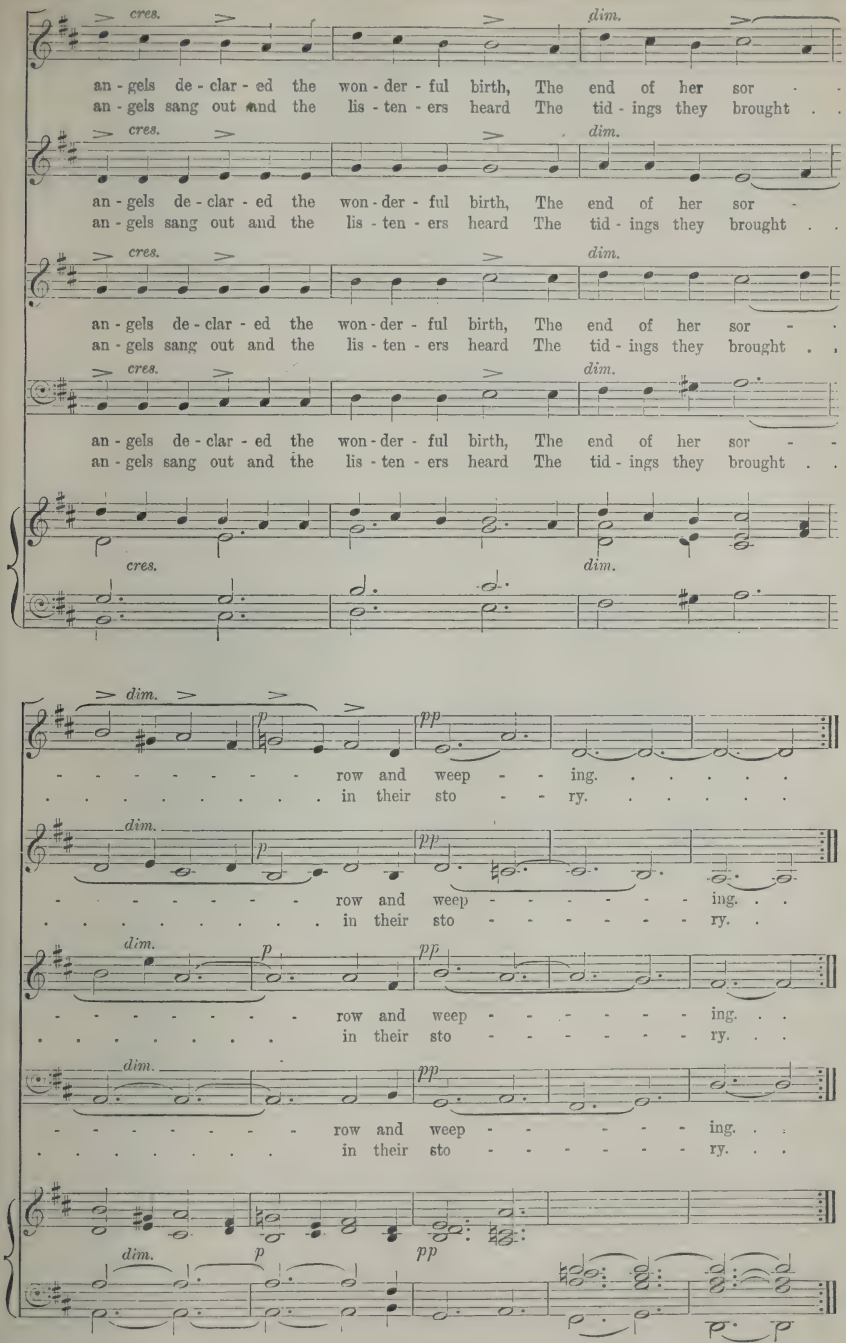
166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. The moon shone bright. / All you that in this house. } 1½d.
179. Clearly in the East it shone.
180. Shepherds at the Grange. / These good people. } 1½d.
181. Nuns in frigid cells. / Washerwomen old. } 1½d.
182. The Holly and the Ivy.
183. How grand and how bright. / Hosanna to the living Lord. } 1½d.
184. Lo! a heavenly form appearing. / The Boar's Head Carol. / In excelsis gloria. } 1½d.

Legge, Robin H.—TWELVE NEW CHRISTMAS CAROLS. For Unison Singing, Words by A. E. ALSTON. Three-halfpence each.

185. Praeludium.
186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christen men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d

197. The Anthem of Peace (O sweet the enchanting anthem) *J. Barnby* / On Christmas Morn *A. C. Mackenzie* / Across the desert sands *G. C. Martin* / Shepherds! shake off your drowsy sleep .. .. .. *J. Stainer* } 1½d.
198. O Babe! in manger lying / The Virgin is hushing / What Child is this.. / Darkness fell .. } *J. Barnby* 1½d.
199. Holy night! peaceful night *J. Barnby* 2d.
200. In excelsis gloria .. *J. M. Crament* 1½d.
201. When Christ was born .. *J. T. Field* 1½d.
202. What Child is this?.. .. *J. T. Field* 1½d.
203. There were whisperings .. *J. T. Cooper* / Shades of silent night .. .. *S. Gee* } 1½d.
204. The Legend of Good Saint Christopher *F. J. Sawyer* 1½d.
205. I hear along our street .. *E. Silas* 4d.
206. In dulci Jubilo .. .. *Pearsall* 3d.
207. Caput apri defero .. .. *Pearsall* 3d.
208. Holly berries, holly berries *Westbrook* 1½d.
209. A New Year's Carol.. .. *J. Shaw* 1½d.
210. There was silence (Unison) *J. Stainer* / The star in the East (Unison) *H. Leslie* } 1½d.
211. A Christmas Carol (Two Parts) *C. Reinecke* 2d.

(To be continued.)

cres.
dim.
an - gels de - clar - ed the won - der - ful birth, The end of her sor -
an - gels sang out and the lis - ten - ers heard The tid - ings they brought
p
pp
row and weep - - ing.
in their sto - - ry.

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GEORGE WATSON, *Secretary.*

ANTON RUBINSTEIN.

(*From a drawing by Albert Decker*, 1842.)

University, on the life and works of Franz Liszt, which will be illustrated by a number of important vocal and pianoforte compositions by that master. M. Kling proposes also to affix a commemorative tablet to the house in which Liszt dwelt during his sojourn at Geneva, in 1835 and 1836. For this purpose he has opened a subscription, to which the admirers of the genius of the composer of "The Legend of Saint Elizabeth" are invited to contribute. M. Kling's address is 1, Chemin des Tranchées, Plainpalais, Geneva.

Ghent.—"Dimitri," a grand opera in five acts and six tableaux, by Victorin de Joncières, was performed for the first time in Belgium, at the local Théâtre Royal, on the 7th ult., but coldly received. The work, which was originally produced in Paris in 1876, is founded on Schiller's unfinished tragedy "Demetrius," which has also attracted other composers, such as Dvorák and Joachim.

Halberstadt. — Anton Rubinstein's sacred opera "Paradise Lost" was performed, on the 4th ult., by the combined choirs of the Halberstadt and Quedlinburg Choral Societies, conducted by Herr G. Lehnert.

Leipzig.—Dvorák's latest Symphony, "From the New World," was performed here for the first time at the fourth Subscription Concert, in the new Gewandhaus, on the 1st ult., but, in spite of an excellent performance, was coolly received. At the same Concert Madame Nordica created a veritable *furore* with her singing, in four languages, of no less than three operatic airs and five songs. The American *prima donna* appeared also with equal success at the Town Theatre as *Elsa* ("Lohengrin") and *Violetta* ("Traviata").——According to the *Leipziger Tageblatt* there has lately been found the register of death containing particulars of the decease and burial of Johann Sebastian Bach. It says briefly: "A man, sixty-seven years old, Herr Johann Sebastian Bach, Capellmeister and Cantor of the School of St. Thomas, and living in the Thomas School, died July 28, 1750. 4 children, minors, hearse gratis. Total, 30 thaler (=£4 10s., probably the cost of the funeral). Buried July 31, 1750."

Liège.—The sum of 100,000 francs has been left to this town by the late Madame Barbe-Lamarche, widow of M. F. J. B. Dumont. The interest on the legacy is to be spent in giving *free* performances of chamber music, with a view to improving the musical taste of the deceased lady's fellow citizens.

Lübeck.—This is the first town in which Herr Humperdinck's "Hänsel und Gretel" was coldly received. It was performed for the first time at the Town Theatre on October 21. The house was completely sold out, but the public was extremely reserved. "More was expected of the work," sagely remarks a local paper.

Mannheim.—Henry Berény is the name of a composer hitherto unknown either to fame or to the musical press, who has joined the ranks of one-act opera writers and enriched the world of music with a work called "Talmah." It was produced here, at the Court Theatre, on October 19. The public, always thankful for small mercies, received the novelty with much kindness.

Mayence.—At its first Symphony Concert, on October 24, the town orchestra, under Herr Steinbach, produced a posthumous Symphony (his third), by the late K. J. Bishoff, which created a marked impression. The work is entitled "Œdipus"; it contains some noble music and capital workmanship.——On October 28 the Peter Cornelius memorial tablet was affixed to the house, Mittlere Bleiche, No. 38, in which the poet-composer of "The Barber of Bagdad" was born. The tablet, of black marble, bears an excellent portrait, in relief, of the master, as well as the inscription: "Birth house (rebuilt 1863) | of the word and tone poet, | Peter Cornelius. | Born 24 December, 1824; died 26 October, 1874. | Dedicated by the Mainzer Liedertafel, 1894. | The ceremony opened with a performance of Cornelius's chorus, "Deutscher Schwur," and after appropriate speeches by the president of the Liedertafel, Herr Reiff, and the Burgomaster, Dr. Gassner, Mendelssohn's "Festgesang an die Künstler" was sung at the conclusion. In the evening a Festival Concert was given, at which poems and compositions by Cornelius, excellently recited, sung, and played, formed the chief feature.

Meiningen.—At the second Subscription Concert of the Grand Ducal Court Orchestra, Miss Mary Wurm, of Plymouth, played a new MS. Pianoforte Concerto in B minor (her second) for the first time.

Melbourne (Australia).—An opera, composed by Sir William Robinson, Governor of Western Australia, and entitled "Predatoros," was produced here, on the 12th ult., at the Princess's Theatre, in the presence of the Earl and Countess of Hopetoun and a large and distinguished audience, the house being filled to its utmost capacity. The reception of the work was most enthusiastic, and the performance in every way successful.

Milan.—According to the *Italia Teatrale*, Signor Verdi has completed a symphonic poem entitled "Death." Can it be that the aged *Maëstro* has heard or seen the score of Richard Strauss's remarkable "Tod und Verklärung" ("Death and Apotheosis") and, fired with a youthful spirit of emulation, is anxious to step into the shoes of Liszt (whose most talented successor Richard Strauss may be called), and, adopting the form invented by that master, wishes to give the world *his* musical illustration of the great mystery? Although Verdi is hardly the man to think much of Death, there would be nothing surprising in such a fresh development of artistic activity in the ever-young composer of "Falstaff."——Nicolai's "Merry Wives of Windsor" was recently performed at the Dal Verme Theatre, under the title of "Le Vispe Comari di Windsor," and very favourably received. Sorry to relate, the directors disappeared shortly afterwards, and, it is feared, with well-filled pockets. The performances at the theatre were generally well attended, but neither principals, choristers, nor orchestral players received any payment.——The new opera, "Graziella," by Signor Auteri Manzocchi, recently produced at the International Lyric Theatre, found no favour with the public. Libretto and music were declared equally uninteresting.——Signor Mascagni's opera "I Rantzau" was given for the first time at the same theatre, on the 3rd ult., and fairly well received. The popular composer himself had rehearsed the work, and he also conducted on this occasion.

Munich.—The production, under Hermann Levi, of Hans Sommer's one-act comic opera, "Saint Foix," at the Court Theatre, on October 31, was a disappointment. The new work by the composer of the beautiful opera "Loreley" was, in fact, a distinct failure, and this in spite of a most excellent performance. It was preceded by a revival of the one-act opera "Uthal," by Méhul, which was well received. This work, first produced in 1806, is peculiar in that the violins are entirely absent from the score, their place being taken by violas, in order to produce a soft and misty effect. It will be remembered that Brahms uses the same device in his Orchestral Serenade in A (Op. 16).

Paris.—Herr Siegfried Wagner, who was in Paris during the early part of November, caused the directors of the Grand Opéra to indefinitely delay the production of his father's "Tristan und Isolde," and to produce in the meantime that same "Tannhäuser" which the Parisians of 1861 hissed and yelled off the stage. According to the *Journal des Débats*, this decision is due to Madame Wagner's fear lest the Master's most difficult work should be "massacred," as (according to the journal in question) the "Walküre" is. Madame Wagner proposed that Felix Mottl should conduct "Tristan," whereupon the three conductors of the Grand Opéra threatened to resign if a foreigner was entrusted with the task.——At the Lamoureux Concert of the 11th ult. a lengthy selection from Wagner's "Götterdämmerung" was performed. It included the magnificent duet from the "Vorspiel," sung by Frau Amalie Materna and M. Gibert, the "Trauermarsch," and the final scene. The most remarkable thing in connection with the Concert was undoubtedly the fact that the tenor, a Frenchman, sang in the original German; and *Siegfried* thus answered the impassioned strains of his *Brünnhilde* in the language of the Teuton.

Prague.—"Ein treuer Schelm" ("A Faithful Rogue"), a two-act comic opera, by Ferdinand Hummel, text by Axel Delmar, was produced at the German Theatre on October 25, with very fair success. Hitherto Herr Hummel has tried his hand only at one-act operas, "Angla" and "Mara."

Pressburg.—On October 25 Beethoven's "Missa Solemnis" in D was sung in the Coronation Cathedral at the celebration of Mass. We doubt whether there are

many precedents for a performance of the great work under such circumstances.

St. Petersburg.—The well-known musical critic, Mr. Laroche, is at present engaged on a biography of the late Peter Tschaikowsky, for which the material has been supplied by the lamented master's brother. The work will include the correspondence of the composer of the "Pathetic Symphony."

Tilsit.—The Oratorio Societies of Tilsit, Memel, Gumbinnen, and Insterburg have decided to revive the Lithuanian Musical Festivals, which have not been held since 1844. The next Festival will take place in this town on Whit-Sunday and Monday, 1895, and the programme is to include the "Elijah," Beethoven's Choral Symphony, Brahms's "Song of Destiny," Wagner's "Kaisermarsch," &c.

Vienna.—The Wiener *Extrablatt* announces the discovery of a one-act opera by Josef Haydn. It is said to have been found in the library of Prince Esterhazy in Eisenstadt, Hungary. Further particulars are wanting.—The famous Wiener Männergesangverein performed the German Emperor's "Sang an Ægir" at a recent Concert, and forwarded the august composer the "Ehrendukat," or honorary ducat and diploma, which, according to an article in the Society's statutes, must be sent to all authors whose works are sung by this foremost of Austrian male-voice choirs for the first time.

MUSIC IN BELFAST.

(From our own Correspondent.)

Sir Augustus Harris's Royal Italian Opera Company visited our city during the week beginning October 22, and gave some exceptionally fine performances, which were not, unfortunately, as well attended as their merits undoubtedly deserved. The band and chorus were infinitely superior to anything of the kind we have hitherto had here. The principal novelties introduced were Verdi's "Falstaff" (which was given twice during the week), with Mr. David Bispham in the title *rôle*, Signor Pini-Corsi, the Sisters Ravogli, Mdlle. Pauline Joran, and others; Gounod's "Philemon and Baucis," with a splendid cast; Massenet's new opera, "La Navarraise," in which Mdlle. Pauline Joran created a distinctly favourable impression; and Wagner's "Die Meistersinger"—these, with Meyerbeer's "Les Huguenots," Gluck's "Orfeo" (in which we heard the Sisters Ravogli at their best—a performance which evoked the greatest enthusiasm); also "Cavalleria Rusticana" and, the most popular of all Wagner's operas, "Lohengrin."

The Philharmonic Society gave an excellent performance of Dr. A. C. Mackenzie's ode "The New Covenant." In addition to this work there was a miscellaneous selection, in which the following artists took part: Madame Clara Samuell, Mr. Edwin Houghton, and Mr. Plunket Greene, with Miss Pauline St. Angelo (pianoforte) and Mr. Willy Hess (violin).

On the 15th ult. Mr. Lawrence Walker, assisted by Mr. Theodore Werner, of Dublin (violinist), and Miss McKisach, of this city (vocalist), gave the first of a series of Classical Vocal and Instrumental Recitals, in the Ulster (Minor) Hall, which was most successful, the hall being well filled. The members of the Royal Irish Constabulary gave a Concert in the Ulster Hall, on the 16th ult., in aid of their Widows and Orphans' Fund. The artists engaged were Mr. Josef Slivinski, Mr. Louis Duloup (solo violinist), Madame Louis Mantell, Miss Carrie Curnow, Mr. Louis Mantell, and Mr. Walter Fitchie, assisted by the band of the Royal Irish Constabulary from Dublin, Mr. Allan F. Parker acting as accompanist. The Concert was a great success, the building being crammed to its utmost capacity. "The Golden Legend" was announced for the 23rd ult., a notice of which must wait till our next issue.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

After the storm and stress of our Festival week—not to speak of the long and laborious preliminary efforts of its promoters, and the strained anticipation of the musical public—we may be pardoned if, for a certain period, we are found resting upon the oars. If, too, some of the Festival fare must be warmed and dished up again, this may seem not only an economical, but a desirable and necessary procedure, inasmuch as there are many to be contented who have not yet, for obvious reasons, been able to taste of the Festival delights. Accordingly, the Festival Choral Society, as on previous like occasions, announces the repetition of sundry of the more important and successful of the recent productions—to wit, Dr. Parry's "King Saul," G. Thomas's "Swan and Skylark," and Berlioz's "Te Deum." At the first Concert, however (the 22nd ult.), a revival of Sir Arthur Sullivan's "Golden Legend" was given, along with excerpts from "Tannhäuser" (second and third scenes of Act 3).

Of the season already commenced, the most important event has been the Orchestral Concert given by Mr. Stockley, on the 8th ult. The most novel and notable introduction upon this occasion was a "Concert-piece" for organ and orchestra, from the pen of Dr. F. J. Sawyer, of Brighton, the work being conducted by the composer, with our City Organist, Mr. Perkins, at the organ. Dr. Sawyer's success was unmistakable, the work—sound, scholarly, and interesting in every line—making a distinct and genuine impression. The "Italian" Symphony of Mendelssohn and the "Siegfried Idyll" of Wagner were the two chief orchestral features of the programme. Miss Amy Sherwin made her first appearance here and was most warmly received; she sang Gounod's "O Divine Redeemer" and Mozart's "La Dove prende." Mr. Watkin Mills deserves mention, if only for his selection of Schubert's "Erl-King," in preference to some hackneyed modern ballad.

Mr. Percy Stranders—one of the musical professors at our Midland Institute School of Music, and who was previously engaged similarly at the Guildhall (London) School—has been giving a series of Pianoforte Recitals upon the "chronological" system. At his performance of the 1st ult., Liszt's "Rhapsodie Hongroise" (No. 2) in C sharp minor was the leading feature, and a very clever rendering was given of this exacting piece. At this Concert, Miss Lee Stimpson—daughter of the late Mr. J. Stimpson, Organist at the Town Hall—made a very satisfactory *début*.

The first "Harrison" Concert was signalised by the re-appearance of Madame Adelina Patti. The seating capacity of our Town Hall—we have not yet quite succeeded in the substitution of the name "City Hall," by the way—was tested to its utmost on this occasion, the audience distinctly appertaining to that section of society known and esteemed by reporters generally as "the *élite*"; quite a Festival audience, in fact, and more so, perhaps, in point of quantity.

Miss Fanny Davies has given one of her very attractive Recitals, in aid of a deserving society, the Home for Waifs and Strays. Her most important solo was the "Waldstein" Sonata, with examples of Chopin and Schumann. Josef Hofmann—now no longer "Master," but "Mr."—has appeared again upon our horizon—viz., at Wolverhampton. The latter place has of late secured many little advantages over our Birmingham caterers, and on this occasion, undoubtedly, a more than usually interesting event must be credited to our very enterprising neighbours. Hofmann, no mere "prodigy" now, seems to have fully developed into the perfect master of his art.

The Wolverhampton Festival Choral Society inaugurated its twenty-seventh season, on the 19th ult., by an excellent performance in the Agricultural Hall of Dr. Hubert Parry's oratorio "Judith," produced at the Birmingham Festival in 1888. The fine choral numbers were excellently sung and accompanied by a chorus and orchestra of 250 performers, and the solos were entrusted to Madame Helen Trust, Miss Sarah Berry, Mr. Iver McKay, Mr. Daniel Price, and Masters Edgar Ford and Willie Molineaux. Mr. Roper judiciously presided at the organ, and Mr. Swinnerton Heap conducted with his usual skill. The work was warmly received by a large audience.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Mention has already been made in these columns of the musical gatherings which have been set on foot at the

Clifton Spa. It is now pleasing to record the fact that the orchestral performances have advanced several grades. The band, which has been re-constituted, embraces some of the best local executants, with Mr. Theo. Carrington as Conductor. The concert schemes are made up of the best class of compositions of various schools, which are interpreted with correctness and finish. This new series of Concerts was inaugurated on October 25, and has been continued every Thursday with increasing success. On Saturdays the Concerts are of a more miscellaneous nature.

The first Popular Chamber Concert of the tenth season took place on October 27. Messrs. F. S. Gardner, Harold Bernard, and E. Pavey have been joined by Mr. F. Ward, of Birmingham, chief violinist, and Miss Mabel Rootham, the first Bristol Scholar at the Royal College of Music, in the place of Mr. Theo. Carrington and Miss Mary Lock, who have gathered round them another band of artists. Thus two executive bodies are now formed in the place of one, and it is pleasing to learn that both are receiving better support than the one formerly secured.

A pleasing exposition of the quaint and beautiful Folk-song of the West was given on October 22, at the Redland Park Hall, by Miss Mary Richardson, Miss Gage Goodfellow, Mr. Frank Pemberton, Mr. Ernest Trowbridge, and Mr. Isidore Marcil, who ably accomplished their tasks, the characters they assumed and the costumes they wore enhancing the interest of the large assemblage in the instructive entertainment.

On the 7th ult. the Royal Welsh Ladies' Choir paid a return visit to Bristol, and sang from memory many compositions in the interpretation of which they excel.

Mr. George Riseley's Organ Recitals at the Colston Hall are being continued, and are being fairly well attended.

Josef Hofmann gave a Pianoforte Recital in Clifton on October 29, his wonderful playing of a varied programme of music being highly appreciated by a large assemblage.

Miss Chaminade, the well-known French composer-pianist, assisted by Mrs. J. L. Roeckel and Miss Landi, gave a Recital of her compositions in Clifton on the 17th ult.

Mr. De Vere Barrow gave a Pianoforte Recital on the 21st ult., and Mr. Slivinski paid his first visit to our city on the 24th ult.

Sir Augustus Harris's Royal Opera Company gave representations of lyrical dramas at the Prince's Theatre during the week beginning the 19th ult. The works brought forward were "Falstaff," "Les Huguenots," "Orfeo," "Philemon and Baucis," "Lohengrin," "Carmen," and Gounod's "Faust."

The Bristol Musical Festival Society's singing classes—the fourteenth session—have been re-started under the direction of Mr. Walter J. Kidner. These classes are a valuable adjunct to the Society and to the city, as they not only bring on recruits for the choir, but help considerably to spread musical education among the people.

A Festival of the church choirs of Wedmore, Allerton, Blackford, Badgworth, Mark, Theale, and Wear took place, on the 2nd ult., in the spacious church of the ancient and historic Somersetshire town, where music is cultivated to a degree much higher than is usual in small places situated so far away from railway communication. This is the ninth year the Festival has been held, and latterly such works as "Judas Maccabæus," "The Messiah," "Samson," and the "Creation" have been performed, showing that the local choirs must have attained to a considerable degree of efficiency. Haydn's immortal work was brought forward on the present occasion. The joint choirs numbered about 100; the small orchestral band was led by Mr. Windeatt, of Weston-super-Mare; the Rev. H. P. Denison presided at the organ; the soloists were Mrs. Nixon, of Thornbury; Messrs. Miller, Drayton, and Trowbridge, of Wells Cathedral; and Mr. Carter, from the same city, conducted. The performance was excellent for forces joined together so seldom.

Mr. Marchant's Choral Society brought forward Gaul's "Una" at their Concert at Clevedon, on the 7th ult. The principal vocalists were Miss Susan Harrhy, Miss F. E. May, Mr. A. Button, and Mr. A. Jupp. In the second part of the programme were Mendelssohn's "Early Spring" and "The Lark's Song," and the market chorus from Auber's "Masaniello." The valuable services of Miss Marchant and Mr. A. N. Price, the instrumentalists, deserve warm recognition.

MUSIC IN DUBLIN.

(From our own Correspondent.)

There has been little of interest musically in Dublin to record since the summer, except the four weeks' visit of the Royal Carl Rosa Opera, the visit of the Royal Italian Opera Company, and Dr. Collisson's Popular Concert and Promenade Concerts.

Mr. Plunket Greene and Mr. Leonard Borwick gave a delightful Song and Pianoforte Recital, in the Leinster Hall, on the 1st ult.

A series of eighteen Chamber Music Recitals, under the auspices of the Royal Dublin Society, was commenced in Leinster House on the 5th ult. Mozart's String Quartet in D minor, Beethoven's Sonata in C minor (Op. 30, No. 2) for pianoforte and violin, and Schumann's Quartet in E flat (Op. 47) for pianoforte and strings were performed to an overflowing hall by Messrs. Papini and Delany (violins), Grisard (viola), Bast (violoncello), and Esposito (pianoforte). The second Recital was given on the 12th ult., by the same performers, and consisted of Mendelssohn's Quartet in E flat (Op. 12) for strings, Porpora's Sonata in F for violoncello, and Beethoven's great Trio in B flat (Op. 97) for pianoforte, violin, and violoncello. The Porpora Sonata, as a complete novelty, was highly appreciated and applauded; but the Beethoven Trio, now familiar to the Leinster House audiences, seemed to suffer by comparison with some of its previous presentations by the same executants.

A series of twelve Violin Recitals by Herr Werner was begun in the Arts Club on the 13th ult., when the distinguished artist offered his friends a choice programme of classical violin music.

The announcement of the appointment of Mr. Ebenezer Prout as Professor of Music in Dublin University, in succession to the late Sir Robert Stewart, has not given satisfaction to the members of the Dublin musical profession, who expected that a selection would be made from amongst their own body.

Mrs. Scott Ffennell's annual Concert, in the Antient Concert Rooms, on the 17th ult., was a highly artistic and successful entertainment.

Prospective arrangements for the season are the "Creation," by the Dublin University Choral Society, under the direction of Mr. Charles Marchant; the same, by the St. George's Choral Society, under Mr. Raymond Reville; and the following announcements of the Dublin Musical Society, under the conductorship of Dr. Joseph Smith: First Concert — Mendelssohn's "Hymn of Praise," Mackenzie's "Dream of Jubal"; second Concert—Mendelssohn's "Elijah"; third Concert—Dr. Joseph Smith's "Festal Mass" (composed for the Dublin Musical Society) and Sullivan's "Ivanhoe."

The annual Conference of the Incorporated Society of Musicians will be held in Dublin during the first week of January next.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The idea of establishing a School of Music in Norwich, which has long been talked of, appears to have taken root, for, the necessary capital having been promised, a company has been formed (not for profit), suitable rooms have been secured, and it is expected the School will be at work in January next. The ninth annual Concert, organised to aid the Norwich District of the Railway Guards' Friendly Society, took place in St. Andrew's Hall, on Thursday evening, October 25, in the presence of a large and enthusiastic audience. Under the direction of Mr. Spencer Lorraine, several eminent artists gave a very satisfactory evening's entertainment, which was obviously much enjoyed. The popular Organ Recitals, which occupy the Saturday evenings during the winter, were commenced again, in St. Andrew's Hall, on the 3rd ult. The City Organist (Dr. Bunnett) officiated, and a large audience appeared thoroughly to enjoy the excellent performance. The mayor, sheriff, and many members of the corporate body were present. Miss Clara Dowle and the new Cathedral Precentor (Rev. J. I. Thomas) contributed several songs, and Mr. W. Tuddenham played two violin solos. At the Grand Oriental Bazaar, opened in the large

Agricultural Hall, on the 6th ult., and organised to defray debts incurred by the Church of England Young Men's Society and the Young Men's Christian Association—both deserving institutions—short Concerts were given each afternoon and evening under the superintendence of our principal professional ladies and gentlemen—viz., Madame Serruys, Madame Slonitz, Dr. Bunnett, Dr. Bates, Dr. Hill, Mr. Kingston Rudd, and Mr. Ernest Harcourt. With the assistance of the best available amateur talent really first-class entertainments were given and largely patronised. The Ladies' Orchestral Society, conducted by Mr. F. W. B. Noverre, ably occupied one afternoon, while the Norwich Orchestral Union, numbering upwards of 100 performers, under Mr. Ernest Harcourt, were responsible for another programme, which was very creditably executed. Thanks are due to Mr. W. R. C. Howlett and Mr. W. E. Hansell, who had charge of the musical department, for providing such enjoyable treats. The members of the Norfolk and Suffolk Church Choral Association have taken advantage of the opportunity of the marriage of Dr. Bates (Organist of Norwich Cathedral), their honorary Organist and Director, to present that gentleman with a handsome silver service. The presentation was made on the 15th ult., in the presence of a few subscribers and friends, by the Dean of Norwich (Dr. Lefroy), who, at the same time, asked the organist's acceptance of a silver salver on behalf of himself and the Chapter as a mark of the esteem in which he was held by all connected with the Cathedral.

The Great Yarmouth Orchestral Society, which numbers upwards of forty active members, gave its third annual Concert, on the 6th ult., in the Town Hall, under the conductorship of Mr. C. W. Moss. The first violins were good, and so was the wind, especially the wood department; but the second violins, violas, and violoncellos need strengthening in numbers and quality. Two novelties in the programme were a Romance and Gavotte composed by Miss G. Bracey (a native of Yarmouth). The vocalists were Miss G. Bracey, Miss Laura Pearson, and Mr. T. H. Harrison, while the duties of accompanist were shared by Mr. C. W. Moss and Mr. J. F. W. Bray. The Carrodus String Quartet visited Yarmouth on the 15th ult., and, as usual, received a warm and appreciative welcome. Miss Jane Bridges was the vocalist. The resignation, by Mr. Henry Stonex, of the post of Organist of St. Nicholas, has been received by all classes in the borough with unfeigned regret. Failing health is unfortunately the cause for severing a connection which has existed forty years, and the same reason compels Mr. Stonex to give up the conductorship of the Musical Society, which, under his judicious and careful training for nearly thirty years, has reached a high standard of excellence.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The record of music in Edinburgh for last month is wanting neither in novelty nor in interest. The most important event has been the production of Mr. Hamish MacCunn's new opera, "Jeanie Deans"—the first opera *première* that has honoured Edinburgh in this generation. A detailed notice of the work will be found in another column, and it is only necessary to say here that a crowded house extended a most cordial and enthusiastic welcome to the opera and to its young composer. There was also a call for Mr. Bennett which, however, was not responded to. The *répertoire* of the Royal Carl Rosa Company included, besides "Jeanie Deans," "Tannhäuser" (in which Mr. Hedmondt was as impressive as ever, and Mr. Paull won an immediate success as *Wolfram*), "Esmeralda," the "Merry Wives of Windsor," and "Carmen" (Madame Duma, Miss Estey, Fräulein Meisslinger, &c.).

The Scottish Orchestra, under Mr. Henschel, has made a splendid beginning to what promises to be an exceptionally interesting season. Indeed, the performances of the "Peer Gynt" music and Haydn's lovely E flat Symphony (the "Paukenwirbel"), and some other orchestral pieces, were well-nigh perfect. Mr. Rivarde was the solo violinist at the first Concert, and gave a brilliant and artistic interpretation of Saint-Saëns's Concerto. The magic of Mr. Lloyd's name was largely instrumental in attracting an overflowing audience to the second Concert. He sang "Adelaide," "*Lohengrin's* Farewell," and "Lend me your aid," evoking the greatest enthusiasm.

At the third Concert, on the 19th ult., Madame Hopekirk appeared in her native city in the dual capacity of pianist and composer. Her "Concertstück," produced for the first time in this country, proved the most important composition she has, as yet, presented to the public; and its musical interest and the freedom of its technical treatment secured Madame Hopekirk a double recall. Her fine interpretation was supported by a sympathetic accompaniment. The Symphony was Schubert in B flat (No. 5), and the Overtures to "Oberon" and "Tannhäuser" and the "Danse Maccabre" were also included in the programme.

The Edinburgh Society of Musicians signalised the opening of its fine new premises in 5, Queen Street, by a reception, presided over by Professor Niecks, who gave a short address. The Reception was followed by a Concert (Spohr's Nonette, pianoforte and violoncello solos, and part-songs) in the Queen Street Hall, while in the Musicians' Rooms was arranged a most interesting collection of musical MSS., autographs, pictures, instruments, and curios. More than £10,000 worth was said to have been in the cases, the violins alone averaging about four figures each.

The Edinburgh Bach Society inaugurated its seventh session, on the 9th ult., by a very successful Concert in the Freemasons' Hall, at which the most important compositions presented to the members were a ninefold Concerto (for three violins, three violas, and three violoncellos, with cembalo) and the beautiful C major Concerto for three pianofortes. Mrs. Caird played the Chromatic Fantasia and Fugue, and Miss Helen Macgregor the well-known *Bourrée* and *Preludium* from the Violin Sonatas. The Misses Gray sang the "Christe Eleison" from the B minor Mass, and Fräulein Bertha Martini in "Mein gläubiges Herze" and Miss Dora Lichtenstein in "Ein ungetärbt Gemüthe" were warmly applauded. Mr. Franklin Peterson, President of the Society, conducted the concerted numbers. The Society numbers now about 250 members. There was a large attendance.

Messrs. Wood's annual engagement of Sir Charles and Lady Hallé proved as attractive as ever, and a large and sympathetic audience responded as of yore to the charm of the great violinist's bow, and to the genuine and classic interpretations of the eminent pianist. Three of Sir Charles Hallé's own compositions were particularly interesting to hear from his own fingers, and Lady Hallé's greatest success was in a Fantasie by Vieuxtemps.

Messrs. Paterson's public-spirited scheme of Saturday evening Concerts at popular prices met with splendid support on the 10th ult. The chief numbers on the programme were the "Scotch" Symphony and German's clever "Henry VIII." music. The vocalist was Miss Edmée de Dreux, who achieved a distinct success, and was three times recalled after a familiar Welsh song.

Mr. A. Reynolds played, on the 1st ult., an artistic selection of organ music in St. Andrew's Free Church. Two vocal solos were sung by Miss Bell McGregor.

The musical season in Perth opened on the 16th ult. with an operatic performance. Mr. Grave's Amateur Opera Company gave two representations of the "Pirates of Penzance" in a remarkably creditable manner. The parts were filled entirely by local amateurs, with the exception of Miss M. Newlands, of Glasgow, who sang the music of *Mabel* with great effect. A performance, in concert form, of "Cavalleria Rusticana," by the Perth Musical Society, was given at the end of the month.

MUSIC IN GLASGOW.

(From our own Correspondent.)

An uncommonly large audience welcomed the Scottish Orchestra, on the evening of the 3rd ult., when the first popular Concert of the series took place. The programme was excellent, and many amateurs were pleased to find that it contained Haydn's Symphony in E flat (No. 8 of the Salomon set). Mrs. Henschel sang, and once more captivated her audience by reason of her artistic method.

On the 6th ult. Berlioz's "Damnation of Faust" was revived, and with a cast which included Mr. and Mrs. Henschel, Mr. Edward Lloyd, and Mr. Lempriere Pringle. Strange, however, to say the audience was not large—a conundrum which utterly puzzles any one to solve. Certain it is at any rate that, as an all-round performance, there was little or nothing left to be desired. Another comparatively small audience attended at the third Classical Concert. Goldmark's Overture to "Sappho" opened the Concert. This was, to be sure, a novelty of some consequence, inasmuch as the composer appeals to his audience in, presumably, his very latest phase. The Tschaikowsky Concerto (No. 1) in B flat minor gave Mr. Slivinski a brilliant chance. That he made the most of it goes without saying, but it may be questioned if the much-lauded work has gained many friends hereabouts. On the other hand, everybody was charmed with Schubert's Symphony (No. 5 in B flat), a gay, bright, and tuneful composition, which might in several respects have been penned by old "Papa Haydn" himself. Here again the Scottish Orchestra excelled itself—a very fine performance indeed. On the 17th ult. a singularly choice selection was submitted at the second Popular Concert, and what with the "Oberon" Overture, Mendelssohn's "Scotch" Symphony, extracts from Schubert's "Rosamunde" music, and Mr. Edward German's Dances from "Henry VIII.," nobody had any ground for complaint on the score of dulness. For the fourth Classical Concert—27th ult.—Mr. Maurice Sons was announced to play in Mendelssohn's Violin Concerto, and Dvorák's New Symphony (No. 5, in E) was also down for its first hearing in Glasgow.

The Glasgow Choral Union revived Haydn's "Creation" on the 26th ult., with Madame Fanny Moody, Mr. John Child, and Mr. Charles Manners as the soloists. Mr. Joseph Bradley conducted, and the accompaniments were in the safe charge of the Scottish Orchestra. The "Union" has just temporarily lost the valued services of Mr. Allan W. Young, a man of rare mark in Glasgow musical circles. As president of our premier choral society, and in many another capacity, Mr. Young has earned the highest opinions. His sagacious counsel, administrative ability, and kindly ways have indeed won for him a corner in all hearts, and it is cheering to know that much-needed rest has already worked wonders in restoring him to his wonted health.

Just as these notes are being sent ample confirmation has been received of Mr. Henschel's retirement from the conductorship of the Scottish Orchestra. The resignation will not, of course, take effect until the close of the present season.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Beethoven's "Eroica" Symphony formed the foundation of the third Concert of the Philharmonic Society, given on the 6th ult., and the familiar work received a fitting and traditional rendering at the hands of Sir Charles Hallé and his orchestra. Dvorák's "Carnival" Overture was a novelty, and fully answered the expectations suggested by its title. Another highly welcome contribution to the programme was a series of Horn Quartets admirably played by members of the regular Manchester band. At the fourth Concert, on the 20th ult., Dr. Hubert Parry's "Job" and Tinel's "Lay of the Poppies" afforded the first important work in which the choristers have been engaged this season. Of the oratorio a generally good interpretation was given, under the conductorship of the composer, and, as has been the case with all else of Dr. Parry's, this fine sample of the best side of English art in the present century met with unmistakable acceptance.

The Sunday Concerts are assuming a serious artistic position, and on the 11th ult., in St. George's Hall, where the first of the long since extinct Monday "Pops" was given a quarter of a century or so ago, the directorate of the Society concerned risked a performance by the Schiever Quartet. The audience numbered over three thousand, mainly recruited from the working and middle classes of the community, and the building is but little adapted to the perfect hearing of chamber music; but the result fully justified the experiment.

The Musical Society gave, on October 30, Handel's "Samson," in St. George's Hall, and again placed in evidence the excellent choral material at the disposal of the Conductor, Mr. D. O. Parry. The work of the orchestra and organ unfortunately militated against the all-round excellence of the performance. The Birkenhead Cambrian Choral Society, which has a good deal in common with the Liverpool Musical Society, gave a miscellaneous Concert in the Cheshire suburb, on the 10th ult., under the same Conductor.

On the 15th ult. Miss Emilie Scott, one of the most popular of our local professors and performers, was supported by a host of friends at her first benefit Concert. On the same evening the second Smoking Concert of the Orchestral Society, under Mr. Rodewald, proved, as usual, a genuine treat. Sir Augustus Harris's Italian Opera Company was with us for a week from October 29, with the result of excellent performances, but, unfortunately, meagre audiences. Mr. Goossens' new Male-Voice Choral Society has made a good start, about one hundred members having been enrolled. Spohr's "Last Judgment" is again in hand for the Advent performance of Oratorio at the pro-Cathedral, under Mr. Burstall. The Runcorn Musical Society, conducted by Mr. Crossley, announced Sullivan's "On Shore and Sea" for the 6th ult.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

November has been a somewhat busy month with us. The star Concerts, undertaken by Messrs. Harrison in conjunction with Messrs. Hime, of this city, promise to take very firm root here. They fill up a gap in our round of musical pleasures; for, after all that may be said in depreciation of miscellaneous programmes, it is very natural that we should occasionally delight in listening to the most eminent vocal artists of the day, some of whom are far too costly to be ventured upon in conjunction with the expenses of an orchestra. And so long as the charm of Madame Patti's style remains, the public will be extremely reluctant to bid farewell to the last of a really great race of singers.

It is difficult to foresee what will be the future of opera in the provinces. A part of Sir Augustus Harris's company was here for a week; and although there was no specially attractive name in the bills, yet some of the parts were excellently filled, and scarcely in one was there a manifest deficiency. The orchestra, of about forty, was excellent for its numbers, well fitted for its task, and under adequate control. Each evening a fresh work was given; and it is especially noteworthy that the two absolute novelties—Verdi's "Falstaff" (in which Mr. David Bispham was admirable) and Wagner's "Die Meistersinger"—went farther toward filling the Theatre Royal than any of the better known works. The attendance was, generally, fair; but so obviously not remunerative that it is very unlikely the speculation will be repeated. It is impossible that we should, in the country, have the principal characters undertaken by the most popular lyric artists of the day, and at the same time secure an all-round excellence of performance. Must we give up opera altogether, or be satisfied with a moderate provision of necessary talent?

We have already had two of the eight Oratorios of Sir Charles Hallé's subscription series—"The Creation" and "Judas." But, while there is nothing new to chronicle as respects choral work, we have a fair record of energy in the provision of orchestral novelty. The first half of the new Symphony of Dvorák is, in many respects, extremely interesting and full of life and vigour, as the title, "From the New World," leads one to expect. The themes are fresh, many of them having the wild charm of melodies founded upon the older modes common to various parts of the world ere our modern scales were reached. The simple air which forms the basis of the *Adagio*—and was so charmingly played on the Corno Inglese by Mr. Charles Reynolds—has just the sad plaintiveness of an old Scottish lament.

To the Concert on the 22nd ult. a bumper audience was attracted by Mr. Leonard Borwick, who strengthened the impression he made here last season. He won a double

recall by his interpretation of Chopin's Concerto in E minor, and aroused even greater enthusiasm by some smaller pieces. Miss Ethel Wood (a student at the Royal Manchester College of Music) was ready to appear instead of Mdlle. Trebelli, who was indisposed, and she availed herself of the opportunity of displaying a beautiful soprano voice, clear enunciation, a steady tone, and admirable self-possession.

The "Gentlemen's Concerts" commenced with a Conversazione, at which Miss Fanny Davies and Mr. Carl Fuchs gave some pleasant music, and two young vocal students of the Royal Manchester College—Misses Grime and Bardsley—showed promise which ought not to be retarded by too early display. On the afternoon of the 14th ult. Mr. F. Dawson gave a Recital, wherein Beethoven's "Waldstein" Sonata, the "Papillons" of Schumann, Mendelssohn's "Rondo Capriccioso," and selections from Chopin and Liszt were interpreted in a manner which somewhat surprised those who, until the London critics discovered the fact, were not aware that our young Manchester pianist is able to play with great expression, as well as with unsurpassed mastery of all executive difficulties. An extremely interesting programme of chamber music attracted to the first of the four Concerts of Mr. Willy Hess, on the 12th ult., a very encouraging audience. Among other admirable pieces were the Violin and Pianoforte Duet (Op. 100) of Brahms, ably played by Messrs. Hess and Max Mayer, and the new String Quintet in E flat of Dvorák, the early repetition of which would be welcome. And it is more than pleasant to be able to record a third Recital of chamber music during the month—that of Mr. Ed. Sachs, at the Schiller-Austalt, at which works of Schumann, Dvorák, Grieg, and Christian Sinding were ably rendered by the Concert-giver, with Messrs. Risegari, Speelman, Nichols, and Vieuxtemps. In addition to supplying vocalists for the requirements of the Gentlemen's Conversazione, the authorities of the College of Music have started a series of monthly Students' Concerts. At the first, Quartets by Dittersdorf and Mozart and organ and pianoforte solos were well given, as well as a good deal of vocal music.

More than ordinary interest attached to Mr. Cross's Concert on the 10th ult., through the introduction of a small orchestra for the rendering of Dr. Coward's new cantata, "The King's Error," previously produced at the Crystal Palace. It cannot be said that the performance was adequate; but it was sufficient to create a desire to be able to judge more fairly the merits of a work of which the eight-part chorus, "The Word of the Lord," is certainly the gem.

A strong desire having been expressed by the many members of the Royal College of Organists resident in Lancashire and Yorkshire to have occasional meetings under the auspices of the Council of the College, a course of Lectures has been arranged, of which the first was delivered on the 17th ult. by Dr. Henry Hiles, of the Victoria University, on the relationship of the organ to the orchestra. The large gathering of members and friends was very encouraging, and a feeling of loyalty to the College was repeatedly expressed, together with an earnest wish that its provincial graduates may, by this new undertaking, be permitted to bear their share in increasing and spreading its usefulness.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

Although the season is steadily advancing, very little in the way of good music has been heard in this locality during the past month. It is questionable whether any other town of equal size and importance is so badly off for performances of important works for voices and orchestra as Newcastle-upon-Tyne. There was a time, some dozen years or more ago, when oratorios and cantatas were frequently heard here, but during recent years the production of any important work of the kind has become quite a rare event. A performance of Sullivan's "Golden Legend" is promised, at the end of February, by the Gateshead Choral Society, and there are rumours of possible performances of Schumann's "Paradise and the Peri" and Dr. Joseph Parry's "Saul of Tarsus," by Dr. Rea's Choir and the Newcastle Harmonic Society respectively, but, so far as can be ascertained, no other work of the kind is announced. Most towns of one-quarter the size are better off than Newcastle in this respect.

Perhaps the most successful musical society in the North of England is the Newcastle Chamber Music Society, whose first Concert of the season took place on October 31. The performers were Messrs. Bent, Sutcliffe, Wall, Ackroyd, Hobday, Kearne, Ludwig, and Blagrove, together with Mr. John Sandbrook as vocalist and Mr. James M. Preston at the pianoforte. The chief pieces in the programme were Brahms's Sextet in B flat (Op. 18) for strings and Mendelssohn's Octet in E flat (Op. 20).

So successful are the Concerts of the Chamber Music Society that the committee are able to give the subscribers an extra Concert annually, for which no charge is made. This Concert took place on the 14th ult., and for the occasion the Scottish Orchestra was engaged, under the conductorship of Mr. Henschel. The programme included —Overture, "Britannia" (Mackenzie); Concerto for violin (No. 3), Saint-Saëns; Symphony, "Scotch" (Mendelssohn); vocal scena from "King Saul" (Parry); violin solo, "Romance" (Svendsen); and Overture to "Sappho" (Goldmark). The violinist was Mr. Achille Rivarde, whose efforts were deservedly applauded. Much interest was centred in the excerpt from Dr. Parry's latest Oratorio, which was sung by Mr. Henschel, and created a desire among many of those present to hear the entire work.

On the 6th ult. Mr. J. H. Beers—to whom Northern amateurs are much indebted for opportunities of hearing many classical chamber works not previously given in Newcastle—gave his first Chamber Music Concert of the season. The novelty on this occasion was a Quintet, by G. Onslow, which was very well played and much appreciated. The vocalist was Miss Cecilia Armytage.

On the 28th ult. a Concert was announced to be given in Newcastle by Miss Maud May, a local pianist of considerable attainments. The vocalist engaged for the occasion was Miss Clara Butt, who is a very great favourite in this locality.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

For several weeks the members of the North Staffordshire Philharmonic Society have been looking forward to the performance of "Samson," which took place on the 15th ult., before a large audience, in the Victoria Hall, Hanley. The Society appears to have "weathered" the wave of indifference to its claims. The principals engaged—Miss Emily Davies, Miss Marie Hooten, Mr. Iver McKay, and Mr. Dan Price—gave an excellent interpretation of the solo work. The chorus may be complimented upon its work, but the male voices should be strengthened. The orchestra (drawn from Birmingham), with Mr. Fred. Ward as leader, rendered valuable aid, while Mr. Sherratt was at the organ, and Dr. Swinnerton Heap was Conductor. The hon. secretary, Mr. W. T. Bennett, is to be congratulated upon his admirable arrangements. The Society will now rehearse "Elijah" for the February Concert.

On the 14th ult., at Congleton, the Hanley and Stoke Glee Union (with the Rev. J. G. Elstob as judge) secured first prize for a splendid rendering of Miller's "May Day." The vocalists of the Union are Mrs. Winkle, Miss F. Bridgett, Mrs. Johnson, Miss N. C. Fowler, and Messrs. T. Leigh, F. W. Norcop, C. L. Forrester, and T. Relphs. The Tunstall Glee Union gained the second prize.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The season now commencing promises no novelty in choral work. Both Sacred Harmonic and Philharmonic Societies only find safety in repetitions or revivals of old work. The former gave a third repetition of Gounod's "Faust" as its opening Concert on October 25, when Madame Fanny Moody, Miss Alice Moody, Mr. Lloyd, Mr. Charles Manners, and Mr. Brockbank sustained the

principal *rôles*. These, with the fine chorus of the Society and full orchestra, made it impossible to have other than a good performance.

The Philharmonic Choir opened on the 8th ult. with a miscellaneous Concert, the principal vocalists being Madame Clara Samuell, Mr. Piercy, and Mr. Ffrangçon Davies; while Mr. Philip Cathie gave violin solos and Mr. Clement Locknane presided at the pianoforte. The choir is keeping up in numbers and efficiency, under the direction of Mr. Marshall-Ward.

Herr Ellenberger is vigorously pursuing his policy of presenting a large proportion of locally unknown works at his Chamber Concerts, and continues to receive adequate support. Dvorák's Quartet in E flat was excellently rendered, at his first Concert, by Herr Ellenberger, Mr. Courvoisier, Mr. Thorpe, and Miss Ellenberger. Miss Ellenberger's pianoforte solos were enthusiastically received, and Herr Ellenberger gave a thoroughly artistic reading of Tartini's Violin Sonata in G minor. Beethoven's Pianoforte Trio in D major (Op. 70) completed the programme.

Despite lack of encouragement during three seasons, Mr. Allen has determined to essay another season of his Classical Concerts, and opened on the 7th ult. with Sir Charles and Lady Hallé, Mr. Speelmann (viola), and Mr. Carl Fuchs (violoncello). Brahms's Quartet in B flat was grandly played, and the Concert was an entire success.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The music of the month opened on the 1st ult. with the second of Mr. Charles Harvey's Subscription Concerts. The concert-party included the Meister Glee Singers, Miss Antoinette Trebelli, Madame Gomez, Miss Mabel Berrey, Mr. Leo Stern, and Mr. E. P. Reynolds (pianoforte). Madame Hast accompanied.

On the 5th ult. Mr. Frederick Dawson gave an interesting Pianoforte Recital at the Sheffield Press Club. The concert-room of the club was crowded with a representative professional and artistic audience. Thorough appreciation of the clever pianist's efforts was cordially expressed. During the evening a fine portrait of Mr. Dawson, painted by Mr. Ernest Moore, was presented to the Club.

The Royal Italian Opera Company visited the Theatre Royal and gave seven performances during the week commencing the 5th ult. "Falstaff," "Orfeo," "Philemon and Baucis," "Faust," "Carmen," "Les Huguenots," "Pagliacci," and "Cavalleria" made up the repertory. The chief successes of the week were those of the Sisters Ravogli in "Orfeo," and Mr. Brozel in "Pagliacci."

The members of the Derby Choral Union, finding their Society heavily in debt, held a Bazaar on the first three days of the past month, and so successful was the venture that the proceeds exceeded £400, and the Choral Union is now firmly established with about £200 to the good. Such a result is highly gratifying, and the experiment is worthy of emulation by other financially embarrassed musical societies.

The death of Mr. J. H. Kirk, of Doncaster, at the early age of forty-four, removes a much respected musician from South Yorkshire. Mr. Kirk acted as Choirmaster at the Parish Church for a period of twenty-five years, and for seven years conducted the Doncaster Choral Society. The regret felt at his untimely death is deep and widespread.

On the 20th ult. the Choral Union gave a Concert performance of Flotow's opera "Martha," under the direction of Mr. S. Suckley.

MUSIC IN WILTS AND HANTS.

(From our own Correspondent.)

Proof of the still growing popularity of the well-known Test Valley Musical Society was afforded on October 29, when a large and influential audience gathered together in the County Hall, Salisbury, on the occasion of the opening Concert of the Society's fourteenth season. The programme was well arranged, and embraced many compositions, new at least to amateurs in this district, amongst them being Julius Klengel's Serenade for strings (Op. 24)—a bright and rhythmical work—and the *Adagio* and *Intermezzo* from a Serenade (Op. 44) by Ferdinand Thieriot. The rendering, by Mr. Moberly's orchestra, of these novelties was everything that could be desired, not a *nuance* nor a turn of expression being left unobserved. The Concert was, of course, not without choral music, but the efforts of the fine choir were limited to a selection of part-songs and madrigals. John Benet's "Thyrsis, sleepest thou?" Wilbye's "Thus saith my Chloris bright," Raff's "Day is at last departing" (ladies' voices), and Hamish MacCunn's "Oh, where art thou dreaming?" were all given with wonderful precision and finish. Harford Lloyd's chorus "Allan-a-Dale" was a capital performance, but the chief choral success was in Macfarren's "Orpheus with his lute," which was sung with a beauty of tone, perfection of shading, and refinement of expression which reflected the greatest credit upon all concerned. The vocal soloist was Mrs. Hutchinson, who sang songs by Schumann, Schubert, Purcell, and Dr. Blow with her accustomed success. The Concert was repeated on the following day at the Guildhall, Winchester.

The Salisbury Philharmonic Society gave its annual Concert on the 21st ult. The chief pieces by the choir were Macfarren's "May Day," Eaton Faning's choral ballad "The Miller's Wooing," and the same composer's part-song "Moonlight." Haydn's Symphony in D and one or two smaller works were played by the orchestra, led by Mr. F. L. Bartlett, and Mr. G. Hubert Smith gave a pianoforte solo. The principal vocalists were Miss Margaret Barter, Miss Edith Hands, and Mr. W. J. Nesbitt. Miss Ethel Awdry undertook the duties of accompanist, and Mr. Alfred Foley was the Conductor.

Mr. J. M. Hayden, assisted by the Salisbury Vocal Union and his newly-organised juvenile choir, gave a successful Concert, in the County Hall, on the 7th ult. The programme consisted of excerpts from the oratorios and the usual miscellaneous selection. Mrs. Harcourt Coates and several pupils of the Concert-giver appeared as soloists, Mr. Hayden himself officiating as Conductor.

The fourteenth season of the Portsmouth Philharmonic Society was opened, on the 15th ult., by two excellent performances of "The Golden Legend," the training of the choir reflecting the greatest credit upon Mr. A. Williams, the Conductor of the Society. With such experienced artists as Miss Medora Henson, Miss Sarah Berry, Mr. Braxton Smith, and Mr. David Hughes, the solo parts received full justice, and the orchestra, under the leadership of Mr. W. H. S. Hawkins, was of excellent quality. At each Concert the cantata was preceded by a tenor solo and unaccompanied trio from Mr. Williams's setting of the Thirtieth Psalm.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

During the past month there has been considerable musical activity in Yorkshire. In the case of Leeds, a three weeks' visit of the Royal Carl Rosa Company has supplied the town with an unusual allowance of opera. The feature of the season has been the popularity of Wagner, whose "Rienzi," "Tannhäuser," and "Lohengrin" were given to crowded houses. Fourteen complete operas were mounted, with an excellence of *ensemble* that left nothing to be desired save a larger band. A band of thirty-five is obviously unable to do justice to modern scores, however efficient its members may be; but in Leeds, where prices ranging from four shillings downwards are complained of as excessive, quality is perhaps not so much desired as cheapness. The most important event in Leeds up to now has been the Concert of the Philharmonic Society, on the 14th ult. Dr. Parry conducted his Oratorio "Job," and the performance was one of very remarkable merit, in all probability the best that has yet taken place, for it certainly transcended those of the Three Choirs Festival. The principal vocalists were Mr. Plunket Greene, whose splendidly pathetic declamation added point to *Job's* great solo; Messrs. Branscombe and Bantock Pierpoint, and Master Sterndale Bennett, an unusually accomplished representative of the *Shepherd Boy*. The second part of the

programme was equally interesting. It included Beethoven's Choral Fantasia—the pianist being Mr. Alfred Broughton, the Society's Conductor, whose playing was marked by excellent musical feeling—and Brahms's "Song of Destiny." The Philharmonic Society has assuredly never appeared to better advantage than at this memorable Concert. Messrs. Haddock's "Musical Evenings" began what promises to be a successful season on October 30. Miss Janotha was the pianist, Miss Ethel Barns the violinist, and Mr. Hollman the violoncellist; and the singers were Miss Thudichum, Miss Curnow, Messrs. Braxton Smith and Foli. The programme gave pleasure to a large audience, but was of no general interest. The second evening, on the 20th ult., had more musical interest. Madame Duma, Madame de Swiatlowsky, and Mr. H. Chilver Wilson were the vocalists; Miss St. Angelo, Mr. Popper, and Mr. Edgar Haddock the instrumentalists. Mendelssohn's Trio in D minor was the most important feature of the programme. On the 19th ult. Mr. Slivinski gave a Pianoforte Recital, distinguishing himself especially in his interpretation of Chopin and Schumann; and on the evening of the same day an interesting programme of chamber music was offered at Mr. Christensen's Concert.

The Bradford Subscription Concerts entered upon their thirteenth season on October 26. The chief thing in a programme of orchestral music was Dvorák's last Symphony, "From the New World," of which a sympathetic reading was furnished by Sir Charles Hallé's band. The charming spontaneous melody and masterly orchestration made an excellent impression. Dr. Mackenzie's "Britannia" Overture, on the other hand, received far less satisfactory treatment. Mr. Leonard Borwick played Chopin's E minor Concerto with perfect technical skill and the utmost refinement of taste, and Mr. Lundquist, the Swedish baritone, sang Söderman's very interesting "Tannhäuser" Ballade with admirable expression. To baritones capable of genuine dramatic expression this composition should prove a welcome "find." On the 9th ult. the Bradford Festival Choral Society gave a performance of Mendelssohn's "Elijah" to an overflowing house. Miss Pattie Hughes, Miss Dorothy Jackson, Mrs. Howson, Messrs. Blagbro and Andrew Black were the vocalists. The chorus sang as well as was to be expected in so familiar a work; but the chief matter of interest in the performance was the engagement of the Bradford Permanent Orchestra to undertake the task of accompanying. This was a step in the right direction, for an organised body is worth much more than a "scratch band," and the policy was fully justified by the result. Mr. W. H. Garland conducted. On the 2nd ult. a "Patti" Concert of the usual type took place in Bradford. Madame Patti's catholicity was shown by the inclusion of the prayer from "Tannhäuser" (which, according to a local critic, she "rendered with an accuracy of note seldom attained on the operatic stage"), together with "Home, sweet home." Miss Hilda Crosse, Mr. Edward Lloyd, and Mr. Brockbank were the other vocalists; and Jean Gérardy and his sister, Miss Thérèse Gérardy, the instrumentalists.

The Huddersfield Subscription Concerts have maintained a higher level than usual during the past month. After the Richter Concert mentioned in our last notice, a highly interesting Pianoforte Recital was given on October 23, by Mr. Josef Hofmann, who, as an adult artist, maintains the promise shown by him as an infant prodigy. At the next Subscription Concert, on the 6th ult., Messrs. Plunket Greene and Leonard Borwick gave one of their delightful Vocal and Pianoforte Recitals. Mr. Greene sang fifteen songs, and Mr. Borwick played Beethoven's C minor Sonata (Op. 111) and other solos. The result was one of the most delightful musical entertainments imaginable. On the 20th ult. a miscellaneous programme was furnished by Madame Albani, Miss Shinner, and Sir Walter Parratt. To judge from the size of the audience, this was the most attractive Concert of the season up to the present. Madame Albani's solos were of the most hackneyed description—"Qui la voce," "Home, sweet home," and the like, with the exception of the Ballatella from "Pagliacci." On October 26 the Huddersfield Choral Society, under Mr. John Bowling's conductorship, gave a Concert, the programme including two such diverse works as Brahms's "Schicksalslied" and Macfarren's "St. John the Baptist." The latter is, perhaps, the best worth reviving of any of the late Cambridge professor's works, but it hardly appeared to advantage beside the spontaneous and poetic work of Brahms. Though the orchestra was indifferent, the performance was in other respects creditable. Miss Medora Henson, Miss Jessie King, Messrs. Houghton and Andrew Black were the vocalists.

The Dewsbury Choral Society gave, on the 13th ult., a Concert of quite exceptional interest. Advantage was taken of Dr. Parry's visit to Yorkshire to get him to conduct his "Ode on St. Cecilia's Day," of which a capital performance was given, the chorus singing with an amount of expression and finish that reflected infinite credit on the Society's Conductor, Mr. G. H. Hirst. Brahms's "Song of Destiny," which has had quite a "run" in Yorkshire since its performance at the last Leeds Festival, received a remarkably sympathetic and, indeed, poetic rendering, under Mr. Hirst's conductorship. The programme also included a selection from Mendelssohn's "Midsummer Night's Dream" music, the "Meistersinger" Overture, and solos by the principals, Madame Annie Marriott and Mr. Bantock Pierpoint. After the Concert the members of the Society showed their appreciation of Dr. Parry's services by giving him a silver cigar case. On the 16th ult. the Halifax Choral Society, of which Mr. W. H. Garland is Conductor, gave Berlioz's "Faust," with the assistance of Sir Charles Hallé and his band. Mr. Watkin Mills was as successful as ever in the part of *Mephistopheles*, and seemed more at home in the work than his colleagues, Madame Clara Leighton, Mr. Hirwen Jones, and Mr. Albert Barnes. The chorus was excellent. At Wakefield the first Subscription Concert took place on the 8th ult., when Messrs. Plunket Greene and Leonard Borwick gave a Recital similar to that already mentioned. Haydn's "Seasons" was the work chosen for the opening Concert of the Keighley Musical Union, on the 13th ult. The band might have been better, but otherwise the performance was satisfactory. Miss Maggie Davies, Messrs. T. Child and David Hughes were the principal vocalists, and Mr. Arthur Burnley conducted.

Professor Herkomer, whose versatility surely entitles us to speak of him as an "admirable Crichton" among artists, has recently composed a set of six easy pieces for violin, with pianoforte accompaniment, entitled respectively "Fruhlingslied," "Klagelied," "Liebeslied," "Herbstlied," "Wanderlied," and "Abendlied." These will be published in a few days by Messrs. Novello, in the form of an album, with six full-page (folio) illustrations from original drawings on the stone by Professor Herkomer. The artistic value of the album is not likely to be overlooked by those who appreciate a beautiful thing.

At the examination for degrees in music at the University of Oxford the following passed:—First examination for the degree of Mus. Bac.—W. E. Abraham, Queen's College and Hull; G. H. Cole, Queen's College and Cardiff; A. H. Edwards, Queen's College and Brecon; D. Evans, Queen's College and Forest Gate; C. Green, Queen's College and Kildwick, Yorks; J. Hurst, Queen's College and Camden Road; C. H. Kitson, St. Edmund Hall and Ripon; C. E. de M. Leathes, non-collegiate and Reedham, Norfolk; T. W. Morgan, Queen's College and Bangor; F. Mummery, St. Edmund Hall and Taunton; B. F. Ramsey, Worcester College and Bournemouth; A. E. Tozer, New College and West Brighton. Second examination for the degree of Mus. Bac.—W. E. Chaplin, B.A., Keble College and Box Hill; W. E. Pitman, Keble College and Swanley; J. F. Shaw, jun., Queen's College and Upper Holloway; C. J. Wood, Queen's College and Wellingborough. For the degree of Mus. Doc.—H. Coward, Queen's College and Sheffield; A. S. Dale, Brasenose College and Oxton, Birkenhead; A. S. Holloway, Worcester College and Drayton Park; T. Hutchinson, New College and Sunderland; A. W. Wilson, B.A., Keble College and East Sheen; D. F. Wilson, New College and Ayr. The examiners were Professor Sir J. Stainer, Dr. C. Hubert H. Parry (Choragus), and Dr. P. Armes.

The prospectus of the Stock Exchange Orchestral Society announces three Subscription Concerts (tenth

series) to be given at the Queen's Hall, on the 19th inst., February 19 and April 29, 1895. The programme for the first Concert will include:—Overture, "Die Meistersinger"; Haydn's Symphony in D (No. 5); Mackenzie's "Britannia" Overture; Cradle Song for orchestra, G. H. Couldery: Elfentanz, Miss Clarisse Mallard (first time of performance); and March from Raff's "Lenore" Symphony. Among other works announced for performance during the season are: Schumann's Symphony in D (No. 1); German's music to "Henry VIII."; Zwei Sinfonische stücke for orchestra, H. A. Keyser (first time of performance); Overture, "Die Akademische," Brahms; Gade's Symphony (No. 2); Suite, "Jeux d'Enfants," Bizet; and an orchestral work by Dr. C. H. H. Parry. We are asked to correct an erroneous impression that the subscription list is confined to members of the Stock Exchange. The intention of the promoters is to attract the support of the musical public generally.

The South London Choral Association gave a Concert at the South London Institute of Music, on the 22nd ult. Schubert's "Song of Miriam," Mendelssohn's "First Walpurgis Night," Hamish MacCunn's "Lord Ullin's Daughter," and Eaton Faning's "Liberty" formed a selection which drew together a large audience; and both band and chorus more than sustained the well-deserved reputation they have acquired under Mr. L. C. Venables. The chorus, indeed, performed their arduous duties in really admirable style. The soloists were Madame Adelaide Mullen, Madame Eliza Thomas, Mr. Kelson Trueman, and Mr. FitzGibbon, who, at a day's notice, took the place of Mr. Herbert Thorndike; and his singing in Mendelssohn's work, to which he was previously a perfect stranger, reflected credit upon his vocal ability. Mr. Gatehouse was at his usual post as leader of the orchestra, and it may justly be said that the initial performance of the twenty-seventh season of the South London Choral Association was one of its very best. The "Rose of Sharon" will be the next work given by the Association.

The newly-formed Queen's Hall Choral Society gave its second Concert on the 8th ult., under the direction of Mr. William Carter, whose "Placida, or the Christian Martyr," occupied the first part of the programme, the second consisting of Rossini's "Stabat Mater." Neither work is of the kind that puts a choir on its mettle, and we are still without evidence, therefore, of the capability of this choral force to deal with works making large demands on the higher qualities of a choir. So far as its work went it was performed without giving serious cause for complaint, but also without distinction. The orchestra, led by Mr. Carrodus, discharged an easy and familiar task easily and familiarly, and the soloists included such well-known and capable artists as Miss Damian and Messrs. Iver McKay and Foli, besides a new American soprano, Miss Nuola, who, being apparently in bad voice, must be heard again before an opinion of her merits can be safely formed. Mr. C. Constable and Mr. Crawshaw also gave vocal assistance.

A Song and Pianoforte Recital will be given at Princes' Hall, on the afternoon of the 13th inst., by Miss Wakefield, Mr. Walter Ford, and Mr. Isidor Cohn. The "Liederkreis," or Song Circle, which it is the special design of this programme to illustrate, forms an interesting and rarely heard portion of vocal music. It consists of a collection of lyrics now welded together by the poet, now by the composer, relating to the same object and forming one piece of music. Thus the distinctive feature of a "Liederkreis" is that it does not consist of a string of songs making a collection, but that it must in each instance contain short poems making *one complete whole* with the music. As an individual lyric must have but one subject, though many forms of treatment, so must a "Liederkreis." The first example, "An die Ferne Geliebte," has probably not been heard in London since Mr. Sims Reeves sang it at the Popular Concerts in 1863.

The Messrs. Hann had a large attendance at Brixton Hall, on October 29, for the commencement of their ninth season of Chamber Concerts. Haydn's String Quartet in C (Op. 76) and Schumann's Pianoforte Quintet in E flat (Op. 44), both given with precision and finished expression, were the principal pieces. Two solos for violoncello (Mr. Clement Hann), three pianoforte *morceaux* (Mr. Sidney H. Hann), and some songs contributed by Madame Hope Glenn helped to make up a capital programme. On the 19th ult. the instrumental works were Beethoven's String Quartet in C (No. 3, Op. 59), Grieg's Sonata in A minor (Op. 36) for pianoforte and violin (played by Messrs. Sidney and William C. Hann), Schubert's Trio in B flat (No. 1, Op. 99), and a couple of violin solos (Mr. Lewis Hann). Miss Greta Williams was the vocalist, and the hall was again crowded.

Mr. Frederick Griffith began his series of Flute Recitals at the Salle Erard, on the 9th ult., with M. Emile Sauret and Miss Llewela Davies as instrumental assistants. With these he played a Trio by Bach, and joined Miss Davies in an interesting Suite for pianoforte and flute by Widor. He also successfully gave a Romance by Emile Bernard and a Barcarolle and Scherzo by Lefebvre. The vocalists were Miss Marian Evans and Mr. Arthur Oswald, the latter selecting songs by Mr. E. German and Mdlle. Chaminade. At the second Concert, on the 16th ult., Mr. Griffith was associated with Miss Llewela Davies in two Suites by Mr. German, and an Introduction, Tema, and Variations by Schubert. He also took part, with Messrs. Frederiksen and Wilson, in two Nocturnes for flute, violin, and pianoforte, by Behr. Miss Mary Harris and Mr. Arthur Thompson supplied the vocal pieces.

The Wolff Musical Union gave its first Concert for the present season on the 22nd ult., at St. James's Hall, the programme being entirely made up of compositions by two French musicians, Mr. Gabriel Fauré and Mr. Francis Thomé, both composers taking effective part in the programme as pianists. The first-named was represented by a brilliantly-written Pianoforte Quartet in C minor, a Sonata for pianoforte and violin (in which some measure of individuality may be noted), and several songs, charmingly sung by Madame Jeanne Remacle, a young soprano. Mr. Thomé's contributions were some pretty pianoforte pieces of light calibre, two equally pleasing songs tastefully rendered by Madame Amy Sherwin, and accompaniment for pianoforte, violin, violoncello, and drum to Victor Hugo's ballad, "The Trumpeter's Betrothed," the poem of which was prettily recited by Miss Lily Hanbury.

Mr. Alfred J. Dye gave a successful Concert at Woodside Hall, North Finchley, on the 2nd ult., when he appeared in the capacity of composer and performer, both on the violin and pianoforte. New songs by the Concert-giver were sung by Miss Emily Davies ("Then and now"), Mr. Charles Phillips ("The King of the Night," which was encored), Mr. William Green ("Come back, dear love," also encored), and Miss Bessie Dore ("Love's good night"). Mr. Dye introduced a Canzonetta for violin, written by himself, and a Study by David, and also played Beethoven's Sonata (Op. 27, No. 2). Mr. Dye was further assisted by Miss Adelaide Arnold (harp), the Polymnia Quartet, and Mr. Woodthorpe Browne. A special feature of interest was the recitation, by Mr. Charles Fry, of "The Bells," with Mr. Stanley Hawley's music, in which he was accompanied by the composer.

The Clapham Philharmonic Concerts (sixth season) were resumed, under the direction of Mr. Walter Mackway, on the 8th ult., when a miscellaneous programme was given, including Jensen's "Feast of Adonis," and "Liberty" (a song of ancient Rome), by Eaton Faning. The vocalists were Miss Lily Seddon, Miss Gertrude Jackson, and Mr. Charles Copland, with Miss Kate Ould (violoncello) and Mr. Alfred Izard (pianoforte). On the 22nd ult. an interesting Lecture, "Reminiscences of Mendelssohn," was given by Mr. Walter Macfarren. There will be Concerts of Chamber Music on the 13th inst. and February 14, 1895; a Pianoforte Recital by Mr. Tobias Matthay on January 31; and the final Concert, on March 28, will include Handel's Coronation anthem, "The King shall rejoice," and "The Dream of Jubal" (Mackenzie).

Miss Emily Dones gave an attractive Concert in the Lecture Hall attached to Trinity Presbyterian Church, Clapham Road, on the 12th ult. A very interesting and varied programme was presented with the assistance of

Mrs. Mary Davies, Madame Isabel George, Mr. Orlando Harley, Mr. Robert Hilton, Mr. Frederick Bevan, the Dilettante Vocal Quartet, Miss Mary Chatterton (harp), Mr. Ernest Meadows (violin), Mr. J. W. D. Brooks (pianoforte), and Mr. Charles Fry (reciter). Miss Dones contented herself with a single solo, Handel's "Lascia ch' io pianga," which she sang in her accustomed cultured style and with much success, and she joined Madame George in Blumenthal's duet, "Venetian Boat Song." The performance gave much satisfaction to a crowded audience.

The Royal Academy of Music Students' Concert, at St. James's Hall, on the 12th ult., had among its leading features Rheinberger's Mass in E flat (Op. 155) for female voices, given with organ accompaniment with excellent results. The new compositions by students included the *Introduction* and *Allegro* of a Quartet for pianoforte, violin, viola, and violoncello, a spirited work, by Miss Llewela Davies, interpreted by the composer, Miss Gertrude Collins, Messrs. Arthur Walenn and B. Patterson Parker; a graceful song, "Go, lovely rose," by Mr. Harold S. Moore (expressively rendered by Mr. Chambers Coleman); and a Romance and Bourrée for violin and pianoforte—slight pieces replete with elegance and fancy—by Mr. Christopher Wilson, who played them with Miss Gertrude Collins. Dr. Mackenzie conducted.

The Imperial Institute Amateur Orchestra resumed its performances on the 21st ult., when excellent renderings were given of Ambroise Thomas's charming Overture to "Mignon," and of the unfinished but undying B minor Symphony of Schubert. The orchestra also ably accompanied Miss Sybil Palliser, who gave a refined rendering of the pianoforte part of Grieg's characteristic Concerto in A minor, and won for itself much applause from a large audience by its spirited interpretation of the Minuet from Handel's "Berenice." An interesting feature of the evening was the successful *début* of Miss Helen E. Buckley, the possessor of a soprano voice of pleasing quality which has received excellent training. Mr. Randegger conducted.

The first of two Concerts by the string quartet party organised by Mr. Richard Gompertz took place in the Queen's (Small) Hall on the 14th ult. The programme was interesting, including as it did a Quartet in D (Op. 11) by Tschaikowsky, of which the thematic material is striking and in some instances beautiful; and a new Quartet in F, by Dvorák (Op. 96), in which some of the subjects are suggestive of American plantation ditties, cleverly treated. Mr. Gompertz's colleagues in the concerted works were Mr. Haydn Inwards, Mr. Emil Kreuz, and Mr. Charles Ould, the *ensemble* being excellent; and Mrs. Katharine Fisk was effective in songs by Brahms, Leoncavallo, and Schubert.

Mr. Fred. W. Holloway gave a very enjoyable Concert at Herne Hill on the 15th ult., when an interesting programme of classical music was performed. The instrumentalists, Miss A. M. Holloway (violin) and Miss L. M. Littlehales (violoncello), were warmly applauded for their excellent playing. Mr. J. H. Williams received a well merited encore for his rendering of an original song by Mr. Holloway. Three selections given by the Grecian Vocal Quartet also deserve much praise, their attack and intonation being especially good. Other artists were Madame Robiolio, Mr. Robert Poole, and Mr. F. W. Holloway, who is to be congratulated on the accuracy and expression displayed in his pianoforte playing.

Madame Isabel George and Miss Lucie Hillier brought into their programme, on the 2nd ult., in the Queen's (Small) Hall, Emil Sjögren's Sonata in E minor (Op. 24) for pianoforte and violin, not previously given in this country. The work was sufficiently interesting, both in material and in development, to hold attention throughout, the *Allegro* and the *Scherzo* being specially bright and spontaneous in character. It was capitally played by Miss Hillier and M. Sauret. The first-named also gave a refined performance of Chopin's Fantaisie (Op. 49). Madame Isabel George's vocal talent was conspicuous in a careful rendering of Giordani's "Let not age."

Miss Olive Harcourt, at her Concert in the Queen's (Small) Hall, on October 26, displayed a soprano voice of exceptional compass and essayed several styles of composition with varying success. The piece most suited to her means was Jensen's "Murmelndes Lüftchen," the spirit of which was accurately caught. Mr. Henry Ward sang Handel's "Si tra i ceppi" effectively. Miss Kate Woolf and Mr. Mirko Belinski distinguished themselves by a neat performance of Mendelssohn's Sonata in B flat for pianoforte and violoncello, and afterwards confirmed the good impression thus made by ably rendering solo pieces for their respective instruments.

The Smoking Concert given on the 22nd ult., in the Queen's Hall, by the Strolling Players' Amateur Orchestral Society, demands record as being the first of this description to which ladies have been invited. The new concession to the privileges of the fair sex was taken advantage of by so large a number of ladies, and the evening proved so successful, that the example will doubtless be followed by other societies. The hall, arranged in honour of the occasion with lofty palms and a profusion of ferns and flowers, presented a most charming appearance, and the entertainment provided was of a varied and light description.

The annual winter Concert by professional students of the London Academy of Music was held in St. George's Hall, on the 16th ult., when Mr. A. Pollitzer presided over a string orchestra to a large extent consisting of ladies. Ladoukhine's "Twilight" and Haydn's "Rondo All' Ongarese" were carefully rendered. Mr. Mervyn Dene exhibited some talent, both as pianoforte accompanist and as vocalist. Harold Samuel, quite a lad, gave a spirited version of Moszkowski's pianoforte "Caprice Espagnol." As regards the other performances, there were several instances of ambition having got the better of judgment.

An excellent performance of Haydn's "Creation" was given by the Denmark Place Choral Society (late Walworth Choral Society) on the 9th ult., in the Lecture Hall, Denmark Place, Camberwell. The soloists were Mdlle. Vagnolini, Mr. Frederick Williams, and Mr. Walter Hennings. Mr. W. E. Curtis conducted with his usual skill, and Mr. Frank Grant at the harmonium and Mr. Herbert Warrington at the pianoforte played the accompaniments efficiently.

On the 8th ult., at the Princes' Hall, Piccadilly, Lord Coleridge distributed the prizes and certificates to the successful candidates at the musical examinations of the London centre of Trinity College during the session 1893-4. The National Prize, value £5, given by the College, was won by E. Turner for harmony and counterpoint, whilst a number of silver and bronze medals for efficiency in various classes of musical education were awarded.

Miss Winifred Parker and Miss Rose Williams, at their Concert, on the 21st ult., in the Queen's (Small) Hall, made a special feature of their duet singing. Their voices harmonised well, the tone being equally balanced, whilst with respect to minute details of light and shade there was abundant evidence of painstaking practice together. Mr. Norman Salmond, Mdlle. Marianne Eissler (violin), and the London Glee Singers also appeared.

A selection from the "Creation" was sung at Holy Trinity, Upper Tooting, on Sunday afternoon, the 11th ult., with orchestral accompaniment. The solos were sung by Master Gough, Messrs. D. Attwater and E. Bryant. Mr. Warren Tear presided at the organ, and Mr. Alfred Physick conducted.

The organ at Westminster Abbey has recently been renovated and enlarged. The present organ was originally built by Schreider and Jordan in 1730. Ten years ago it was practically rebuilt, and certain additions, mostly the gift of Mr. A. D. Clarke, a musical amateur, have now been made.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on the 7th ult., at St. Chrysostom's Church, Peckham. The soloists were Miss Laura Procter, Miss Isabel Lucas, Mr. John Probert, and Mr. Swabey Russell. Dr. Turpin presided at the organ.

OBITUARY.

We regret to announce the following deaths:—

Charles le Corbeillier, pianist and composer, whose works include songs without words, nocturnes, a quantity of dance music, as well as an opérette de salon, entitled "Une Entrevue," and a mass for three voices and organ. He died recently, aged seventy-three.

Luigi Maria Luzi, a professor of music and composer of an unsuccessful opera, "Verità e bugie," which was performed in 1858 at Naples, in which town he died recently, aged sixty-three.

Ottavio Bartolini, formerly an esteemed baritone singer, who some decades ago appeared at many of the foremost opera houses in Europe. After his retirement from the stage he became a teacher of his art. He died recently at Rome, aged seventy-three.

Joseph Arden, whose real name was Kohlweck, an operatic singer at the Town Theatre, Bremen, where he died on October 28, aged forty-four.

Luigi Chiostri, an excellent artist, formerly the viola of the famous Becker Florentine Quartet, afterwards the director of a Florentine Trio founded by him, and lately of another Quartet party, whose performances were highly successful. He died at Florence on October 24, aged forty-seven.

Carl Gerber, Concertmeister at the Mozarteum, Salzburg, where he died on October 9.

Franz Thoms, formerly, for nearly forty years, a singer at the Court opera, Munich, where he died on October 13.

Alfons Czibulka, a well-known Austrian military bandmaster, composer of several operettas, many dances, and the pretty and extremely popular "Stephanie" Gavotte, one of those pieces which catch the public taste at once and make the round of the whole civilised world in an endless number of possible and impossible "arrangements." He died at Vienna on October 27, aged fifty-two.

August Neumann, formerly a comic opera singer, and for a number of years, while engaged at the Friedrich-Wilhelmstädtisches Theater, a prime favourite of the Berlin public. He died at Sondershausen, aged seventy.

René de Récy, the talented musical critic of the *Revue Bleue*, and one of the best contributors to our excellent contemporary, *Le Guide Musical*.

Richard Kafka, formerly a singer at Kroll's and other Berlin theatres; on September 26, at Friedrichshagen, near Berlin, aged forty-seven.

Ferdinand Podhorski, formerly opera singer at Prague, and afterwards a teacher of singing in Vienna, in which town he died on September 24, aged fifty-eight.

Wilhelm Knaack, highly esteemed in Germany and Austria as an excellent comic opera singer, and for many years a member of the Friedrich-Wilhelmstädtisches Theater, Berlin, and the Carl Theater, Vienna. He died in the latter town on October 29, aged sixty-five.

Alexander Deckner, a musician best known through being the father of the violin *virtuoso*, Fräulein Charlotte Deckner, who died a few years ago. He died at Lugos, on October 24, aged seventy-four.

Josef Kurriz, a Hungarian musician, who went to America about ten years ago, died by his own hand at New York on October 27.

Roland Vincent Misquith, formerly a member of the well-known Indian firm of musicsellers, Messrs. Misquith and Co., of Madras, and for many years organist and choirmaster of Holy Trinity Church, Bangalore, in which town he managed a branch of his firm. He died suddenly on October 28 at Singapore, whither he had gone early in the year to establish a music business.

Rosina Penco, who in the forties and fifties enjoyed a great and well-deserved reputation as a charming and sympathetic singer, her artistic performances and statuesque beauty having been greatly admired by Parisians as well as the opera-goers of many other large towns, including London. She died recently at the Italian watering-place, Porretta, aged sixty-four, or—according to some papers, seventy-one.

By the premature death, in his thirty-sixth year, of Mr. Eugène Oudin, who was struck down by apoplexy in the artists' room at Queen's Hall, after the Richter Concert, on October 20, and died on the morning of Sunday, the 4th ult., the musical world is deprived of an artist of rare accomplishments, in the plenitude of his powers and the height of his well-earned popularity. Eugène Oudin, who was of French-Canadian extraction, but settled in the United States, was a graduate of Yale University, and practised for a while at the American bar. The late Frederick Clay, amongst others, recognised his musical talents, and encouraged him to cultivate them; and about the middle of the eighties Mr. Oudin deserted law for light opera. It was an uphill fight at first, and on the occasion of his first visit to England he failed to gain a satisfactory hearing. Later on, however, his talents as a romantic baritone singer asserted themselves so convincingly that Sir Arthur Sullivan decided to entrust him with the important *rôle* of the *Templar* in the production of "Ivanhoe," at the Royal English Opera House, in 1891. His impersonation of this part, both vocally and histrionically, was quite the feature of the production, and from that date onwards he was constantly in evidence on the stage and Concert platforms. Thus he created the part of *Eugene Onegin* in Tschaikowsky's opera of that name, when it was given for the first time in England, during one of Signor Lago's ill-fated seasons at the New Olympic; and did all that could be done for "Ma mie Rosette," when that piece was produced at the Shaftesbury Theatre. Within the last year he fulfilled an operatic engagement with conspicuous success at St. Petersburg, appearing along with M. van Dyck in "Werther," besides singing at several Concerts in Russia. In England he was in constant request at all the best Concerts, being an admirable linguist, a quick study, and a most sympathetic and refined interpreter of romantic and sentimental music. His voice—a high baritone—was exceedingly flexible, of a singularly emotional *timbre*, and his intonation was invariably perfect. He especially excelled in modern French music, and gave proof of his versatility by executing with great taste and facility the English versions of the numerous foreign songs in his extensive repertory. Personally he was extremely popular, being a man of winning manners, a most genial companion, and in point of general education far above the level of his fellows. His last public appearance was at the Birmingham Festival, where his exquisite singing in Schumann's "Faust" extorted unanimous eulogy. It is worthy of note that his sudden breakdown was, in all probability, due to the self-sacrificing devotion with which he nursed a sick friend who was taken ill and died at his house. Mr. Oudin leaves a widow—herself an excellent singer—and three young children.

CORRESPONDENCE.

GREEK MUSICAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I am greatly obliged to you for allowing me to deal with Mr. Bergholt's letter here.

He writes as follows:—"I meant my Aristoxenean intervals to be Mr. Torr's, as I understood him to explain them on p. 627 (September)." On p. 627 I said that "the octave gave ten semitones of half a major tone apiece, and two of very nearly half a minor tone apiece." He thereupon set out a series of intervals which would make the octave give two semitones of half a major tone apiece, and ten of very nearly half a mean tone apiece. Such mistakes are inexcusable in any case; but particularly so when they are made the basis for a vehement attack.

He adds that my view, as he now understands it, "simply reproduces the Pythagorean (di-tonic) tuning, and so makes the rival sects identical—a palpable absurdity." But this would not make the rival sects identical. Aristoxenus did not quarrel with the Pythagoræans about the magnitude of the intervals in this scale of theirs. The quarrel was about the method of determining the intervals, Aristoxenus saying that this could be done accurately enough by ear, while the Pythagoræans said that it was necessary to measure off the lengths of string.

Mr. Bergholt is obscuring the issue by quoting Bellermann and Westphal. The question is about the views of Aristoxenus; and this must be decided by the statements

of Aristoxenus himself. He can state his own views better than Bellermann or Westphal can state them for him; and in the passage that I quoted (pp. 45, 46) he puts the matter in a way that leaves no room for doubt.

With regard to the passage in Ptolemy, ii. 11, Mr. Bergholt complains that I have assumed that he was referring to the names by "position" when he really was referring to the names by "power." I regret the mistake; but he did not say which names he meant, and I took it for granted that he meant the names by "position." These would appear to be the customary names, since Ptolemy gives them in the regular order from *proslambanomenos* to *nete hyperbolæon* for the fifteen notes of every scale.

As for the names by "power," I imagine that they are simply the names of the notes of corresponding pitch in the Dorian scale, which is taken as a scale of reference; just as A might be called the sixth note by "power," if C major were taken as a scale of reference, though A would be the fifth note by "position" in D major, the fourth note by "position" in E major, and so on. Hence the names by "power" will only indicate a single scale, and not a set of scales of different pitch.

With regard to the passage in Ptolemy, ii. 15, Mr. Bergholt says that Ptolemy "mixes the chromatic and diatonic by taking *one whole tetrachord* from each." His italics would lead the reader to suppose that there was a transfer of four notes from one scale to the other. But three of the four notes were the same in the diatonic and chromatic tetrachords, so there was only a transfer of a single note.

He then says that "Mr. Torr confuses Ptolemy's method of mixture with another quite different method, whereby the two genera are combined in the same tetrachord." There was no confusion of the methods. My argument was *a fortiori*.

Ptolemy only introduces *one* chromatic note into the diatonic octave by taking a tetrachord from the chromatic scale, since the other three notes of the tetrachord were also diatonic. Aristoxenus introduces *two* chromatic notes into the diatonic octave, for he inserts a chromatic note in each of the two tetrachords. Now, if a diatonic scale could admit two chromatic notes in an octave, without ceasing to be diatonic, then, *a fortiori*, a diatonic scale could admit one chromatic note in an octave without ceasing to be diatonic.

Mr. Bergholt then writes as follows:—"How Boethius, in Mr. Torr's opinion, ought to have divided his string is irrelevant." But I conceive that if an argument is going to be founded on the figures in Boethius, it cannot be irrelevant to inquire whether they are right. On the strength of these figures Mr. Bergholt asserts that Boethius divided the string in a particular way, and then proceeds: "This is my point: by conceding this (as Mr. Torr is forced to do) he entirely contradicts his previous assertions." This statement is altogether without foundation. I pointed out quite plainly that the passage in Boethius has nothing to do with the case.

After this, Mr. Bergholt says:—"To establish the accuracy of my reading of Aristides as against Mr. Torr's, I need only refer to the fac-simile codices published by Bellermann and Albert Jahn, and to their critical remarks thereon." I presume that he refers to Bellermann's "Tonleitern und Musiknoten der Griechen," pp. 69 *ff.* and plate 6, and Albert Jahn's edition of Aristides, pp. 17, 18, and plate 1.

The fac-simile codices, which are published there, show that the equivalents of C flat and F flat are omitted, exactly as I said. In printing the passage Bellermann has added these notes in two lines by themselves, 3 and 6. Of line 3 he says, "dass diese allerdings in den Handschriften ganz fehlende Zeile ursprünglich vorhanden gewesen ist, zeigt die ihr entsprechende sechste Zeile, aus der zwar *his* verschwunden ist, die Notenpaare von *eis′* und *eis″* aber sich noch, ganz an die folgenden Textworte gedrängt, finden. Aus dem tieferen $\delta\pi$ ist $\lambda\pi$ geworden, und das höhere $\delta\pi$ ist in $\delta\zeta$ entstellt." In short, he admits that line 3 does not exist. He inserts it to match line 6; and then he admits that line 6 does not exist. He says that two of its three notes may be discovered in the text below; and then he admits that the notes which he fancies he discovers in the text are not the notes which he has printed in the line. Those are Bellermann's "critical remarks." Jahn makes no remarks at all, critical or otherwise; but just refers the reader to Bellermann.

Again, the fac-simile codices give the statement about the letters of Pythagoras exactly as I quoted it. Bellermann admits that it must, as I said, refer to the fourth list: "Und würde also die Ankundigung der vierten und letzten Notentafel gewesen sein." Jahn refers to Bellermann.

Finally, the fac-simile codices and all the editions agree that the second list gives these letters, as I said, in the order of their pitch as notes, and not in alphabetical order, as stated by Mr. Bergholt.

When he asserted that "the date of Alypius is A.D. 360 or later," I pointed out that this date could only be obtained by identifying our Alypius with another Alypius who lived about that time. He now writes as follows: "For my date of Alypius I gave proper references." His references were to Smith and Pauly (see p. 696, October). But, according to Smith, "there are no tolerably sure grounds for identifying him (Alypius) with any one of the various persons who bore the name in the times of the later emperors, and of whose history anything is known." And, according to Pauly, "einen von diesen für identisch mit dem Musiker zu halten fehlt es an ausreichendem Grund."

—Yours, &c.,

Cecil Torr.

[At Mr. Torr's special request we have consented to the insertion of a final letter on the subject of "Greek Musical Notation," but as it appears that the arguments *pro* and *con* might be continued *ad infinitum*, we have asked Mr. Bergholt, without impairing his views of the subject, to waive his right of rejoinder to the above letter, and we must now positively bring this discussion to a close, at least, as far as our columns are concerned.—Ed., *M.T.*]

THE UNIT-NOTE IN ANCIENT AND IN MODERN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—You are good enough to refer in flattering terms to the transcript of the "Fitzwilliam Virginal Book," for which I am partly responsible. Allow me to correct you in one small particular. It is not strictly the case that Mr. Barclay Squire and I have left the notes exactly as they stand "in the original," for, not to speak of the correction of passages where the MS. is obviously corrupt, it has been thought advisable to alter the scribe's mode of expression in a few respects, so as to bring his meaning within the comprehension of modern musicians. His notation of passages in which groups of triplets, sextolets, or more extended examples of measures foreign to the main measure of the movement occur, differs from ours in some ways that are at first rather puzzling. For example, he expresses a triplet, not in terms of the same denomination as the two against which they are played, but in terms of a lower, so that if three equal notes are to be played simultaneously with two crotchets, these three appear not as crotchets, but as quavers, generally, but not always, with some equivalent of our figure 3 with a slur. Again, the writer uses groups of what a modern musician would call demisemiquavers to express what now-a-days would be written as sextolets of semiquavers; and, by an odd incongruity, the eight notes which are normally equivalent to four semiquavers are written as what we call semi-demisemiquavers—*i.e.*, with four transverse strokes. In more extended passages of triple against duple or quadruple time, he revives the "black semibreve" and "black minim" of a former generation, creating a most awkward confusion—as it must always have been—between the black minim and the normal crotchet, written exactly identically. Here, too, he diverges from traditional usage, for his black semibreve is not two-thirds of a semibreve, but two-thirds of a minim, so that opposite a pair of minims will sometimes appear two black semibreves and two black minims. But it is perfectly true that in the main the text has been left as it stands, and even the bars, which in the early years of the seventeenth century were used with very imperfect understanding of their functions, have been kept in their places.

My object in writing to you is not however to trouble you with details of notation which, after all, find their proper place in the preface to the complete book, but to

put before you some of the reasons which make it impossible for me to agree with your defence of the practice of reducing old music, in modern transcriptions, to notes of half the original value. These reasons are based partly on scientific and partly on practical considerations, and from your own words I take it that I shall not encounter on the former score any serious opposition from you. In the case of any historical document it is of no slight importance to present the actual orthography as well as the text, at least where antiquaries or historians are mainly to be considered, and if it were a question of none but musical antiquaries, there would be no doubt of the expediency of leaving the music exactly as it stands in all cases, even where some process of translation is necessary for the student before the spirit of the music can be evoked. You particularly emphasise the practical aspect of the question, arguing that for the sake of those who find it difficult to read old music as it stands, it should be altered into something which amateurs and the less cultivated professors can readily grasp. This seems a strong argument, until we reflect that the number of persons to whom music of the sixteenth and seventeenth centuries appeals is really very small, and that there is at least a probability that all who have begun to care for it will have enough perseverance to master the very few points in notation that are now strange to them. In all things connected with art, and in many others, we are at present under the iron heel of the "young person," and that which is too recondite for the schoolroom level of musical training must, it would seem, be withheld from the more highly educated. I would, therefore, plead the cause of these last with the utmost diffidence, for I quite know how unpopular it is. And I am not so quixotic as to anticipate the publication, in the present day, of music in which the page bristles with "longs" and "larges," and in which the breve is the unit of measurement. I would only ask for a retention of the text in cases where, though the unit of measurement may be a minim, the longest note of usual occurrence shall be a semibreve, with an occasional breve in such out-of-the-way places as the final chord. The barbarous compromise of adding below the score of vocal compositions printed according to the original an accompaniment written in notes of reduced value seems to me entirely unworthy of the professed aims of the learned Society that has adopted it.

In a sense, no doubt, and provided that due care be taken to indicate that the note values have been altered, and to guard against possible misunderstandings in the matter of pace, there will be little difference in effect between a composition in which longs and breves alternate, and the same thing reduced to semi-demisemiquavers and demi-semi-demisemiquavers, if any editor of the twentieth century should take a fancy for notes of this value, provided only that he will add such directions as shall prevent the music being sung at a preposterous rate of speed. But there is beyond question a tendency—possibly unconfessed—to attach to the crotchet, for example, a definite as well as a relative value. You allude to the modern practice adopted in some hymn books of printing tunes that used to consist of minims in crotchets; and I submit that this very thing has much to answer for in the unconscious encouragement of a style of ecclesiastical singing that threatens not only to obscure the solemnity of the old tunes, and to conceal the poverty of many of the new—the latter a most desirable object, I own—but to turn the Church service into a series of exciting races between organ, choir, and congregation. I do not think this sense of a definite value of notes is a new thing, or one to be lightly passed by. Who does not feel that a certain combination of solidity with rapidity results, at least in part, in the conventional fugues of the masses of the eighteenth century, from the employment of semibreves against groups of four crotchets, which would be lost or lessened by translation into minims and quavers? If the Credo of Bach's B minor Mass may be taken as the typical instance of this, let me contrast with it such movements as the first of Beethoven's Sonata in A flat (Op. 22), or the *Arietta* of Op. 111. Is there not a feeling of a quality that may almost be called "light" in these movements, notwithstanding the extreme slowness of the latter, which would not be realised as fully in longer notes played twice as fast? I know I am here on disputable, not to say dangerous ground, for the feeling for such refinements as this is somewhat exceptional, like a sense of the colour of the various keys. I should like to point out that in the examples I have quoted the crotchet is never the unit of measurement. If this feeling for an absolute or quasi-absolute value of notes be in any sense a real thing, may we not suspect that we shall be on the safer side in preserving intact all such musical texts as are not absolutely unintelligible to modern musicians? With apologies for so largely trespassing on your space,—I am, Sir, yours faithfully,

J. A. Fuller Maitland.

[Mr. Fuller Maitland discusses the interesting points at issue so temperately and fairly that we cannot but regret our inability to adopt his view of the expediency of reprinting old music in old time-values. We hold, as he does, that musicians are greatly influenced by the appearance of the written or printed notes. And we say that as to the old musicians, the semibreve and minim represented what, speaking generally, the minim and crotchet do to the players of to-day, the retention of the old time-values would have the effect of inducing them to perform the old music much more slowly than it should be played or was played in the days when it was written. That the note regarded as the unit has changed in process of time is certain. So far back as 1636 Butler complains of the fact in his "Principles of Musik" (p. 28): "As in former time, when the *Semibrief* and *Minim* were the least notes, the *Brief* was the measure-note, or principal Time-Note . . . so since the inventing of the smaller notes (the Brief growing by little and little out of use) the *Semibrief* became measure-note in his stead: as now in quick time the Minim beginneth to encroach uppon the Semibrief." That was 258 years ago, when, be it observed, the shortest existing note was a *semiquaver*. The process here described has been going steadily on until, as Mr. Maitland points out, we have begun to use the quaver as the unit in pieces intended to be played with a certain lightness. The music of Radino is assuredly "light" music—"drawing-room music" we should call it to-day, probably—and should therefore be so printed as to suggest lightness, which semibreves and minims would certainly not do. Whether old music (instrumental especially) should or should not be played more sedately than that of the present day is another question. We think it should, for this is a feverish age; but the difference would not amount to anything like a *doubling* of time-value.—Ed., *M.T.*]

THE ORCHESTRA IN MUSIC HALLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Public attention has recently been called to the music halls of the metropolis, and perhaps it would be a favourable opportunity for appealing to caterers for public amusement to supply us with a music hall proper, where really *first class music* would be performed. Far be it from me to criticise the management, &c., of our "Varieties Theatres," for the programme supplied evidently suits the audience; but the vocal performances are not, perhaps, suited to anyone suffering from musical sensitiveness, and the orchestral performances are "nil." Therefore it is my humble opinion that in our midst should be a large hall or theatre where a full orchestra and one or two vocalists perform the works of the masters while smoking, &c., are allowed in all parts of the building; something, in fact, like the Promenade Concerts, with a little more license as regards refreshment. The London County Council would surely not object to such a place. All that is wanted is a chance to hear, say, the "Ride of the Valkyries" to the accompaniment of a brandy and soda and a cigar. Surely all such as call themselves musicians—amateur or professional—will use their influence towards the introduction of such a place of amusement, where an orchestra can be heard for a small sum, while the pipe and glass contribute much to the creature comfort of the audience and intensify their powers of intellectual enjoyment.—I am, Sir, your obedient Servant,

An Orchestral Amateur.

London, W.
October 23, 1894.

H. H. PIERSON'S "FAUST."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I should not have troubled you further on the subject of Pierson's incidental music to the second part of Goethe's "Faust," but that Mr. Corder recently challenged the correctness of my statement that this music is constantly performed in Germany.

I did not speak at random.

I have ascertained from one in intimate association with the Capellmeister of the Royal Theatre of Dresden, that during the fourteen years, 1880-94, "Faust" (Part 2) has been performed there over sixty times *always with Pierson's music and no other*. This gives an average of more than four performances in each of those fourteen years.

Now, it must be remembered that the performances at the Dresden Theatre alternate between opera and drama; that a great work like "Faust" (Part 2) involves elaborate scenery which upsets other arrangements, and that the Germans are not in the habit of repeating a play of large calibre week after week as in England. I conceive, therefore, that I am perfectly justified in regarding a performance of Pierson's music four times at least in each of those fourteen years as a constant performance of that music.

You will greatly oblige me by inserting these few lines in your next issue.—Yours faithfully,

Theodore S. Hill.

TO CORRESPONDENTS.

*** *Notices of concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. W.—*You cannot do better than use Stainer's Harmony Primer (No. 8 of Novello's Music Primers). Price 2s.*

H. E. Earle.—*The overture was not composed by Weber; it is a spurious work. See F. W. Jähn's "Weber in seiner Werken," pp.* 447, 448.

Clement Harris.—*You are entitled to apply for an Injunction in an English Court to restrain the publishers from using your name in connection with a publication which you did not write as printed.*

Janitor.—*The following gentlemen have been the Organists of Gloucester Cathedral since 1830:—John Amott (who continued Lyson's History of the Festivals), Dr. S. S. Wesley, Dr. C. Harford Lloyd, and Mr. C. Lee Williams, the present organist.*

Wheatland.—*Your publishers are the proper persons to give you the advice you require.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—The students of the Aberdeen Music School, numbering about eighty performers, gave a successful Concert, in the Royal Albert Hall, on the 1st ult. The *ensemble* pianoforte work was highly effective and the part-songs were well balanced and tastefully sung. The Concert was under the direction of Miss Hensman.

Bicester.—The opening meeting, on the 6th ult., of the Musical Society, in St. Edburg's Hall, was largely attended. Mr. H. J. Vaughan conducted, and the pieces selected included "Blessed be the day," Handel; "O sing to God," Gounod; "Christmas," Macfarren; and "The Urchin's Dance," Hatton.

Bolton.—The Amateur Orchestral Society gave its first open rehearsal on the 14th ult., under the conductorship of Mr. Morris. Interesting features of the evening were the clever violin playing of Miss J. D. Morris—a young player of much promise—and the clarinet solos of Mr. G. A. Hoffman. The enjoyment of the evening was further increased by the singing of Miss Evangeline Florence.

Brighton.—Mr. E. H. Thorne, assisted by his pupils, Miss Beatrice Thorne and Mr. C. Ewart Gravely, gave an attractive Pianoforte Recital, on October 31, in the Music Room at the Royal Pavilion. Mr. Thorne's abilities were favourably shown in Beethoven's "Appassionata" Sonata, and those of Miss Thorne in four short pieces by Stojowski. Rubinstein's latest contribution to the pianoforte—viz., "Souvenir de Dresde" (Op. 118), also elicited much applause. Mr. Gravely greatly pleased by his Chopin playing, and ably assisted Mr. Thorne in Algernon Ashton's effective "Three Scotch Dances," which concluded the Recital. —— On October 27 Mr. Charles Fry gave a successful Recital of "Hamlet," at the Pavilion, with Berthold Tours's Incidental Music played by an orchestra under the direction of Dr. F. J. Sawyer.

Bury St. Edmunds.—A successful Concert was given in the Athenæum, on the 6th ult., in aid of the Choir Fund of St. Mary's Church, in the presence of a large audience. Miss Comber's Ladies' Band was *en evidence*. Miss Winnie Collen played a violin solo in good style, and songs, trios, and part-songs were contributed by Miss Dolly Shillitoe, Miss Spooner, Master Jackson, Messrs. R. E. Bascombe, R. N. Barwell, A. C. Remnant, Houghton, Day, White, Catchpole, and the church choir.

Calverley.—Sir Joseph Barnby's sacred cantata "Rebekah" was well sung at Mr. Child's annual Concert, by the Kirkgate Wesleyan Chapel Choir, with Miss Isabel Miller, Mr. Tom Child, and Mr. Dan Billington as soloists. Mr. R. V. Rushworth acted as accompanist.

Cardiff.—The opening evening of the University College Chamber Concerts passed off most successfully, as it could scarcely fail to do from the instrumentalists engaged—viz., Miss Gabriella Wietrowetz, Miss Marian Bateman, and Mr. W. Squire. Miss L. Stadelmann was the vocalist, and Mr. J. E. Deacon the accompanist. The programme included Brahms's Sonata for pianoforte and violin in G, and Schumann's Pianoforte Trio in D minor.

Chichester.—The Musical Society gave a Chamber Concert on the 6th ult., when trios by Beethoven and Gade were admirably performed by Mr. J. Sutcliffe, Mr. W. E. Whitehouse, and Dr. F. J. Read; and vocal solos effectively sung by Miss Ena Bedford.

Cirencester.—A successful Concert was given in the Corn Hall on the 15th ult., by the Cirencester Orchestral Society, under the direction of Mr. A. H. Gibbons. The programme included the Overture to the "Men of Prometheus" (Beethoven); *Andante* from Fourth Symphony (Mendelssohn); Symphony, "La Reine" (Haydn); Gavotte, "Yellow Jasmine," from "Language of Flowers" Suite (Cowen), &c. Mr. T. E. Gatehouse acted as solo violinist and leader and Mr. Clement Hann as solo violoncellist. The former played De Bériot's Concerto in D and Aria and Gavotte from Suite (Vieuxtemps), and the latter Romance (Fischer) and Dance Hollandaise (Dunkler), all of which were enthusiastically received. Miss B. J. Martyn sang in a very artistic manner.

Dundee.—The Dundee Amateur Choral Union has decided to give, at its spring Concert, a performance of Dr. Sawyer's "Orpheus." A special interest is attached to this work, in so far as it gained, in 1893, the prize of £100 offered by Messrs. Methven, Simpson and Co., for the best cantata by a British-born subject.

Froome-Selwood.—Mr. Alfred H. Allen, assisted by the choir, gave two Organ Recitals, on the 15th ult., in the Parish Church. Mr. Allen's programmes presented excellent selections of organ music. The choir sang an excerpt from Mendelssohn's "St. Paul," and Elvey's anthem "I beheld, and lo, a great multitude."

Hull.—An attractive Chamber Concert was given by the Misses Hester Sloman, Alice M. Antenbring, and Jennie Langford, on the 7th ult., in the old Town Hall. The two first-named performers took part in Grieg's Sonata in F (Op. 8) for pianoforte and violin, as well as playing several solos on their respective instruments; and Miss Langford sang an excellent selection of songs.

Luton.—The annual Choir Festival of Chapel Street Wesleyan Church took place on the 11th ult., when a selection from Gaul's "Holy City," Handel's "Samson," and other works was excellently rendered by the large and well-trained choir, numbering 150 members. Mr. Sidney Bennett conducted, and Mr. G. Underwood was at the fine new organ recently built by Messrs. Hill and Sons.

Plymouth.—A successful Recital of classical music was given by Miss C. H. Robinson, at Mutley, on October 27. The programme included Beethoven's Sonata (Op. 2, No. 2), two numbers from Grieg's Op. 3, Henselt's "Danklied Nach Sturm," Mendelssohn's "Bees' Wedding," the *Adagio* from Max Bruch's Violin Concerto, songs by Purcell, Goring Thomas, and Brahms, and the fine Duet (Op. 8) by Grieg for violin and pianoforte. The executants were Miss Blanche Lewin (vocalist), Mr. R. V. Ball (violin), and Miss C. H. Robinson (pianoforte).

Rawtenstall.—On the occasion of the presentation of the League Cup to the champions of the Lancashire Cricket League, on the 3rd ult., a Concert was given in the Town Hall, at which much appreciated assistance was rendered by Miss B. Holt, Miss A. Roscoe, Mr. W. Arnold, and Mr. C. F. Critchley, to whom Mr. J. E. W. Banks acted as accompanist.

Reading.—An Orchestral Concert, conducted by Dr. Read, was given, under the auspices of the Orpheus Society, on the 13th ult. A band of thirty instrumentalists, led by Mr. A. Burnett, played a Haydn Symphony, the Overtures to "Egmont" and "The Merry Wives of Windsor," and Grieg's "Peer Gynt" Suite; and vocal solos were charmingly sung by Miss Una Bruckshaw.

Sunderland.—A successful Harvest Thanksgiving Service was held in the Grange Congregational Church, on October 24. The choir, under the direction of Mr. J. L. Smith, gave an excellent rendering of Wesley's "Wilderness"; and the solos, "But the Lord is mindful" and "Be thou faithful unto death" ("St. Paul"), were sung during the service by Miss Wainwright and Mr. T. T. Snowball respectively.

Waterford.—The new organ recently erected in the Dominican Church, by Messrs. P. Conacher and Co., was opened, on the 4th ult., by a special Service, when the music of the Mass was specially selected for the occasion—the Kyrie, Credo, Benedictus, and Agnus Dei from Gounod's "Messe Solennelle," the Sanctus and Gloria by Silas, and the Inflammatus from Rossini's "Stabat Mater." Mrs. Marlowe presided with skill at the organ.

Wetton.—The Wayland Choral Society has commenced its winter season by putting Barnett's "Ancient Mariner" into rehearsal, with Mr. W. Owen-Jones, of King's Lynn, as Conductor.

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219. I have surely built T. T. Trimnell 4*d.*
396. I heard a voice Sir John Goss 2*d.*
403. In my Father's house J. M. Crament 3*d*
338. In the fear of the Lord ... J. V. Roberts 3*d*
171. I saw the Lord ... J. Stainer 6*d.*
114. I was glad ... ... T. Attwood 4*d.*
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79. I was glad ... ... C. E. Horsley 6*d.*
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156. I will give thanks ... E. J. Hopkins 6*d.*
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394. I will love Thee, O Lord my strength ... Matthew Kingston 4*d.*
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27. I will magnify Thee Sir John Goss 3*d.*
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154. I will mention ... Sir A. Sullivan 6*d.*
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58. If ye then be risen ... Dr. Naylor 3*d.*
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102. In sweet consent ... E. H. Thorne 3*d.*
278. In that day ... ... Sir G. Elvey 8*d.*
33. In Thee, O Lord ... B. Tours 3*d.*
148. In Thee, O Lord ... J. Weldon 3*d.*
385. In Thee, O Lord S. C. Taylor 3*d.*
282. In the Lord ... Sir R. Stewart 6*d.*
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180. It is a good thing ... J. Barnby 6*d.*
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425. Lead, kindly Light ... R. Dunstan 3*d.*
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THE STORY OF THE CROSS

FOR VOICES AND ORGAN

WITH SHORT INTERLUDES GIVING OPPORTUNITY FOR MEDITATION

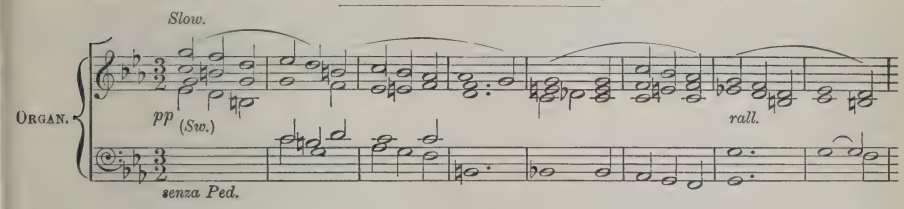
THE WORDS WRITTEN BY REV. E. MONRO

THE MUSIC COMPOSED BY

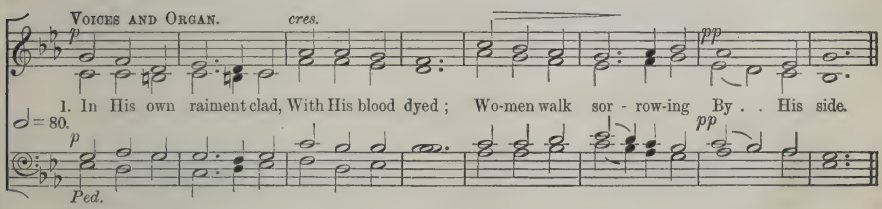
J. STAINER.

Price Threepence.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.



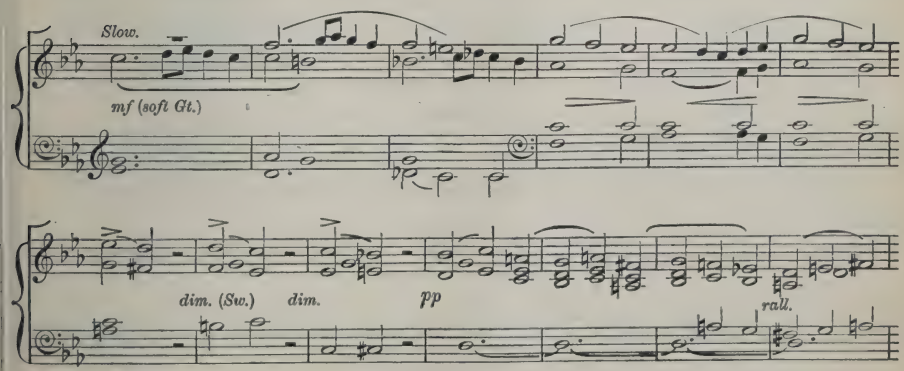
I.—The Question.



2. Heavy that Cross to Him,
Weary the weight,
One who will help Him, waits
At the gate.

3. See ! they are travelling
On the same road,
Simon is sharing with
Him the load.

4. Oh, whither wandering
Bear they that tree ?
He who first carries it,
Who is He ?



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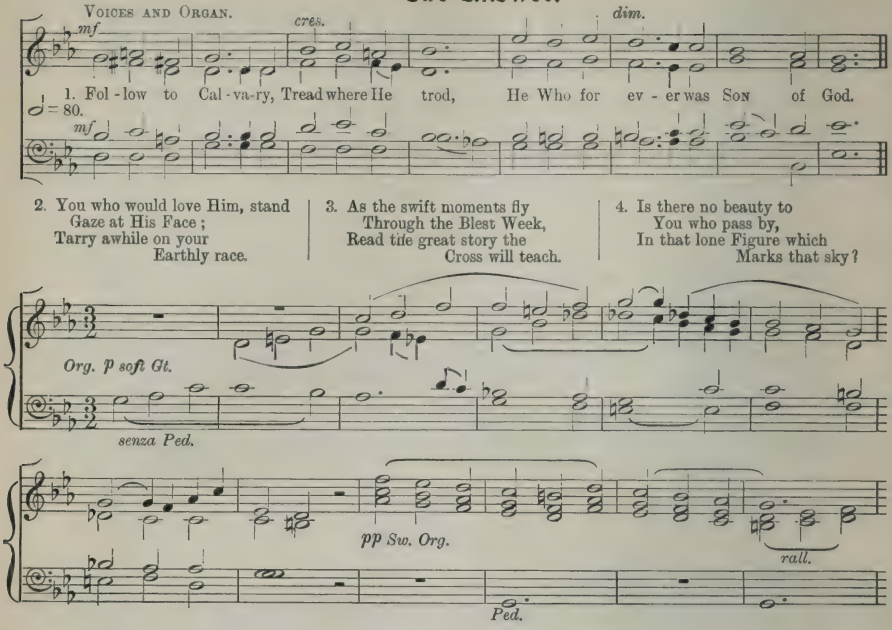
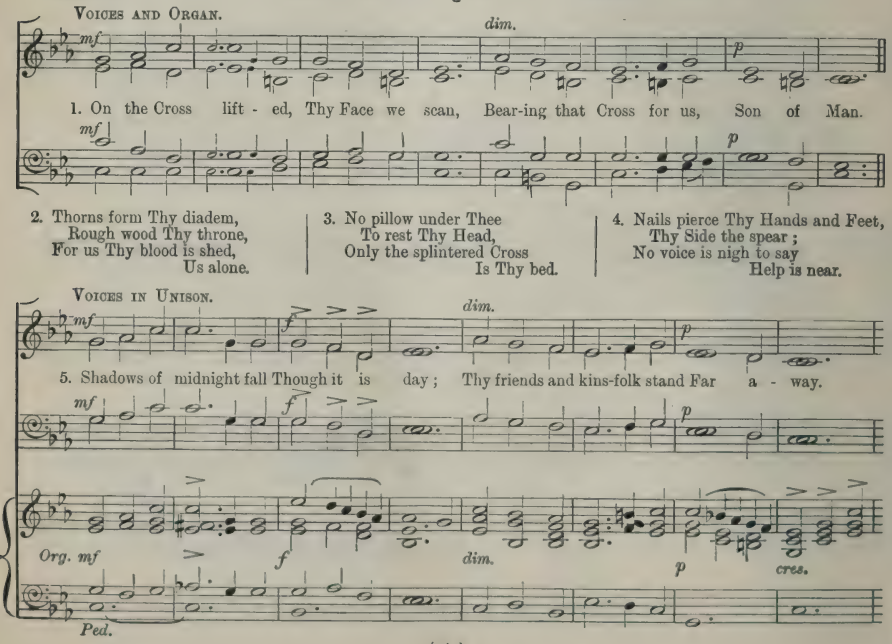
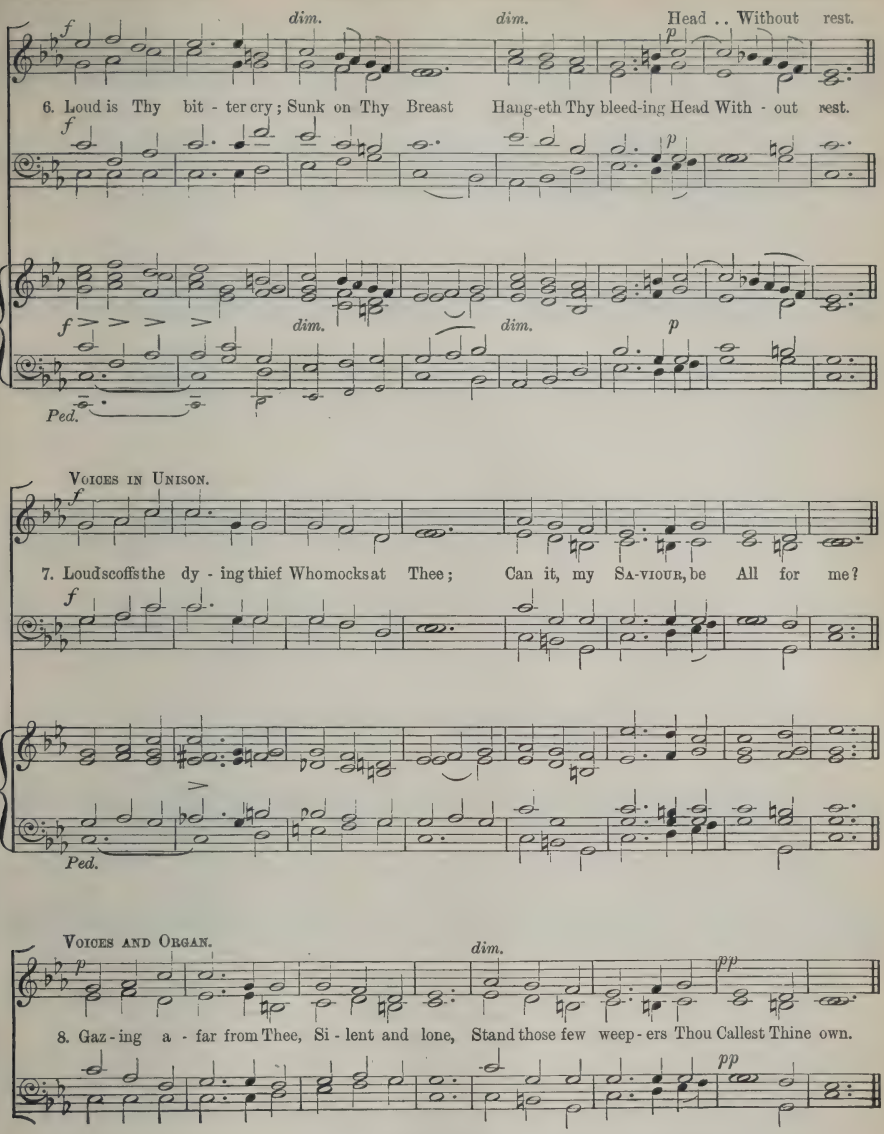
II.—The Answer.


Voices and Organ.
mf
cres.
dim.
1. Fol - low to Cal - va - ry, Tread where He trod, He Who for ev - er was Son of God.
♩ = 80.
mf
2. You who would love Him, stand Gaze at His Face; Tarry awhile on your Earthly race.
3. As the swift moments fly Through the Blest Week, Read the great story the Cross will teach.
4. Is there no beauty to You who pass by, In that lone Figure which Marks that sky?
Org. p soft Gt.
senza Ped.
pp Sw. Org.
rall.
Ped.

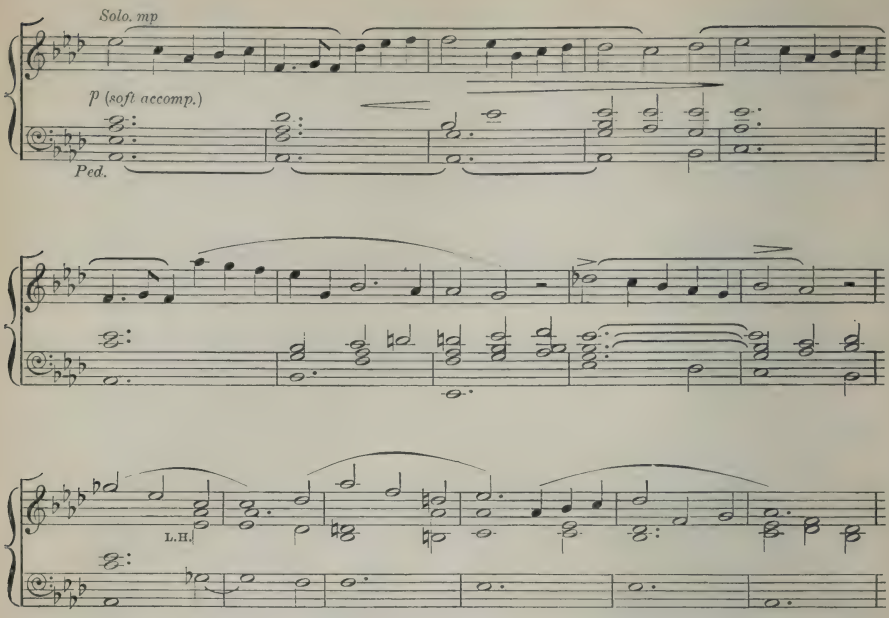
III.—The Story of the Cross.


Voices and Organ.
mf
dim.
p
1. On the Cross lift - ed, Thy Face we scan, Bear-ing that Cross for us, Son of Man.
mf
p
2. Thorns form Thy diadem, Rough wood Thy throne, For us Thy blood is shed, Us alone.
3. No pillow under Thee To rest Thy Head, Only the splintered Cross Is Thy bed.
4. Nails pierce Thy Hands and Feet, Thy Side the spear; No voice is nigh to say Help is near.
Voices in Unison.
mf
dim.
f
p
5. Shadows of midnight fall Though it is day; Thy friends and kins-folk stand Far a - way.
mf
f
p
Org. mf
f
dim.
p
cres.
Ped.

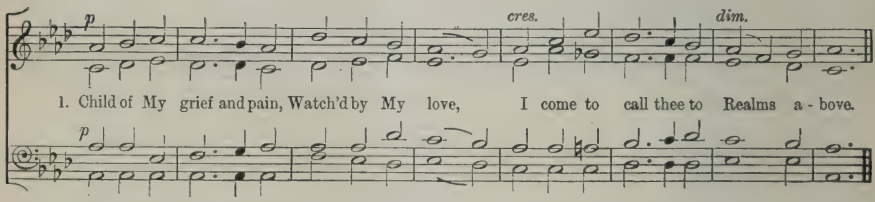

dim.
dim.
Head .. Without rest.
6. Loud is Thy bit - ter cry; Sunk on Thy Breast Hang-eth Thy bleed-ing Head With - out rest.
dim.
dim.
Ped.
Voices in Unison.
7. Loud scoffs the dy - ing thief Who mocks at Thee; Can it, my Sa-viour, be All for me?
Ped.
Voices and Organ.
dim.
8. Gaz - ing a - far from Thee, Si - lent and lone, Stand those few weep - ers Thou Callest Thine own.

9. I see Thy title, Lord,
Inscribed above,
"Jesus of Nazareth,"
King of Love!

10. What, Oh my Saviour!
Here didst Thou see,
Which made Thee suffer and
Die for me?



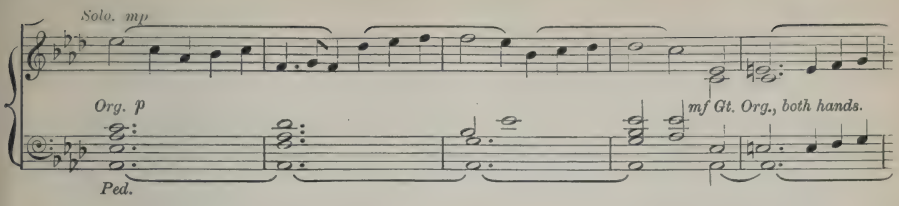
IV.—The Appeal from the Cross.

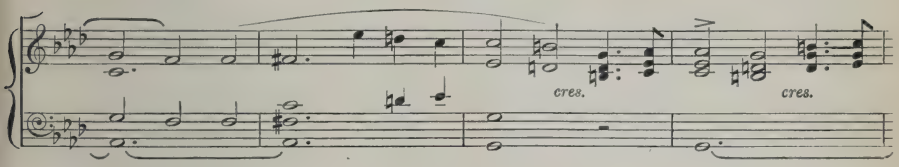
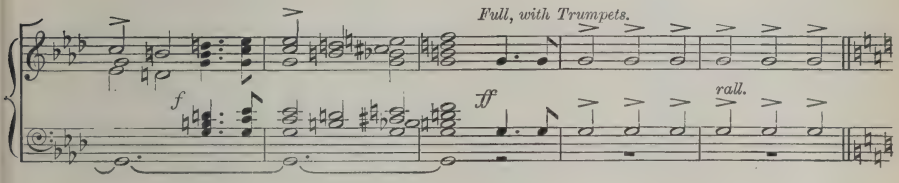


2. I saw thee wandering
Far off from Me:
In love I seek for thee,
Do not flee.

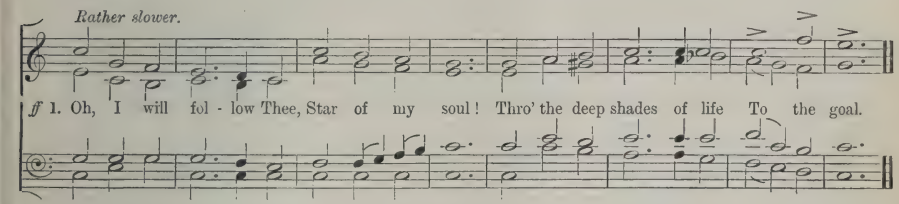
3. For thee My blood I shed,
For thee alone:
I came to purchase thee
For Mine own.

4. Weep not for *My* grief,
Child of My love,
Strive to be with Me in
Heaven above.





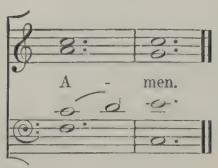
V.—Our Cry to Jesus.



mf 2. Yes, let Thy Cross be borne
Each day by me,
Mind not how heavy, if
But with Thee.

mp 3. Lord, if Thou only wilt
Make us Thine own,
Give no companion, save
Thee alone.

ff 4. Grant thro' each day of life
To stand by Thee;
With Thee, when morning breaks,
Ever to be.



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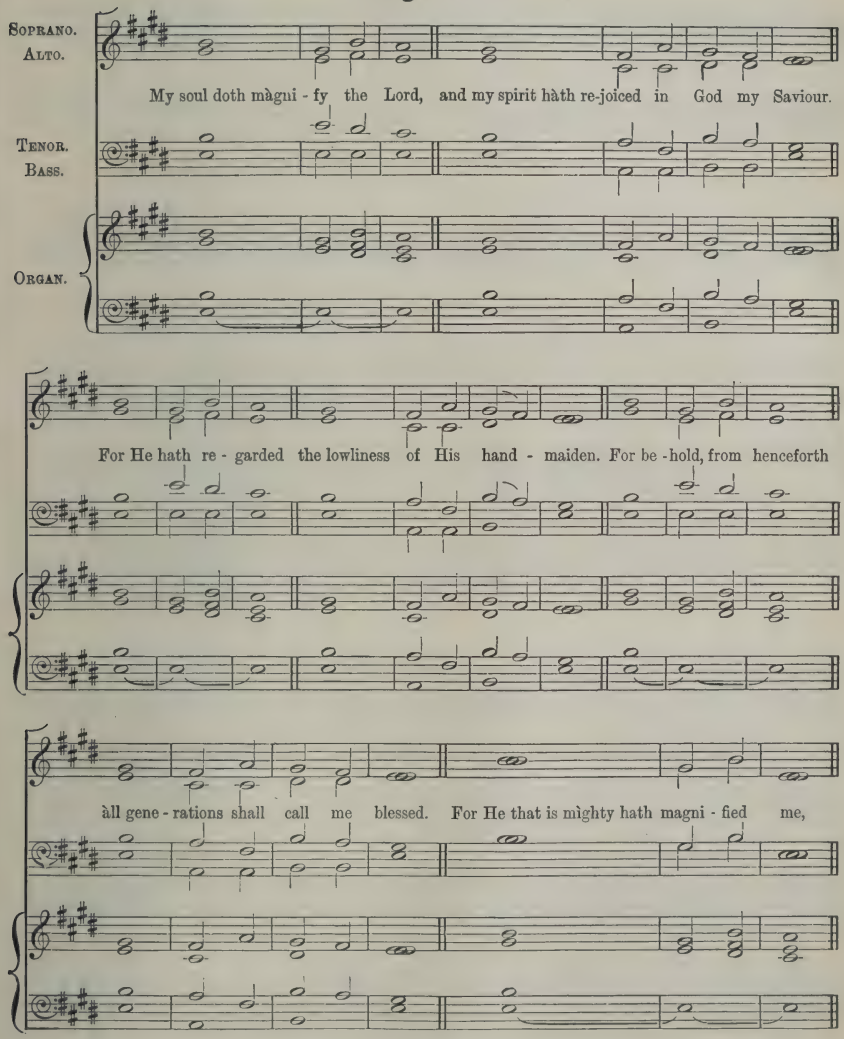
Soprano.
Alto.
My soul doth màgni - fy the Lord, and my spirit hàth re-joiced in God my Saviour.
Tenor.
Bass.
Organ.
For He hath re - garded the lowliness of His hand - maiden. For be - hold, from henceforth
àll gene - rations shall call me blessed. For He that is mìghty hath magni - fied me,

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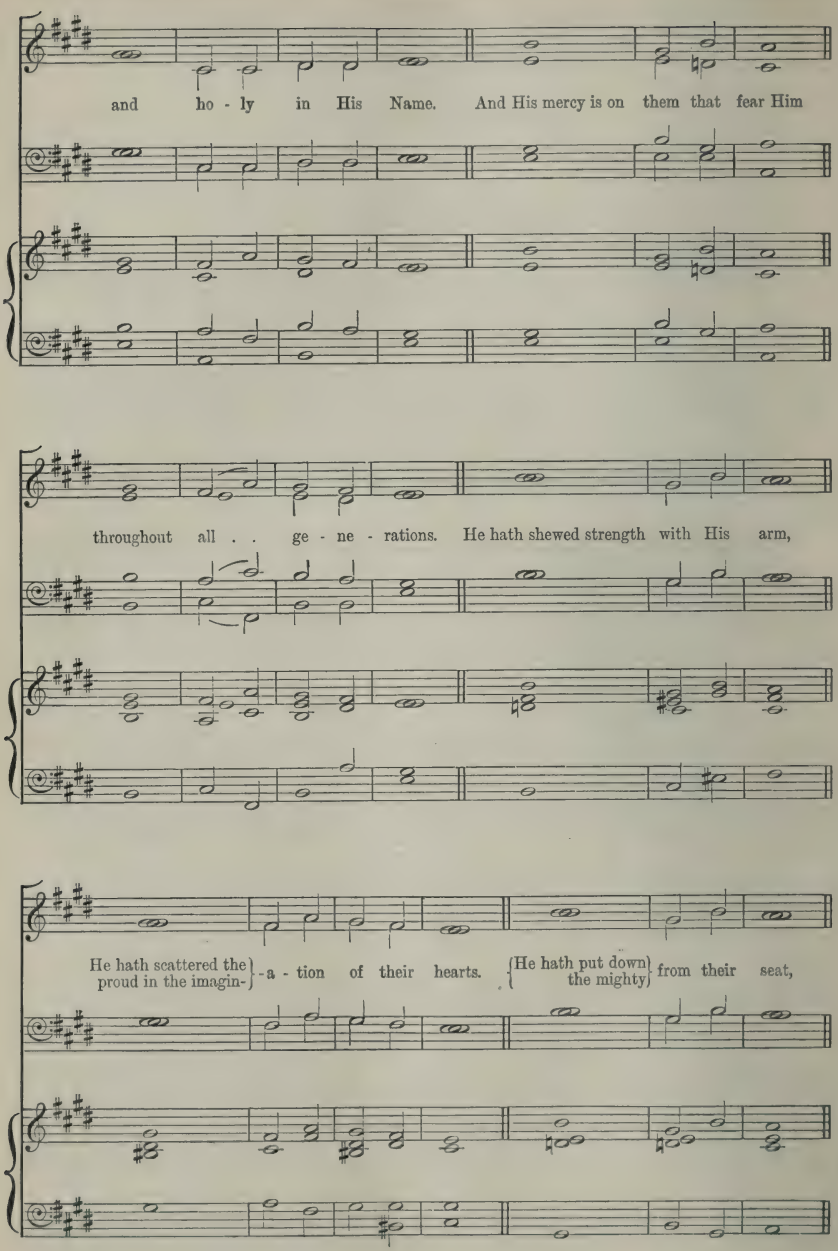
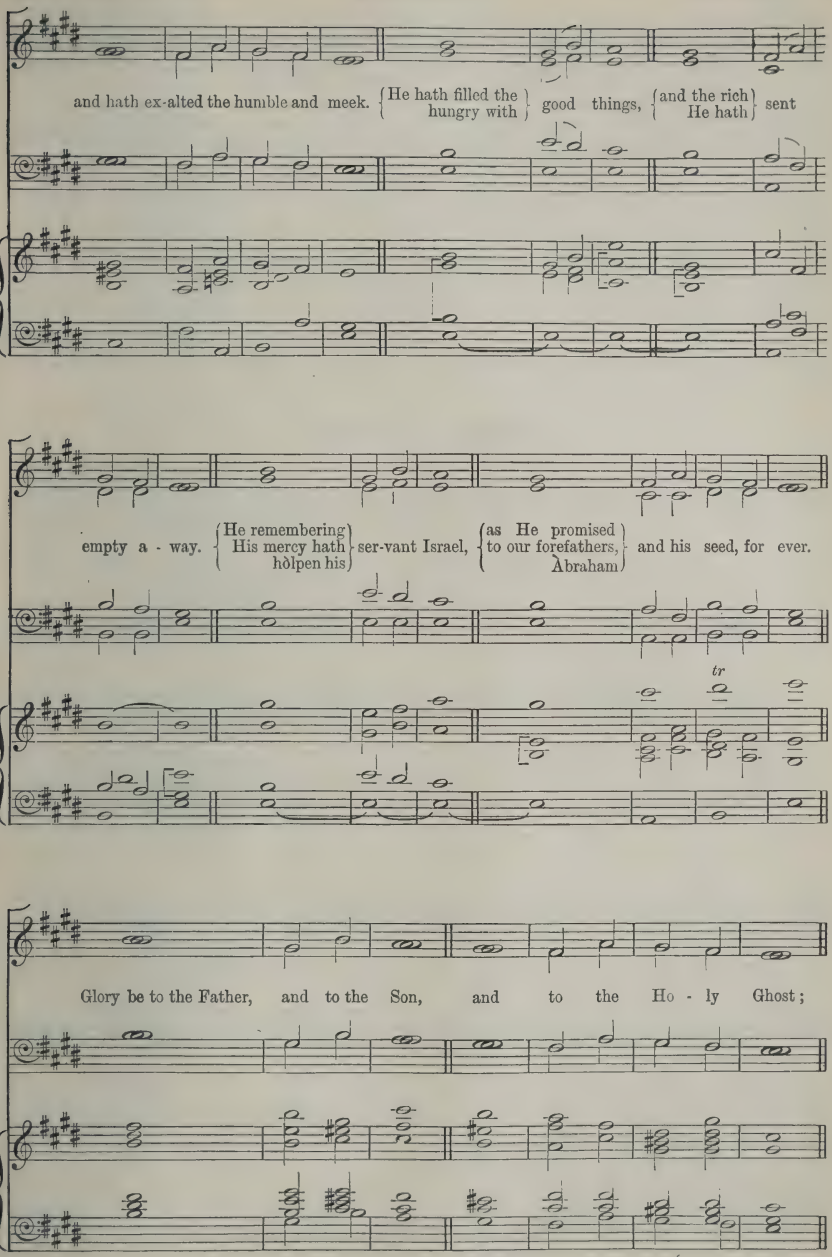
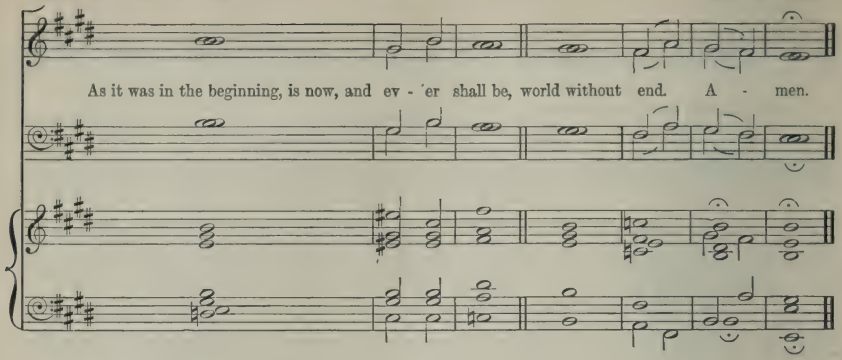
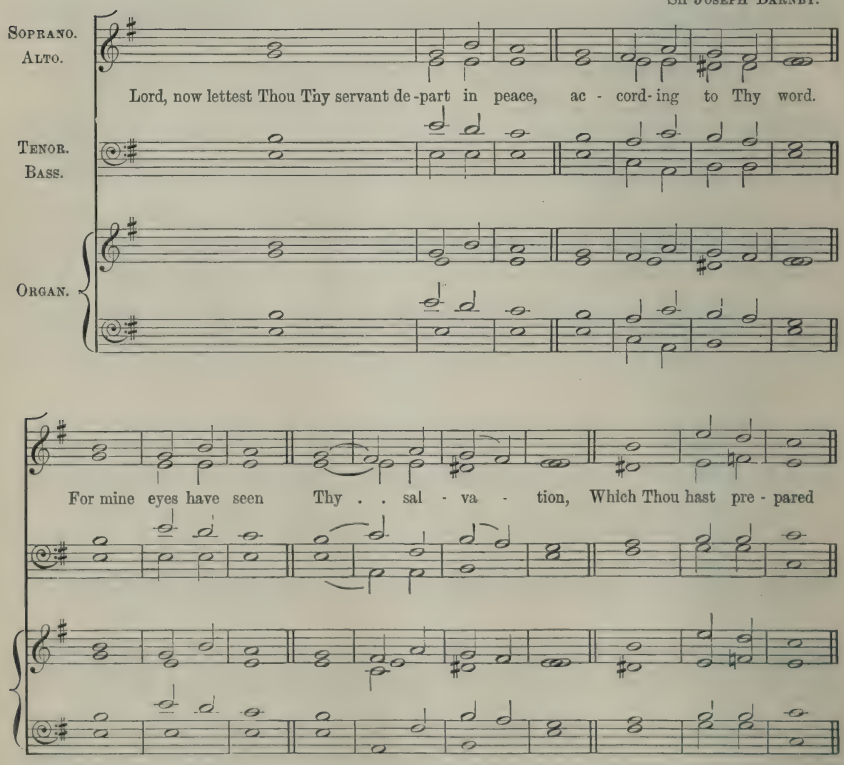

and ho - ly in His Name. And His mercy is on them that fear Him
throughout all . . ge - ne - rations. He hath shewed strength with His arm,
He hath scattered the proud in the imagin- - a - tion of their hearts. He hath put down the mighty from their seat,


and hath ex-alted the humble and meek. {He hath filled the hungry with} good things, {and the rich He hath} sent
empty a - way. {He remembering His mercy hath hôlpen his} ser-vant Israel, {as He promised to our forefathers, Àbraham} and his seed, for ever.
tr
Glory be to the Father, and to the Son, and to the Ho - ly Ghost;



Nunc dimittis.

Sir Joseph Barnby.


Soprano.
Alto.
Lord, now lettest Thou Thy servant de-part in peace, ac - cord-ing to Thy word.
Tenor.
Bass.
Organ.
For mine eyes have seen Thy . . sal - va - tion, Which Thou hast pre - pared

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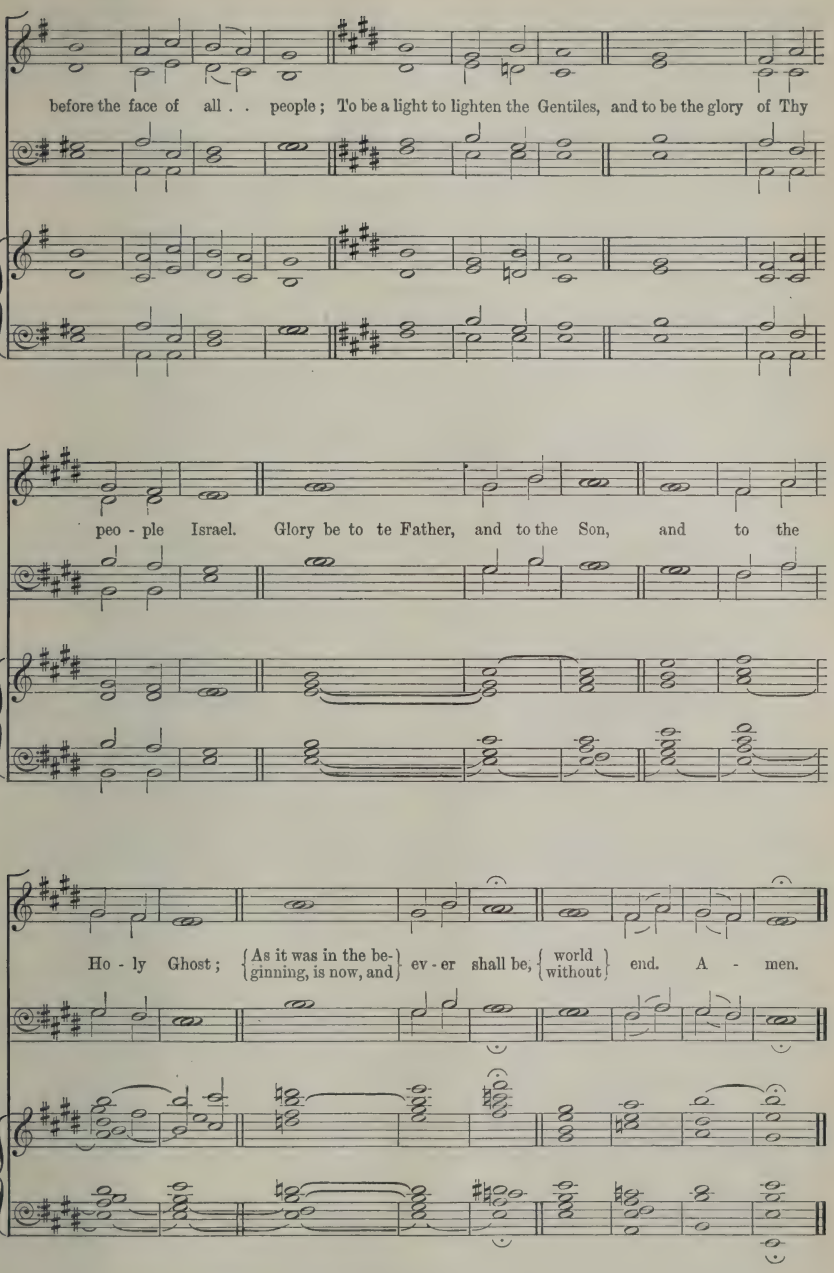
before the face of all . . people; To be a light to lighten the Gentiles, and to be the glory of Thy
peo - ple Israel. Glory be to te Father, and to the Son, and to the
Ho - ly Ghost; {As it was in the be-ginning, is now, and} ev - er shall be, {world without} end. A - men.

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90	To Daffodils	3d.
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VOL. III. (*continued*.)

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119	Good Night	1½d.
120	Gone for ever	3d.
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123	Good Morrow	3d.

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TO SIR WALTER PARRATT.

SIX ELIZABETHAN PASTORALS

SET TO MUSIC FOR CHORUS (S.A.T.B.) UNACCOMPANIED

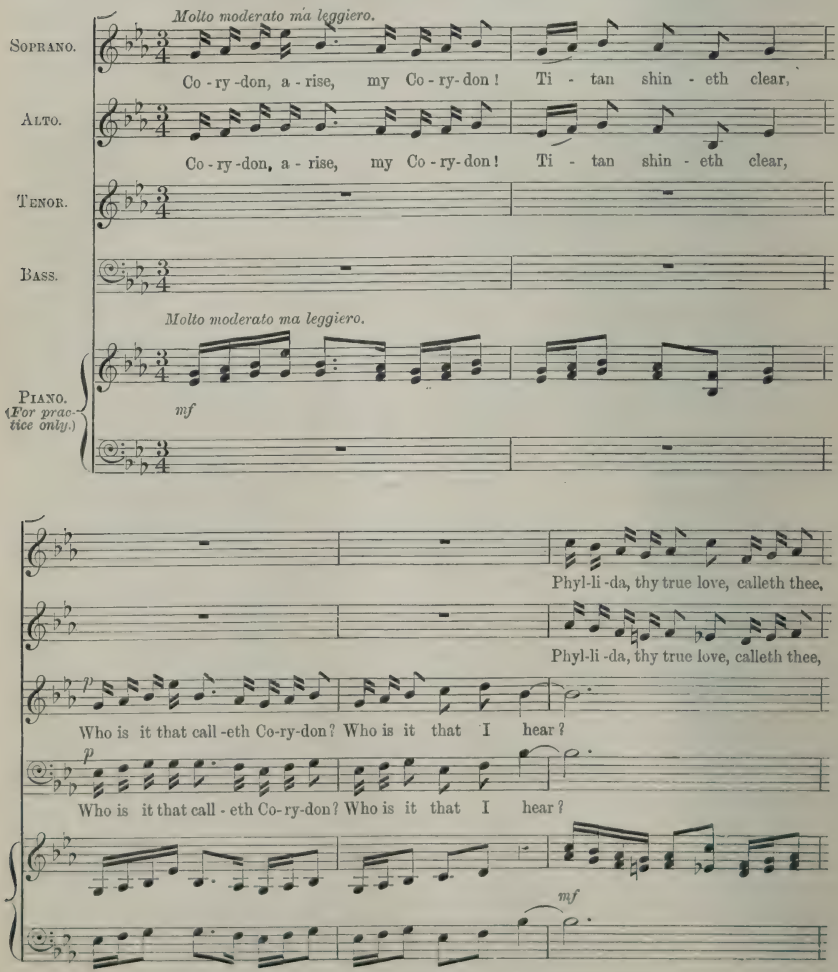
BY

C. V. STANFORD

(Op. 49).

No. 2.—Corydon, arise!

(PHYLLIDA'S LOVE-CALL TO HER CORYDON, AND HIS REPLYING.)


Molto moderato ma leggiero.
Soprano.
Co - ry - don, a - rise, my Co - ry - don! Ti - tan shin - eth clear,
Alto.
Co - ry - don, a - rise, my Co - ry - don! Ti - tan shin - eth clear,
Tenor.
Bass.
Molto moderato ma leggiero.
Piano. (For practice only.)
mf
Phyl-li-da, thy true love, calleth thee,
Phyl-li-da, thy true love, calleth thee,
p
Who is it that call-eth Co-ry-don? Who is it that I hear?
p
Who is it that call-eth Co-ry-don? Who is it that I hear?
mf

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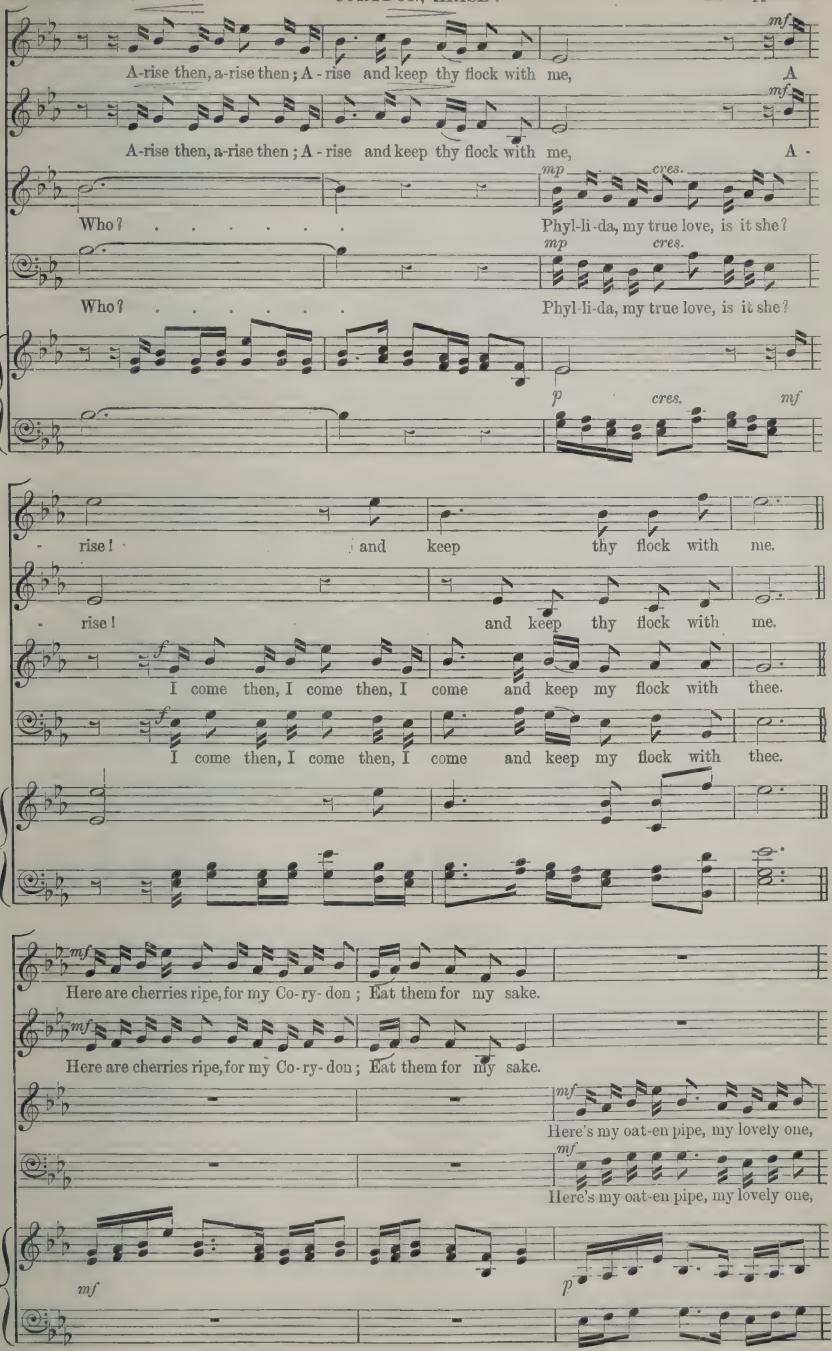
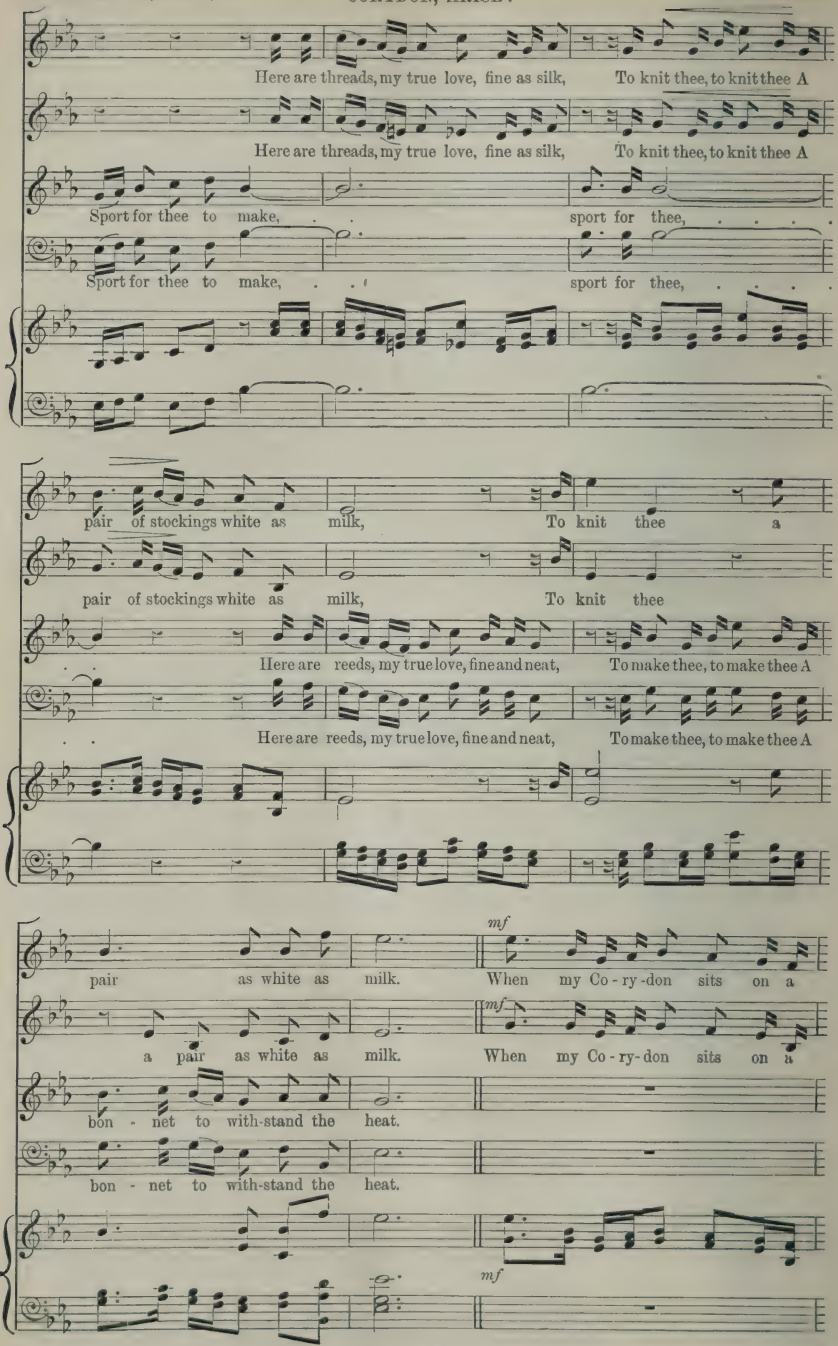
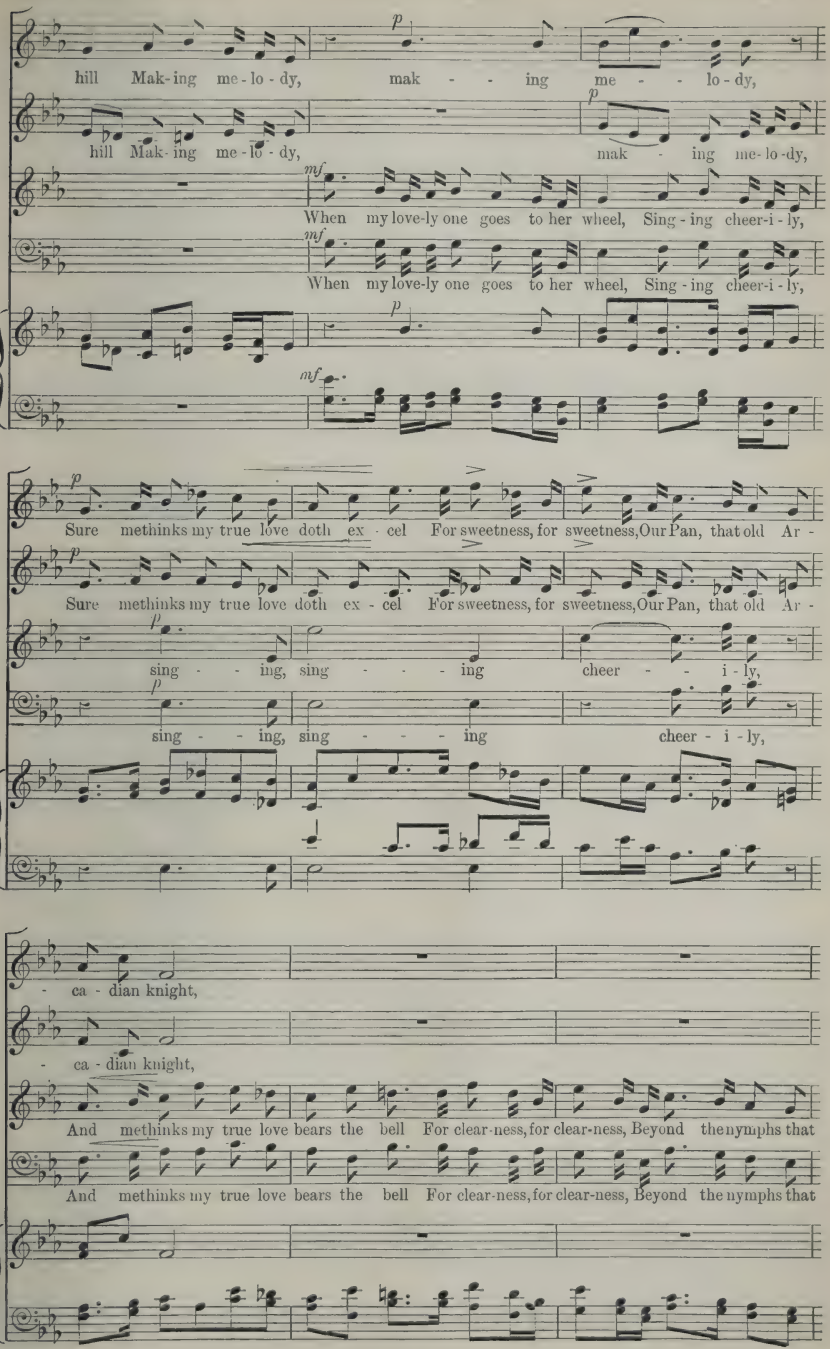
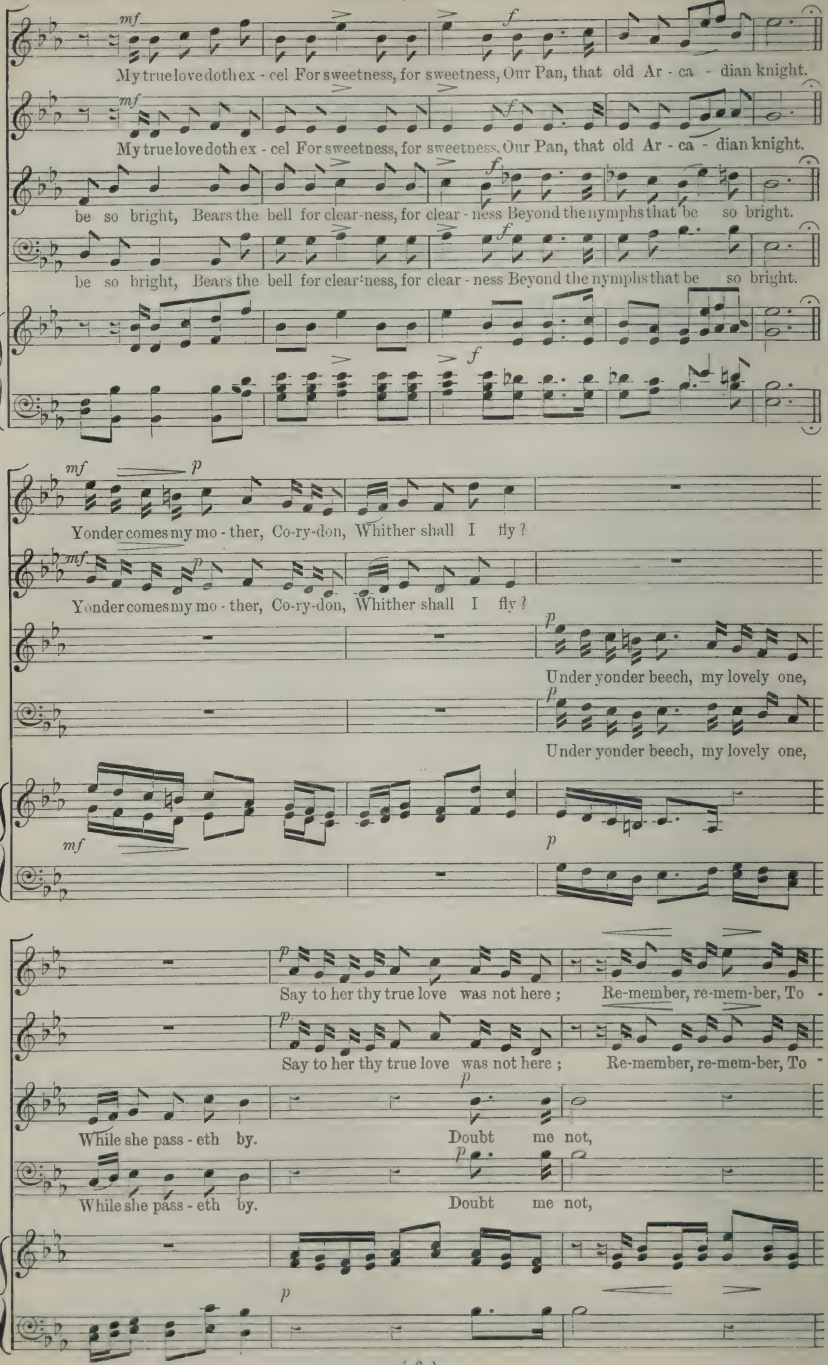
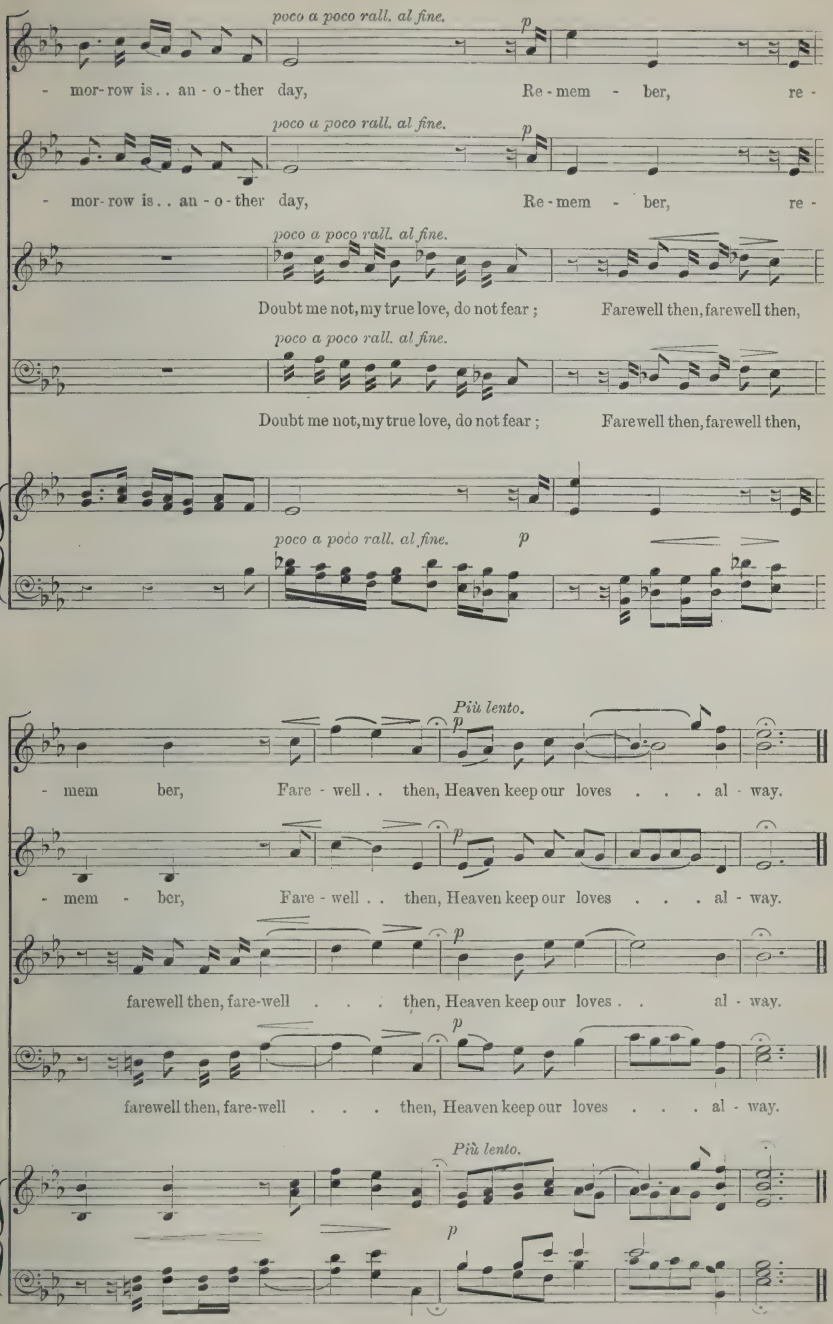

mf
A-rise then, a-rise then; A - rise and keep thy flock with me,
A
mf
A-rise then, a-rise then; A - rise and keep thy flock with me,
A -
mp
cres.
Who? . . . . . Phyl-li-da, my true love, is it she?
mp
cres.
Who? . . . . . Phyl-li-da, my true love, is it she?
p
cres.
mf
- rise! and keep thy flock with me.
- rise! and keep thy flock with me.
f
I come then, I come then, I come and keep my flock with thee.
f
I come then, I come then, I come and keep my flock with thee.
mf
Here are cherries ripe, for my Co-ry-don; Eat them for my sake.
mf
Here are cherries ripe, for my Co-ry-don; Eat them for my sake.
mf
Here's my oat-en pipe, my lovely one,
mf
Here's my oat-en pipe, my lovely one,
mf
p


Here are threads, my true love, fine as silk, To knit thee, to knit thee A
Here are threads, my true love, fine as silk, To knit thee, to knit thee A
Sport for thee to make, sport for thee,
Sport for thee to make, sport for thee,
pair of stockings white as milk, To knit thee a
pair of stockings white as milk, To knit thee
Here are reeds, my true love, fine and neat, To make thee, to make thee A
Here are reeds, my true love, fine and neat, To make thee, to make thee A
mf
pair as white as milk. When my Co-ry-don sits on a
mf
a pair as white as milk. When my Co-ry-don sits on a
bon - net to with-stand the heat.
bon - net to with-stand the heat.
mf


hill Mak-ing me-lo-dy, mak - - ing me - - lo-dy,
hill Mak-ing me-lo-dy, mak - ing me-lo-dy,
When my love-ly one goes to her wheel, Sing-ing cheer-i-ly,
When my love-ly one goes to her wheel, Sing-ing cheer-i-ly,
Sure methinks my true love doth ex-cel For sweetness, for sweetness, Our Pan, that old Ar-
Sure methinks my true love doth ex-cel For sweetness, for sweetness, Our Pan, that old Ar-
sing - - ing, sing - - - - ing cheer - - i-ly,
sing - - ing, sing - - - - ing cheer - i-ly,
- ca-dian knight,
- ca-dian knight,
And methinks my true love bears the bell For clear-ness, for clear-ness, Beyond the nymphs that
And methinks my true love bears the bell For clear-ness, for clear-ness, Beyond the nymphs that


mf
My true love doth ex - cel For sweetness, for sweetness, Our Pan, that old Ar - ca - dian knight.
mf
My true love doth ex - cel For sweetness, for sweetness, Our Pan, that old Ar - ca - dian knight.
f
be so bright, Bears the bell for clear-ness, for clear - ness Beyond the nymphs that be so bright.
f
be so bright, Bears the bell for clear-ness, for clear - ness Beyond the nymphs that be so bright.
mf p
Yonder comes my mo - ther, Co-ry-don, Whither shall I fly?
mf p
Yonder comes my mo - ther, Co-ry-don, Whither shall I fly?
p
Under yonder beech, my lovely one,
p
Under yonder beech, my lovely one,
mf
p
p
Say to her thy true love was not here; Re-member, re-mem-ber, To -
p
Say to her thy true love was not here; Re-member, re-mem-ber, To -
p
While she pass - eth by. Doubt me not,
p
While she pass - eth by. Doubt me not,
p


poco a poco rall. al fine.
p
- mor-row is . . an - o - ther day, Re - mem - ber, re -
poco a poco rall. al fine.
p
- mor-row is . . an - o - ther day, Re - mem - ber, re -
poco a poco rall. al fine.
Doubt me not, my true love, do not fear ; Farewell then, farewell then,
poco a poco rall. al fine.
Doubt me not, my true love, do not fear ; Farewell then, farewell then,
poco a poco rall. al fine.
p
Più lento.
p
- mem ber, Fare - well . . then, Heaven keep our loves . . . al - way.
p
- mem - ber, Fare - well . . then, Heaven keep our loves . . . al - way.
p
farewell then, fare-well . . . then, Heaven keep our loves . . al - way.
p
farewell then, fare-well . . . then, Heaven keep our loves . . . al - way.
Più lento.
p

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401. Have mercy upon me J. Shaw 3d.
389. Hear me when I call Theodore Distin 2d.
146. Hear my prayer ... C. Stroud 4d.
339. Hear my prayer Mendelssohn 4d.
442. Hear my words, ye people C. H. H. Parry 8d.
310. Hear, O God ... A. Friedländer 6d.
138. Hear, O heavens P. Humphreys 3d.
94. Hear, O Lord Sir John Goss 2d.
139. Hear, O Lord ... C. King 2d.
162. Hear, O Lord Sir F. Ouseley 4d.
203. Hear, O Thou Shepherd Dr. Clarke 4d.
376. Hide not Thy face Kellow J. Pye 2d.
330. Holy Ghost to earth descending, *Ludmila* .. ... Dvorák 4d.
111. Holy, holy, holy ... Dr. Crotch 3d.
246. Ho! every one ... G. C. Martin 4d.
366. Ho! every one that thirsteth J. M. Crament 4d.
412. Honour the Lord ... J. Stainer 4d.
129. Hosanna ... ... O. Gibbons 3d.
43. Hosanna ... Sir G. A. Macfarren 3d.
260. How beautiful are the feet Handel 3d.
321. How excellent is Thy loving kindness F. H. Cowen 6d.
373. How long wilt Thou forget me Oliver King 2d.
104. How lovely are ... ... Spohr 8d.
268. I am well pleased J. Rheinberger 3d.
120. I beheld, and lo ... Dr. Blow 6d.
280. I beheld, and lo ... ... Elvey 6d.
267. I cried unto the Lord Dr. Heap 4d.
108. I desired wisdom ... J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
117. I have set God ... Dr. Blake 6d.
130. I have set God ... J. Goldwin 3d.
420. I have set God always before me Hamilton Clarke 4d.
122. I have surely built ... Dr. Boyce 4d.
219. I have surely built T. T. Trimnell 4d.
396. I heard a voice Sir John Goss 2d.
403. In my Father's house J. M. Crament 3d.
338. In the fear of the Lord J. V. Roberts 3d.
171. I saw the Lord ... J. Stainer 6d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... Sir G. Elvey 3d.
79. I was glad ... ...C. E. Horsley 6d.
379. I was glad when they said T. T. Trimnell 4d.
119. I was in the spirit ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
73. I will cry unto God Dr. Steggall 3d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ...E. J. Hopkins 6d.
225. I will go unto ...Dr. Gauntlett 2d.
437. I will greatly rejoice W. A. C. Cruickshank 4d.
195. I will lay me down ... H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
126. I will love Thee, O Lord J. Clark 4d.
394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee ... O. King 4d
154. I will mention ... Sir A. Sullivan 6d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands E. J. Hopkins 3d.
53. If we believe that Jesus died Goss 3d.
58. If ye then be risen ... Dr. Naylor 3d.
61. In Christ dwelleth Sir John Goss 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 8d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
385. In Thee, O Lord S. C. Taylor 3d.
282. In the Lord ... Sir R. Stewart 6d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul ...F. Iliffe 2d.
7. Judge me, O God ... Mendelssohn 4d.
179. King all glorious ... J. Barnby 6d.
37. Lead, kindly Light ... J. Stainer 4d.
425. Lead, kindly Light ... R. Dunstan 3d.
132. Let God arise ... Dr. Greene 6d.
375. Let God arise T. T. Trimnell 4d.
346. Let my complaint ...E. H. Thorne 3d.
438. Let not your heart be troubled M. B. Foster 3d.
226. Let the peace of God J. Stainer 4d.
328. Let the words of my mouth A. D. Culley 3d.
308. Let us now praise ...E. H. Thorne 3d.
96. Lift up thine eyes ...Sir John Goss 6d.
18. Lift up your heads ... J. L. Hopkins 1½d.

FOR CONTINUATION, SEE OTHER LIST.

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IF YE LOVE ME

ANTHEM FOR WHITSUNTIDE

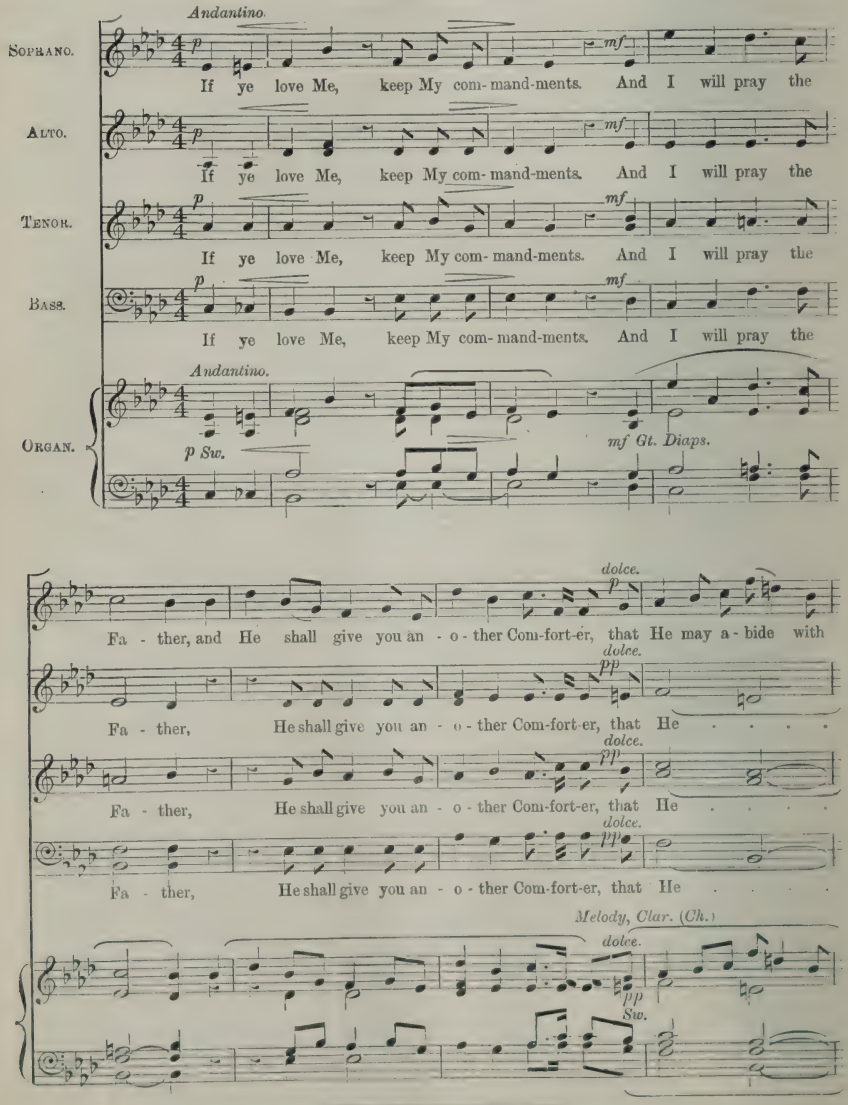
COMPOSED BY

HERBERT W. WAREING

Mus. Doc., Cantab.

St. John xiv. 15—18. *Price Threepence.*

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Andantino.
Soprano.
If ye love Me, keep My com-mand-ments. And I will pray the
Alto.
If ye love Me, keep My com-mand-ments. And I will pray the
Tenor.
If ye love Me, keep My com-mand-ments. And I will pray the
Bass.
If ye love Me, keep My com-mand-ments. And I will pray the
Andantino.
Organ.
p Sw.
mf Gt. Diaps.
dolce.
Fa-ther, and He shall give you an-o-ther Com-fort-er, that He may a-bide with
Fa-ther, He shall give you an-o-ther Com-fort-er, that He
Fa-ther, He shall give you an-o-ther Com-fort-er, that He
Fa-ther, He shall give you an-o-ther Com-fort-er, that He
Melody, Clar. (Ch.)
Sw.

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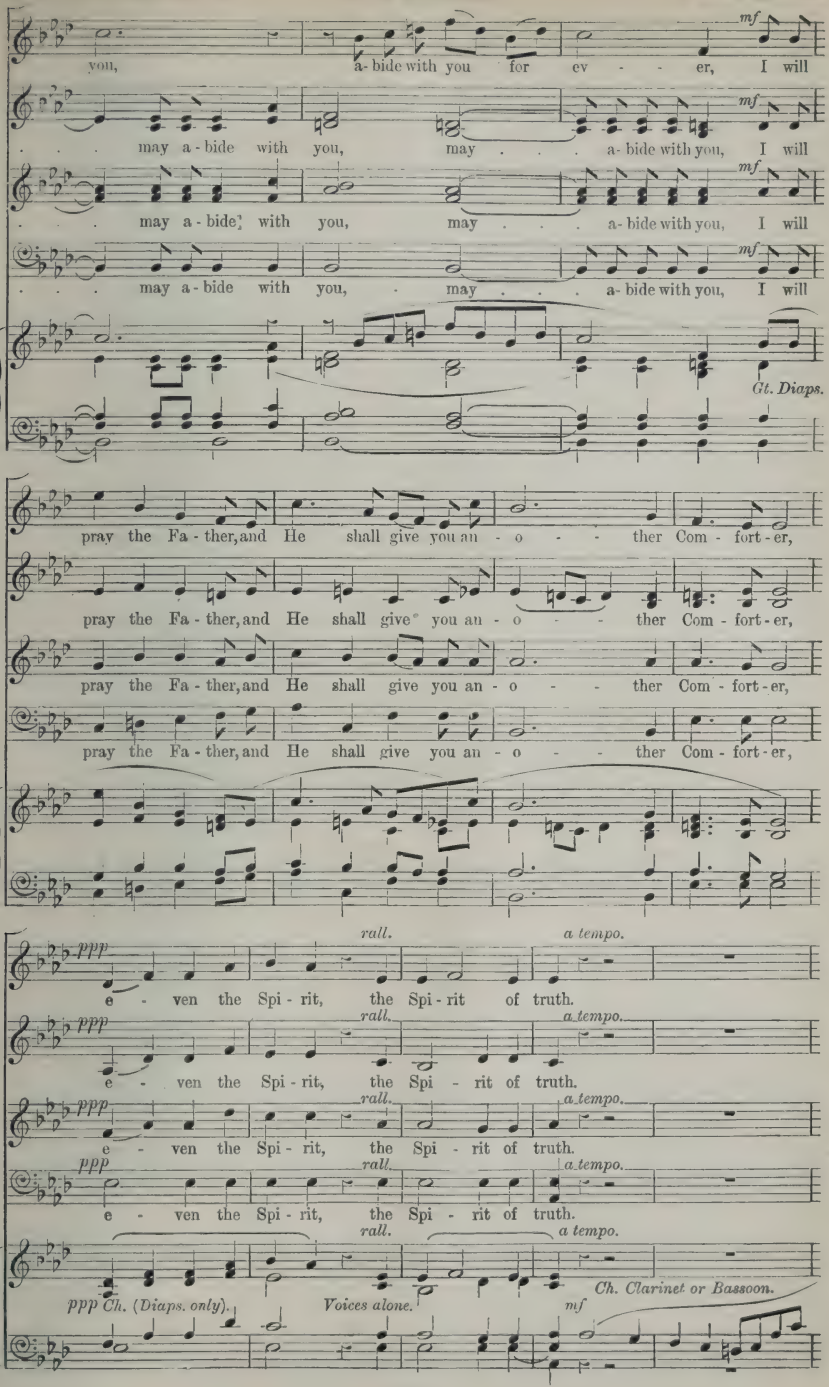
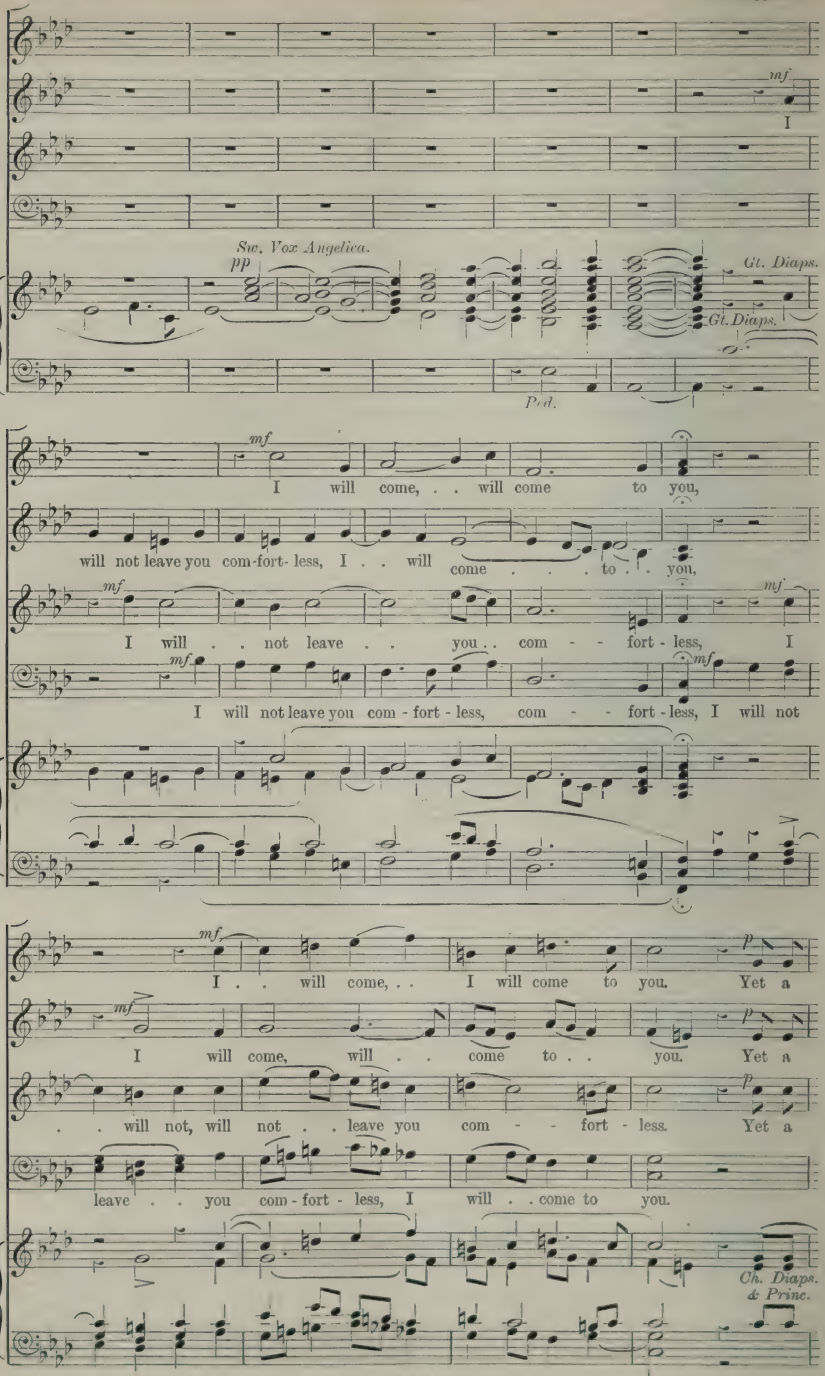
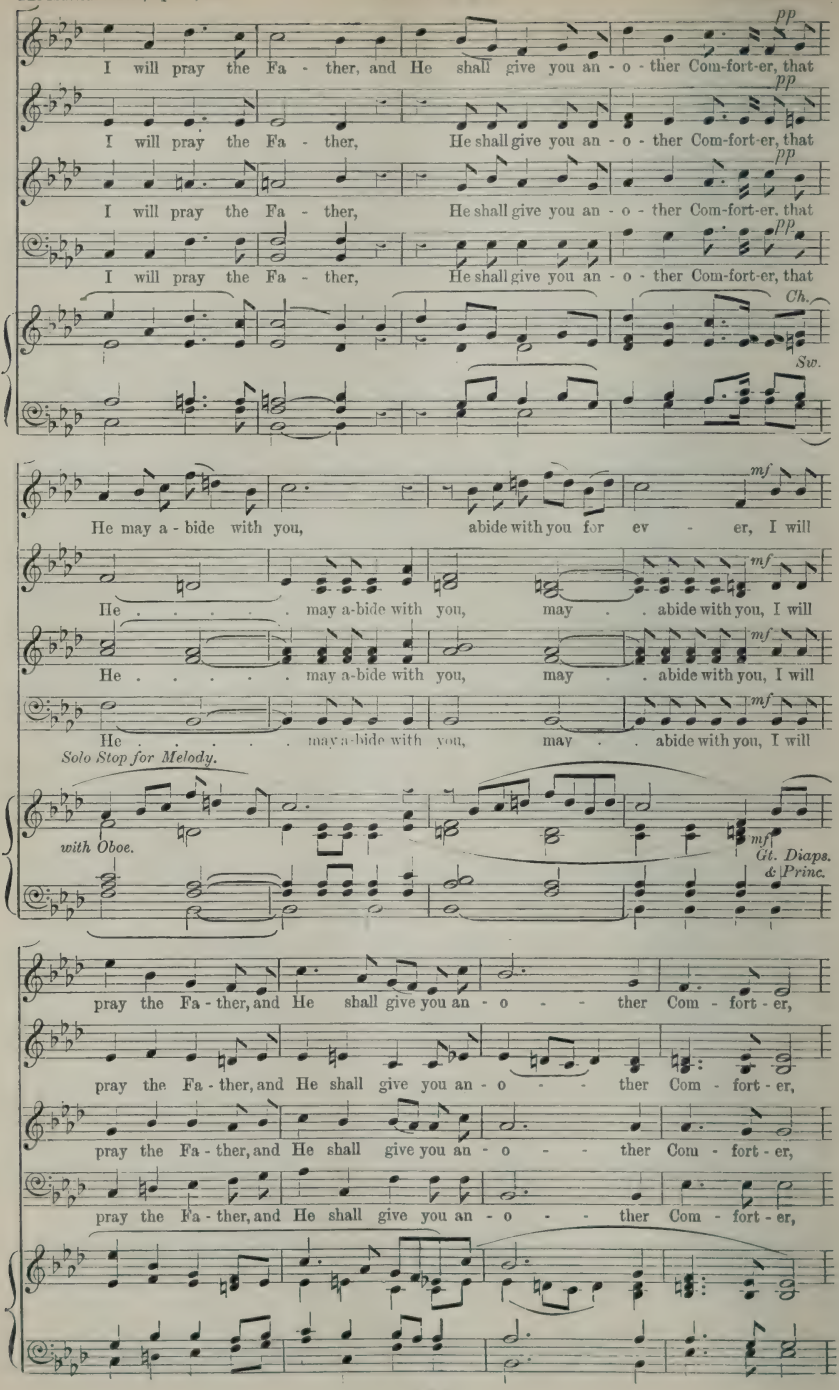
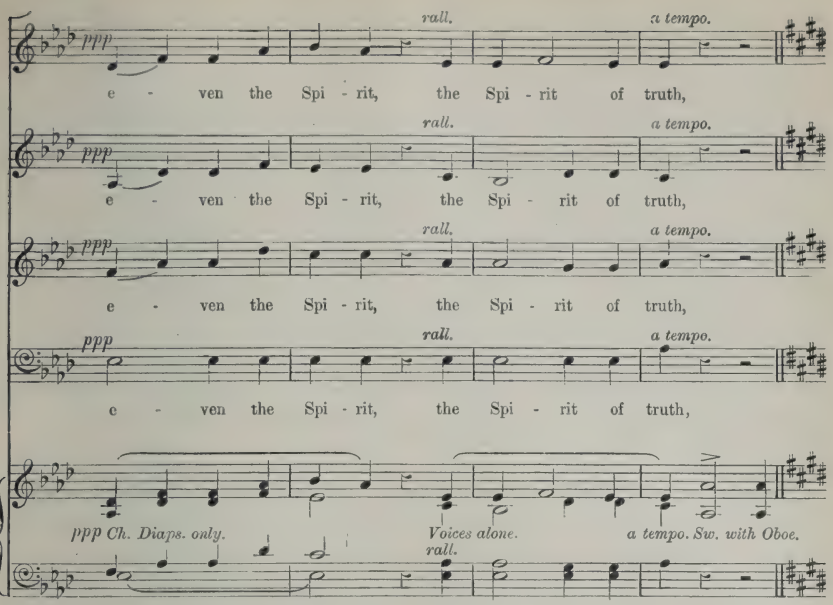
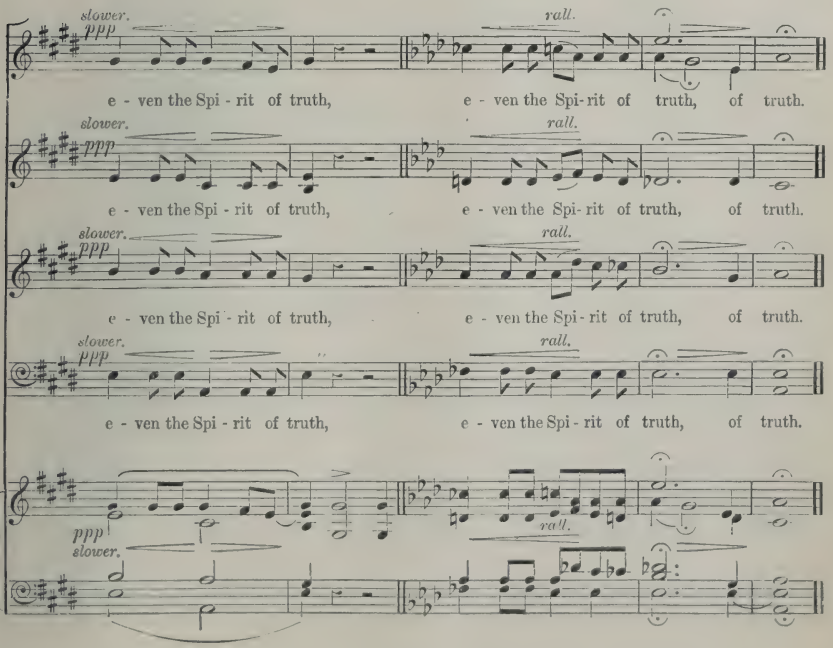

you, a-bide with you for ev - - er, I will
. . . may a-bide with you, may . . . a-bide with you, I will
. . . may a-bide with you, may . . . a-bide with you, I will
. . . may a-bide with you, may . . . a-bide with you, I will
mf
Gt. Diaps.
pray the Fa-ther, and He shall give you an - o - - ther Com-fort-er,
pray the Fa-ther, and He shall give you an - o - - ther Com-fort-er,
pray the Fa-ther, and He shall give you an - o - - ther Com-fort-er,
pray the Fa-ther, and He shall give you an - o - - ther Com-fort-er,
rall.
a tempo.
ppp
e - ven the Spi-rit, the Spi-rit of truth.
e - ven the Spi-rit, the Spi - rit of truth.
e - ven the Spi - rit, the Spi - rit of truth.
e - ven the Spi - rit, the Spi - rit of truth.
ppp Ch. (Diaps. only).
Voices alone.
mf
Ch. Clarinet or Bassoon.

mf
I
Sw. Vox Angelica.
pp
Gt. Diaps.
Gt. Diaps.
Ped.
mf
I will come, . . will come to you,
will not leave you com-fort- less, I . . will come . . . to . . you,
mf
mf
I will . . not leave . . you . . com - - fort - less, I
mf
mf
I will not leave you com - fort - less, com - - fort - less, I will not
mf
I . . will come, . . I will come to you. Yet a
mf
p
I will come, will . . come to . . you. Yet a
p
. . will not, will not . . leave you com - - fort - less. Yet a
leave . . you com - fort - less, I will . . come to you.
Ch. Diaps. & Princ.

pp rall. a tempo.
lit-tle while, and the world . . se - eth Me no more;
rall. a tempo.
lit-tle while, and the world . . se - eth Me no more;
pp rall. a tempo.
lit-tle while, and the world . . se - eth Me no more;
pp rall. a tempo.
se - eth Me no more;
a tempo.
pp rall. Ch. Clarinet or Bassoon, or Sw. Reed.
mf

dolce. pp mp
but ye see Me: be-cause I live, ye shall live
dolce. pp mp
but ye see Me: be-cause I live, ye shall live
dolce. pp mp
but ye see Me: be-cause I live, ye shall live
dolce. pp mp
but ye see Me: be-cause I live, ye shall live
Sw. Diaps.
pp
mp Sw. with Oboe.

p mf
al - so. . . If ye love Me, keep My com - mand-ments. And
p mf
al - so. . . If ye love Me, keep My com - mand-ments. And
p mf
al - so. . . If ye love Me, keep My com - mand-ments. And
p mf
al - so. . . If ye love Me, keep My com - mand-ments. And
Ch. Diaps. & Princ.
p
mf Gt. Diaps.
Ped.

pp
I will pray the Fa - ther, and He shall give you an - o - ther Com-fort-er, that
I will pray the Fa - ther, He shall give you an - o - ther Com-fort-er, that
I will pray the Fa - ther, He shall give you an - o - ther Com-fort-er, that
I will pray the Fa - ther, He shall give you an - o - ther Com-fort-er, that
Ch.
Sw.
He may a - bide with you, abide with you for ev - er, I will
mf
He . . . . . may a-bide with you, may . . abide with you, I will
He . . . . . may a-bide with you, may . . abide with you, I will
He . . . . . may a-bide with you, may . . abide with you, I will
Solo Stop for Melody.
with Oboe.
Gt. Diaps. & Princ.
pray the Fa - ther, and He shall give you an - o - - ther Com - fort - er,
pray the Fa - ther, and He shall give you an - o - - ther Com - fort - er,
pray the Fa - ther, and He shall give you an - o - - ther Com - fort - er,
pray the Fa - ther, and He shall give you an - o - - ther Com - fort - er,

rall.
a tempo.
ppp
e - ven the Spi - rit, the Spi - rit of truth,
ppp Ch. Diaps. only.
Voices alone.
a tempo. Sw. with Oboe.


slower.
ppp
rall.
e - ven the Spi - rit of truth, e - ven the Spi - rit of truth, of truth.

NOVELLO'S OCTAVO ANTHEMS—*Continued.*

343. Lift up your hearts... J. Barnby 4d.
393. Like as the hart Thomas Adams 3d.
165. Lord, how are they... H. Clarke 6d.
391. Lord, I have loved the habitation of Thine house ... ...F. Iliffe 3d.
54. Lord, let me know mine end Goss 3d.
351. Lord of all power ... J. Barnby 2d.
404. Lord of the rich and golden grain F. Tozer 2d.
411. Lord of the Harvest J. Barnby 4d.
318. Lord, Thou art God... J. Stainer 8d.
434. Lord, Thou hast searched me A. Whiting 3d.
274. Lord, what love have I Dr. Steggall 6d.
267. Lord, who shall dwell Dr. Roberts 4d.
335. Lo, summer comes again J. Stainer 6d.
350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A.C. Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
436. Man goeth forth to his work A. C. Carnall 3d.
222. Me ye have bereaved C. Morales 3d.
211. Mine eyes look unto Thee H. Baker 3d.
428. My God, I love Thee G. J. Bennett 3d.
10. My God, my God ... Mendelssohn 6d.
288. My God, look upon... J. L. Hopkins 3d.
353. My heart is fixed, O God W. A. C. Cruickshank 4d.
199. My hope is in the Everlasting ... J. Stainer 6d.
406. My mouth shall speak the praise J. E. West 4d.
190. My soul is weary ... Dr. Beckwith 4d.
295. My soul, wait thou still F. J. Read 4d.
210 Not unto us, O Lord H. Gadsby 6d.
217. O clap your hands ...T.T. Trimnell 3d.
133. O clap your hands ... Dr. Greene 4d.
82. O clap your hands ... J. Stainer 6d.
80. O clap your hands ...E. H. Thorne 6d.
202. O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence... Gounod 6d.
16. O give thanks ... Sir G. Elvey 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
66. O give thanks ... S. S. Wesley 4d.
42. O give thanks ...Sir John Goss 3d.
35. O God, have mercy... J. B. Calkin 4d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H.Purcell 3d.
34. O God, Thou art worthy A. Sullivan 4d.
138. O God, Thou hast ... H. Purcell 4d.
418. O God, Who hast prepared A. S. Baker 2d.
430. Ditto A. W. Batson 3d.
47. O how amiable ... J. Barnby 3d.
233. O how amiable T. M. Pattison 3d.
347. O how amiable ... Oliver King 4d.
48. O how plentiful T. M. Pattison 3d.
301. O Jesu! Victim blest Rev. J. Baden Powell 3d.
251. O Lord God ... Ernest Ford 4d.
204. O Lord God ... Dr. Clarke 3d.
184. O Lord, look down ... J. Battishill 3d.
306. O Lord of hosts ... Kate Boundy 3d.
25. O Lord, our Governor H. Gadsby 3d.
395. O Lord, Thou art my God Ch. H. Lloyd 6d.
3. O love the Lord Sir A. Sullivan 2d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... Dr. Clarke 6d.
40. O praise God T. T. Trimnell 4d.
429. O praise God ... G. C. Martin 2d.
355. O praise God in His holiness Theodore Distin 3d.
14. O praise the Lord ... J. Barnby 4d.
232. O praise the Lord T. M. Pattison 3d.
178. O praise the Lord ...Sir John Goss 6d.
71. O praise the Lord ... Ouseley 3d.
266. O praise the Lord ... Zingarelli } 8d.
Laudate pueri Dominum }
358. O praise the Lord W. G. Wood 4d.
166. O pray for the peace E. H. Thorne 4d.
51. O Saving Victim (No. 2) Gounod 4d.
142. O sing unto the Lord H. Purcell 6d.
8. O taste and see ...Sir John Goss 3d.
8*. O taste and see (Welsh words) Sir John Goss 3d.
263. O taste and see ... A. H. Mann 3d.
87. O that I knew where I might find him } Sir W. S. Bennett 3d.
123. O where shall wisdom Dr. Boyce 6d.
435. O worship the King Rev. E. V. Hall 4d.
135. O worship the Lord... Dr. Hayes 6d.
158. O ye that love the Lord Sir G. Elvey 4d.
196. Ditto H. W. Wareing 3d.
234. Ditto F. A. W. Docker 4d.
335. O ye that love the Lord J. Naylor 3d.
392. Our Father, which art in heaven J. Barnby 2d.
303. Our God is Lord of the harvest E. Mundella 3d.
176. Out of the deep ... Dr. Naylor 4d.
240. Out of the deep F. E. Gladstone 3d.
242. Out of the deep ... J. B. Calkin 3d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words ...Henry Gadsby 3d.
300. Ditto ... F. J. Sawyer 2d.
159. Praise God in His holiness B. Tours 3d.
70. Praise the Lord ... Sir G. Elvey 4d.
172. Praise the Lord Sir J. Benedict 8d.
137. Praise the Lord ... Dr. Hayes 4d.
125. Praise the Lord ... J. Clark 3d.
59. Praise the Lord ... S. S. Wesley 6d.
208. Praise the Lord, O my soul Mozart 4d.
21. Ditto Sir John Goss 6d.
381. Ditto J. W. Elliott 3d.
63. Ditto Dr. Garrett 6d.
439. Ditto T. P. Royle 3d.
298. Praise the Lord, O Jerusalem W. H. Bliss 3d.
316. Ditto Rev. E. V. Hall 4d.
45. Prepare ye the way... Dr. Garrett 3d.
151. Prepare ye the way... M. Wise 3d.
416. Prepare ye the way J. Maude Crament 4d.
60. Rejoice greatly Henry Gadsby 3d.
145. Rejoice in the Lord H. Purcell 3d.
164. Rejoice in the Lord F. R. Statham 4d.
200. Rejoice in the Lord G. C. Martin 6d.
258. Rejoice in the Lord J. Redford 3d.
317. Rejoice in the Lord Philip Armes 6d.
272. Rejoice, O ye righteous Rheinberger 3d.
38. Remember now ... Dr. Steggall 4d.
336. Rend your heart J. Clippingdale 3d.
170. Save, Lord, and hear us Dr. Hayes 6d.
287. Save me, O God ...J. L. Hopkins 2d.
85. Say where is He born Mendelssohn 6d.
319. Seek ye the Lord Hague Kinsey 3d.
189. Seek ye the Lord Dr. J. V. Roberts 3d.
250. Sing aloud with gladness S. Wesley } 6d.
Exultate Deo }
185. Sing a song of praise J. Stainer 3d.
185*. Ditto (Welsh words) 3c.
238. Sing joyfully unto God W. Byrd 4d.
365. Sing, O daughter of Zion Dr. Wm. Rea 4d.
291. Sing, O heavens A. C. Mackenzie 6d.
369. Sing, O heavens T. T. Trimnell 3d.
169. Sing praises to the Lord Dr. Croft 4d.
36. Sing praises unto the Lord Gounod 6d.
167. Sing to the Lord ... Henry Smart 1s.
99. Sing to the Lord ... Mendelssohn 8d.
410. Sing we merrily ... E. V. Hall 4d.
68. Stand up and bless the Lord Goss 4d.
426. Sun of my soul ... R. Dunstan 3d.
297. Teach me, O Lord John W. Gritton 3d.
194. The blessing of the Lord ... Mackenzie 3d.
421. The day is past and over J. C. Marks, jun. 3d.
239. The earth is the Lord's Trimnell 4d.
289. The eyes of all ... Orlando Gibbons 4d.
448. The First Christmas J. Barnby 3d.
214. The fool hath said Sir W. Bennett 4d.
271. The fool within his heart hath spoken J. Rheinberger 3d.
413. The fost'ring earth, the genial showers... ... J. L. Hopkins 3d.
177. The glory of the Lord ...Sir J. Goss 6d.
245. The God of Jeshurun ...Sir J. Goss 6d.
299. The hills stand about Jerusalem ... G. Gardner 4d.
313. The King shall rejoice Sir R. P. Stewart 6d.
193. The Lord gave, and the Lord taketh away A. C. Mackenzie 2d.
270. The Lord give ear J. Rheinberger 3d.
312. The Lord hath been E. T. Chipp 3d.
163. The Lord hath done ... H. Smart 4d.
224. The Lord hear thee J. Barkworth 2d.
248. The Lord is in His holy temple Dr. G. Saunders 4d.
44. The Lord is great ... W. T. Best 3d.
83. The Lord is King Henry Gadsby 6d.
41. The Lord is King T. T. Trimnell 4d
367. The Lord is King ... H. J. King 4d.
39. The Lord is loving Dr. Garrett 3d.
50. The Lord is my light Dr. H. Hiles 3d
407. The Lord is my light C. W. Jordan 3d.
152. The Lord is my shepherd J. Shaw 3d
67. The Lord is my shepherd Schubert 4d
305. Ditto C. V. Stanford 6d.
243. The Lord is my strength Sir J. Goss 6d.
398. The Lord is my strength S. Coleridge-Taylor 3d
422. The Lord is risen G. M. Garrett 4d.
394. The Lord preserveth ... Armes 6d.
84. The Lord that made J. Turle 2d.
172. The Lord will comfort... Dr. Hiles 6d.
86. The morning stars ... J. Stainer 6d.
174. The righteous live ... J. Stainer 4d.
255. The righteous living Mendelssohn 3d.
155. The righteous shall flourish Calkin 4d.
140. The souls of the righteous Nares 3d.
249. Ditto Myles B. Foster 3d.
285. Ditto Rev. H. H. Woodward 3d.
294. Ditto Wm. Rea 6d.
360. The strong foundations of the earth ... ... F. Brandeis 2d.
19. Therefore with angels V. Novello 2d.
31. The wilderness ...Sir John Goss 6d.
110. The wilderness ... S. S. Wesley 8d.
302. There is no condemnation H. S. Irons 3d.
85. There shall a Star ... Mendelssohn 6d
253. There was a marriage J. Stainer 3d.
414. There was war in heaven W. A. C. Cruickshank 3d.
324. There were shepherds C. Vincent 4d.
447. Ditto H. W. Wareing 3d.
93. These are they which came Dykes 1s.
157. They that go down T. Attwood 4d.
432. They that sow in tears A. W. Batson 3d.
221. Think, good Jesu ... ...Mozart 6d.
359. Think not that they are blest alone F. Brandeis 2d.
161. This is the day ... S. C. Cooke 3d.
327. This is the day Rev. E. V. Hall 4d.
13. This is the day ... John Sewell 2d.
4. This is the day ... J. Turle 3d.
265. Thou Judge of quick & dead Wesley 3d.
259. Thou, Lord, art merciful Mozart } 6d.
Misericordia Domini }
62. Thou, O God, art praised S. Wesley 3d.
281. Ditto Sir R. Stewart 4d.
354. Thou, O God, art praised in Zion Rev. E. V. Hall 3d.
191. Thou visitest the earth Callcott 2d.
244. Thou visitest the earth J. B. Calkin 4d.
72. Thou wilt keep him Dr. Gauntlett 3d.
107. Thou wilt keep him... S. S. Wesley 3d.
276. Thou wilt keep him C. L. Williams 3d.
216. Thus saith the Lord Dr. Garrett 6d.
320. Thy mercy, O Lord E. J. Hopkins 6d.
441. Thy mercy, O Lord G. Garrett 6d.
363. To bless Thy chosen race F. Brandeis 2d.
322. To Thee, O Lord C. L. Williams 3d.
443. Try me, O God A. D. Culley 2d.
275. Turn Thy face ... Dr. Steggall 4d.
160. Unto Thee have I cried Sir G. Elvey 3d.
186. Wash me throughly S. S. Wesley 3d.
386. We beseech Thee, O Lord John E. West 2d.
76. We give Thee thanks ... Macfarren 3d.
74. We have heard Sir A. Sullivan 6d.
387. We shall not hunger nor thirst A. C. Mackenzie 3d.
127. We will rejoice ... Dr. Croft 4d.
57. What are these ... J. Stainer 3d.
235. Whatsoever is born of God Oakeley 3d.
337. When God of old Rev. E. V. Hall 3d.
372. When the Lord turned E. Prout 6d.
69. Wherewithal shall ... Sir G. Elvey 6d.
26. Ditto Dr. H. Hiles 3d.
175. While the earth remaineth Dr. Heap 4d.
301. While with ceaseless course the sun ... ... F. Brandeis 2d.
264. Who is like unto Thee A. Sullivan 6d.
417. Who is this? ... Fred. Rayner 2d.
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352. Ye shall go out with joy J Barnby 4d.

(To be continued.

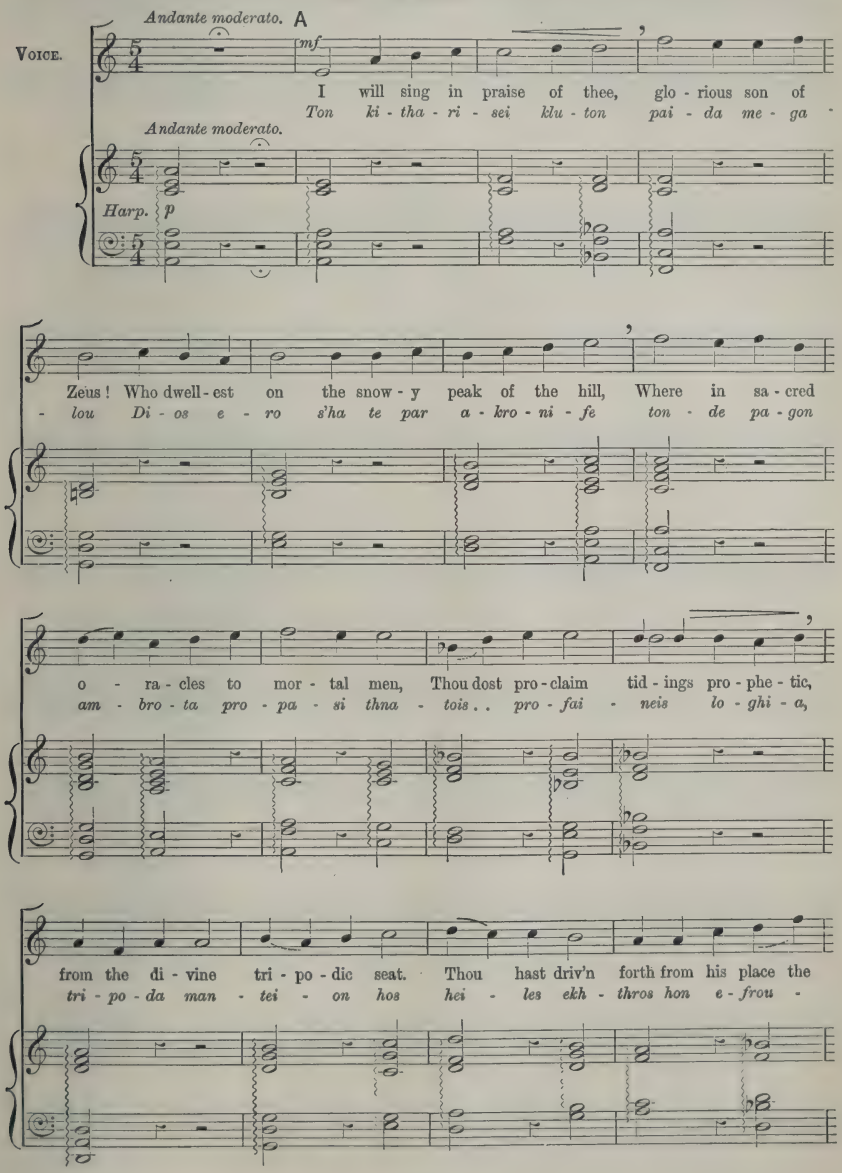
Hymn to Apollo.

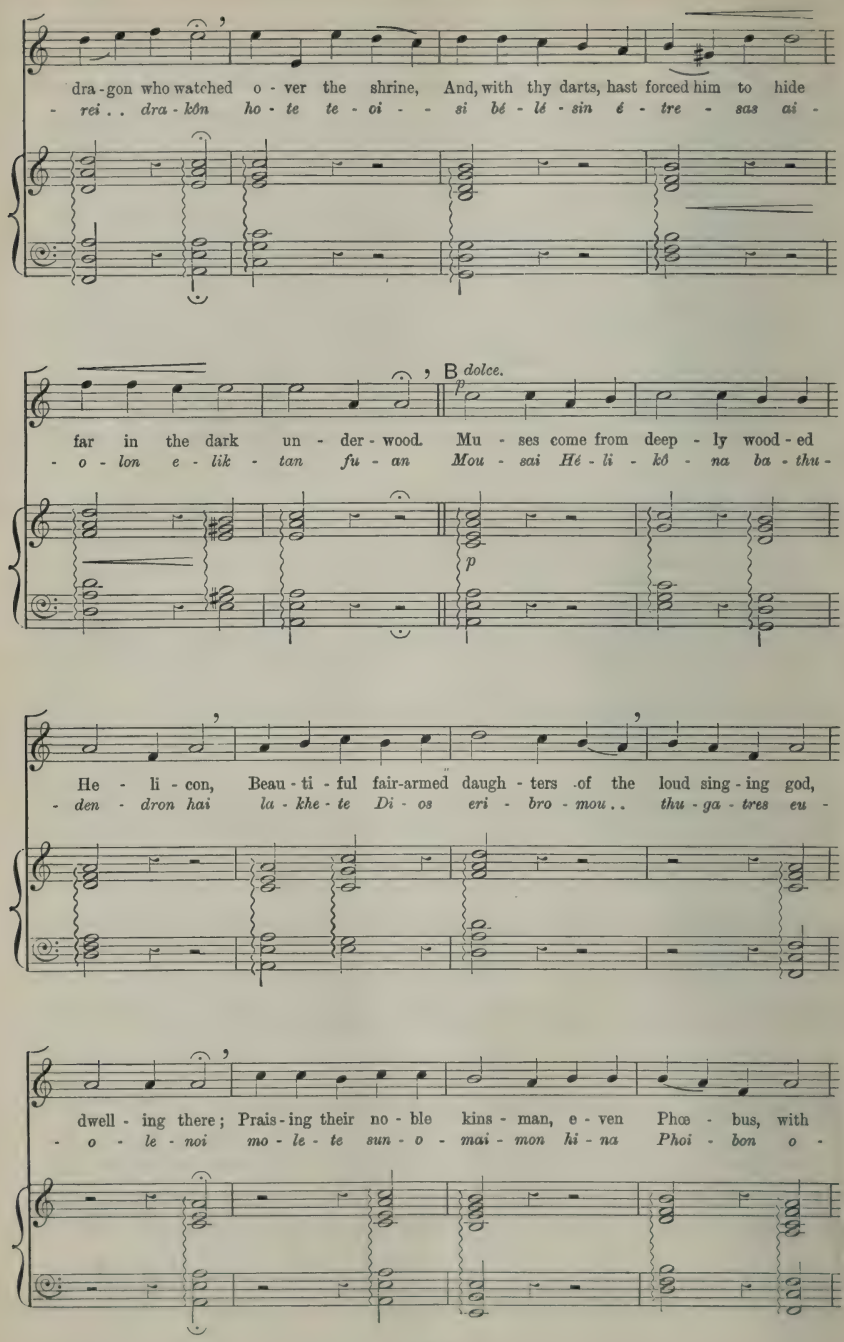
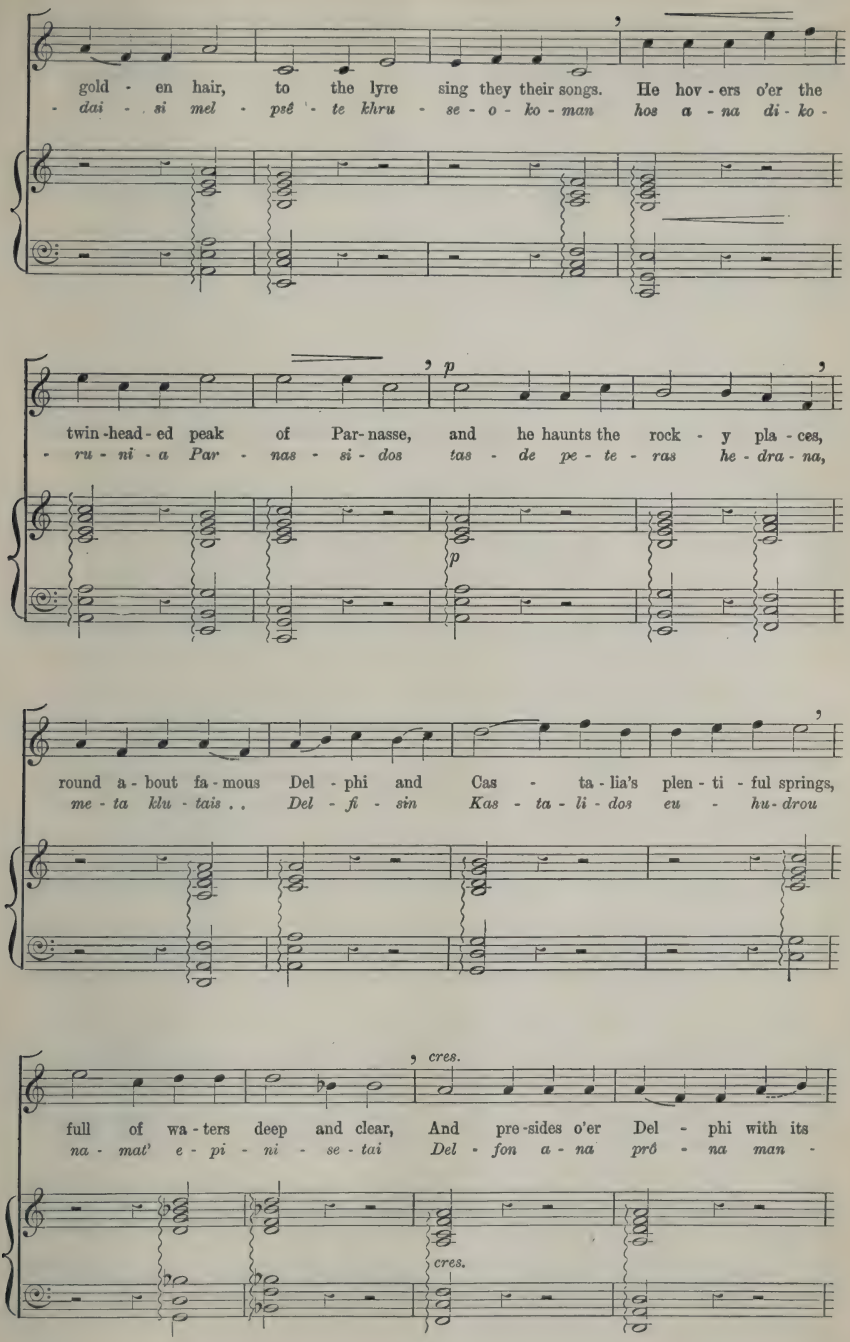
Discovered, engraved on marble, at Delphi, in May, 1893, by the French Archeological School of Athens. Composed about 278, B.C.

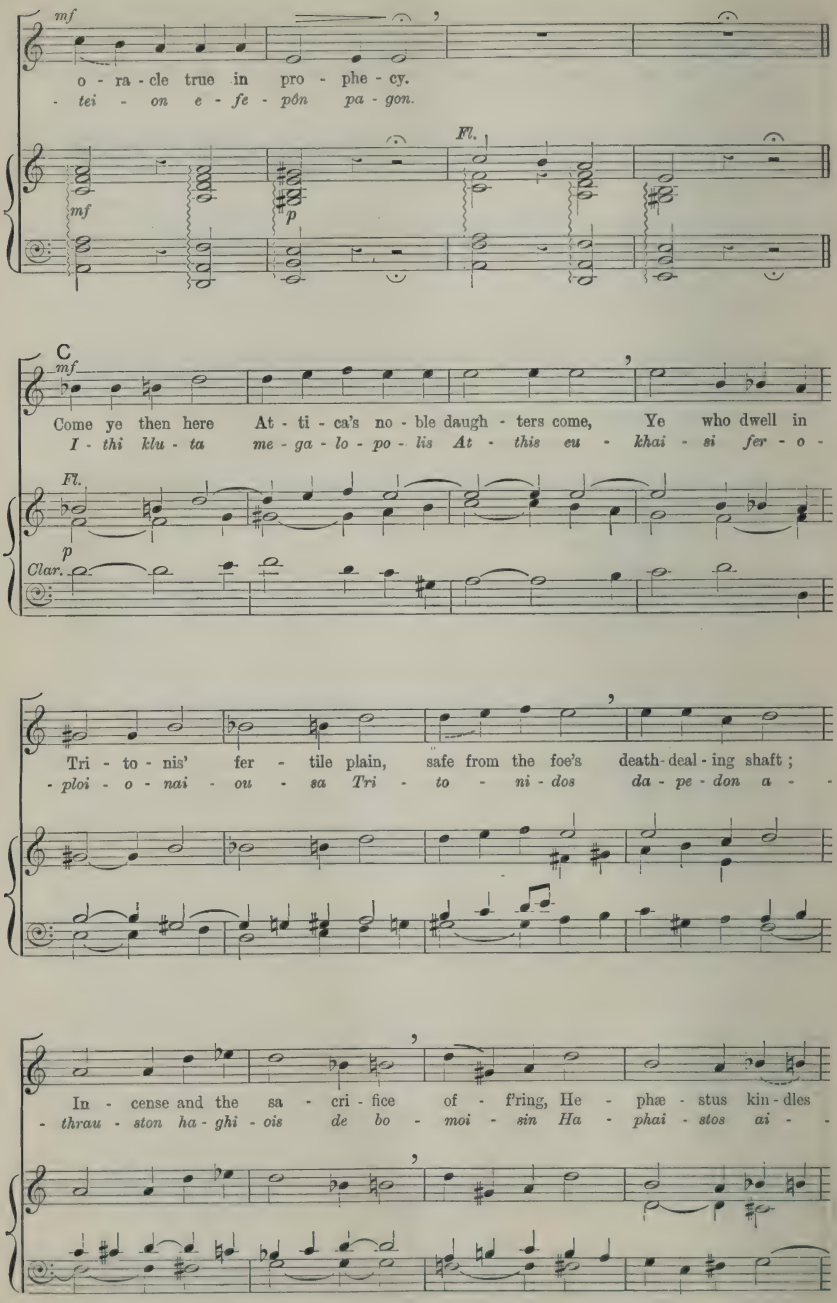
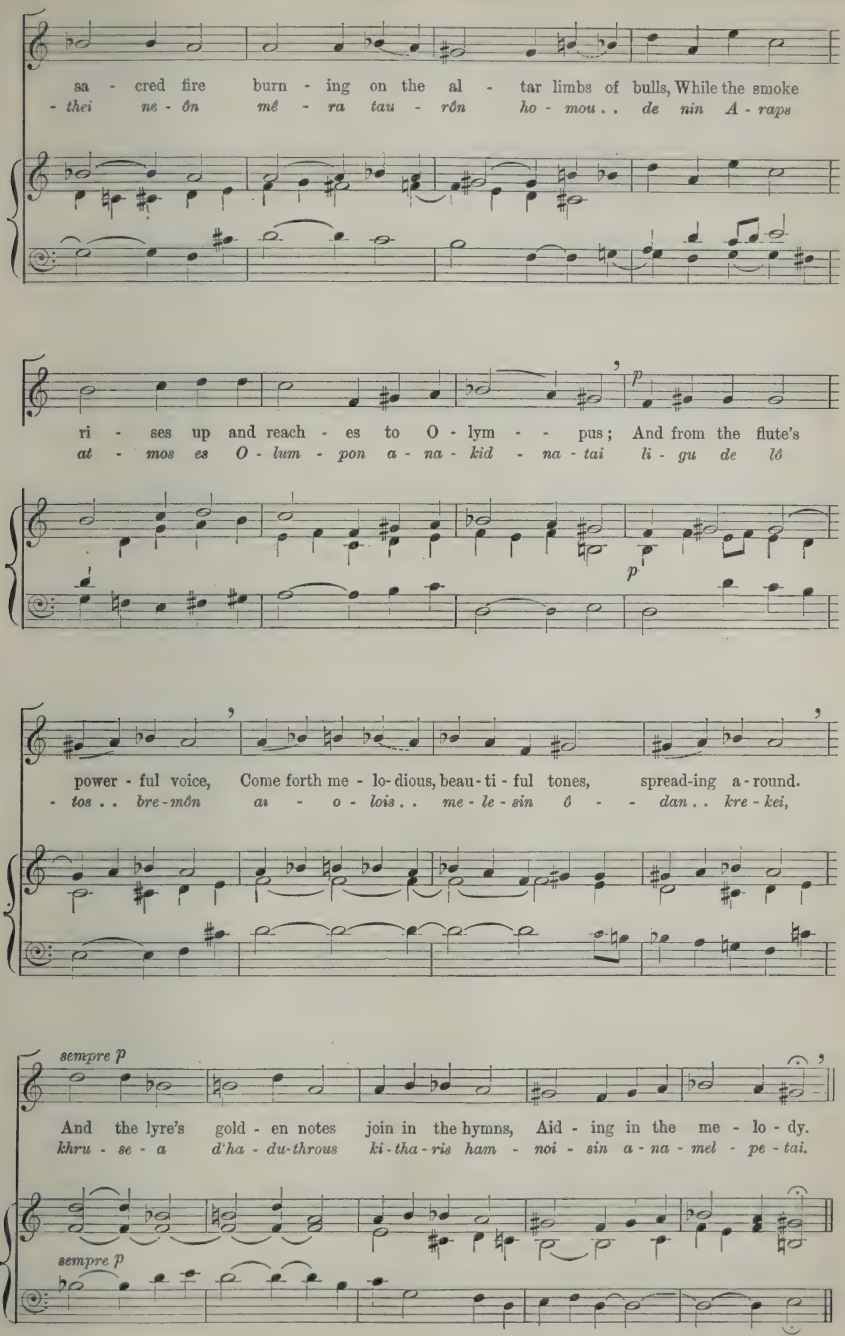
Transcribed by THÉODORE REINACH.
Accompaniment (*ad lib.*) by GABRIEL FAURÉ.

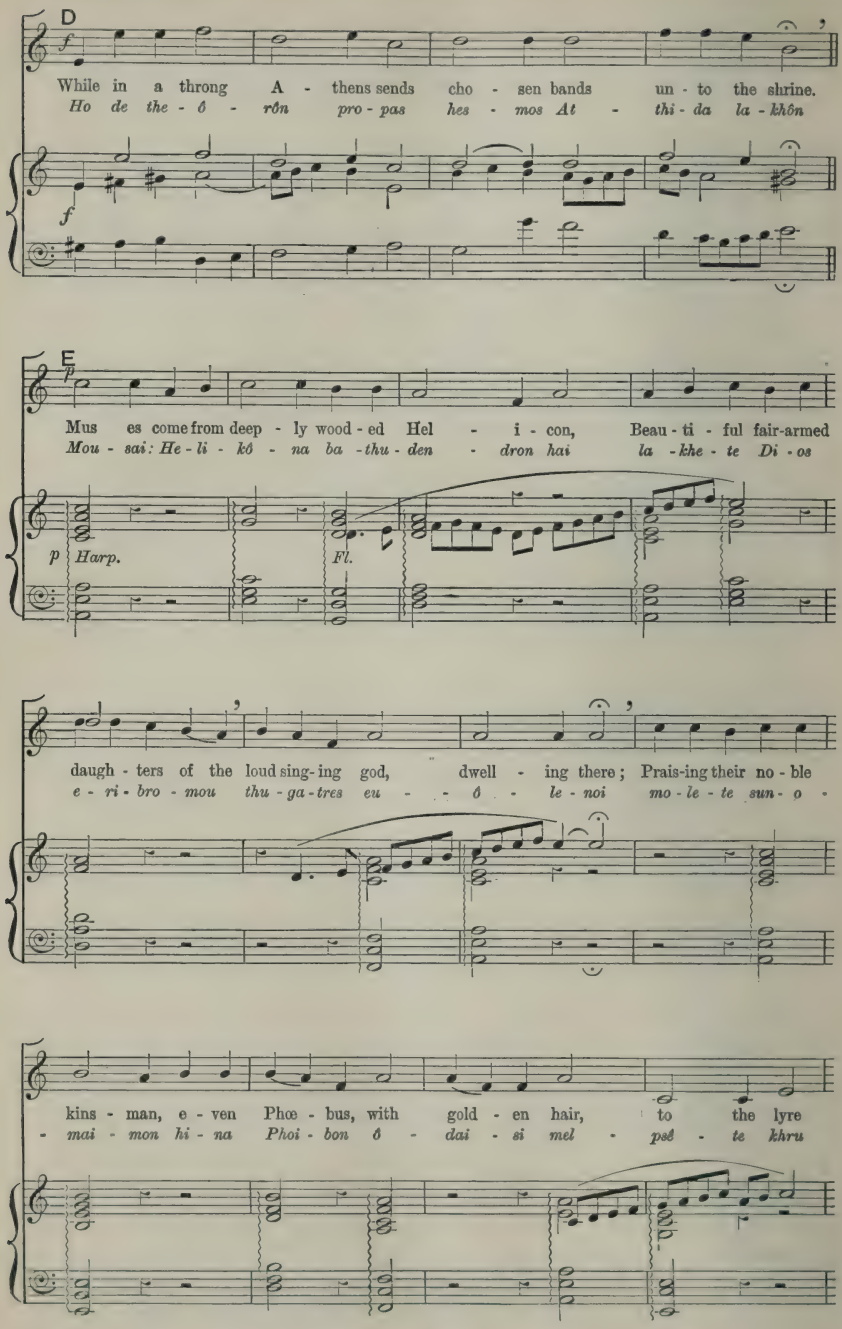
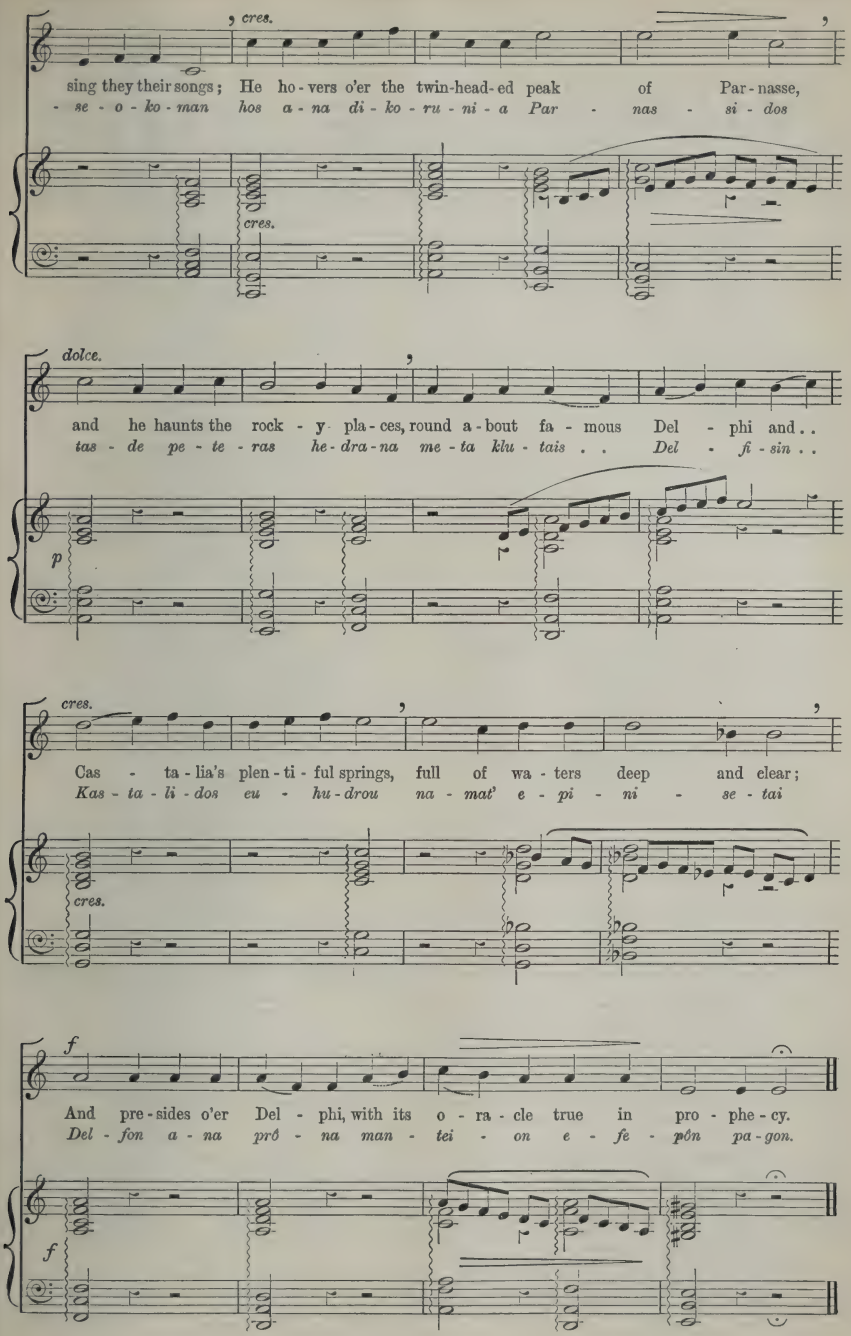
Greek Text restored by HENRI WEIL.
English translation by C. F. ABDY WILLIAMS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Andante moderato. A
Voice.
mf
I will sing in praise of thee, glo - rious son of
Ton ki - tha - ri - sei klu - ton pai - da me - ga
Andante moderato.
Harp.
p
Zeus! Who dwell - est on the snow - y peak of the hill, Where in sa - cred
- lou Di - os e - ro s'ha te par a - kro - ni - fe ton - de pa - gon
o - ra - cles to mor - tal men, Thou dost pro - claim tid - ings pro - phe - tic,
am - bro - ta pro - pa - si thna - tois . . pro - fai - neis lo - ghi - a,
from the di - vine tri - po - dic seat. Thou hast driv'n forth from his place the
tri - po - da man - tei - on hos hei - les ekh - thros hon e - frou -


dra - gon who watched o - ver the shrine, And, with thy darts, hast forced him to hide
- rei . . dra - kŏn ho - te te - oi - - si bé - lé - sin é - tre - sas ai -
B dolce.
p
far in the dark un - der - wood. Mu - ses come from deep - ly wood - ed
- o - lon e - lik - tan fu - an Mou - sai Hé - li - kŏ - na ba - thu -
p
He - li - con, Beau - ti - ful fair-armed daugh - ters of the loud sing - ing god,
- den - dron hai la - khe - te Di - os eri - bro - mou . . thu - ga - tres eu -
dwell - ing there; Prais - ing their no - ble kins - man, e - ven Phœ - bus, with
- o - le - noi mo - le - te sun - o - mai - mon hi - na Phoi - bon o -

gold - en hair, to the lyre sing they their songs. He hov - ers o'er the
- dai - si mel - psê - te khru - se - o - ko - man hos a - na di - ko -
twin - head - ed peak of Par - nasse, and he haunts the rock - y pla - ces,
- ru - ni - a Par - nas - si - dos tas - de pe - te - ras he - dra - na,
round a - bout fa - mous Del - phi and Cas - ta - lia's plen - ti - ful springs,
me - ta klu - tais . . Del - fi - sin Kas - ta - li - dos eu - hu - drou
full of wa - ters deep and clear, And pre - sides o'er Del - phi with its
na - mat' e - pi - ni - se - tai Del - fon a - na prô - na man -
p
cres.


mf
o - ra - cle true in pro - phe - cy.
- tei - on e - fe - pôn pa - gon.
Fl.
mf
p
C
mf
Come ye then here At - ti - ca's no - ble daugh - ters come, Ye who dwell in
I - thi klu - ta me - ga - lo - po - lis At - this eu - khai - si fer - o -
Fl.
p
Clar.
Tri - to - nis' fer - tile plain, safe from the foe's death-deal - ing shaft ;
- ploi - o - nai - ou - sa Tri - to - ni - dos da - pe - don a -
In - cense and the sa - cri - fice of - f'ring, He - phæ - stus kin - dles
- thrau - ston ha - ghi - ois de bo - moi - sin Ha - phai - stos ai -

sa - cred fire burn - ing on the al - tar limbs of bulls, While the smoke
- thei ne - ôn mê - ra tau - rôn ho - mou . . de nin A - raps
ri - ses up and reach - es to O - lym - - pus; And from the flute's
at - mos es O - lum - pon a - na - kid - na - tai lî - gu de lô
power - ful voice, Come forth me - lo - dious, beau - ti - ful tones, spread-ing a - round.
- tos . . bre - môn ai - o - lois . . me - le - sin ô - - dan . . kre - kei,
sempre p
And the lyre's gold - en notes join in the hymns, Aid - ing in the me - lo - dy.
khru - se - a d'ha - du - throus ki - tha - ris ham - noi - sin a - na - mel - pe - tai.
sempre p


D
f
While in a throng A - thens sends cho - sen bands un - to the shrine.
Ho de the - ô - rôn pro - pas hes - mos At - thi - da la - khôn
f
E
p
Mus es come from deep - ly wood - ed Hel - i - con, Beau - ti - ful fair-armed
Mou - sai: He - li - kô - na ba - thu - den - dron hai la - khe - te Di - os
p Harp.
Fl.
daugh - ters of the loud sing-ing god, dwell - ing there; Prais-ing their no - ble
e - ri - bro - mou thu - ga - tres eu - - ô - le - noi mo - le - te sun - o -
kins - man, e - ven Phœ - bus, with gold - en hair, to the lyre
- mai - mon hi - na Phoi - bon ô - dai - si mel - pê - te khru

cres.
sing they their songs; He ho-vers o'er the twin-head-ed peak of Par-nasse,
se-o-ko-man hos a-na di-ko-ru-ni-a Par-nas-si-dos
cres.
dolce.
and he haunts the rock-y pla-ces, round a-bout fa-mous Del-phi and..
tas-de pe-te-ras he-dra-na me-ta klu-tais.. Del-fi-sin..
p
cres.
Cas-ta-lia's plen-ti-ful springs, full of wa-ters deep and clear;
Kas-ta-li-dos eu-hu-drou na-mat' e-pi-ni-se-tai
cres.
f
And pre-sides o'er Del-phi, with its o-ra-cle true in pro-phe-cy.
Del-fon a-na prô-na man-tei-on e-fe-pôn pa-gon.
f

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AND

Singing Class Circular.

Published on the 1st of every Month.

No. 1. JUNE 1, 1844. *Price* 1½*d.*

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TO CORRESPONDENTS.

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, will be interesting.

THE AMATEURS OF LONDON.

IT is satisfactory to those who desire and have laboured for the general diffusion of a taste for music amongst all classes of the community, to observe the sure results of what has been doing for the last few years.

Some twenty years since, the execution of concerted and choral music in private was almost unknown; indeed it then required more than ordinary industry to organise such a performance. The libraries of the few, who possessed classical works then only in MS. had to be visited, much diligence used in multiplying sufficiently the copies, and then the small number of performers who could be got together, although "willing," were far from "able to take a part." Some zealous individuals, about the time mentioned, formed themselves into a society called the "Classical Harmonists," and such was the existing scarcity of able amateurs, that for several years their limited number of some twenty members, "willing and able to take a part," remained incomplete.

This society was the parent of many other associations, having for their object the performance of somewhat similar music; and the influence of this constant private performance of the highest classical works, and the production of good printed copies, on the taste and practical ability of the amateurs of London, that we find in 1834 that there was designed and effectively carried into execution, the Amateur Festival—a meeting which was highly creditable to all engaged, and was very beneficial to the excellent charity to which the surplus funds were dedicated. The taste for this rational and delightful manner of passing the evening, has so much increased since 1834, that the many important societies existing in London are more in number than the individual members required for the formation of the parent society, besides the numerous friendly meetings where the young people of neighbouring families join for the execution of concerted music.

With this growing feeling, it is not surprising, that when a few years ago, Mr. Mainzer, Mr. Hullah, and others, proposed to teach the rudiments of singing to large classes at a small individual cost, that great numbers should have been found willing to avail themselves of their assistance, and that their schools should have been crowded. It is to be regretted that the foes, and still more injudicious friends, should have done some damage to these systems, which pretended to teach no more than the rudiments, by ascribing results to them which they never proposed to achieve. The retirement from the classes of these self-deceived persons has given an appearance of falling off in the interest of these schools not warranted by fact. There is this comfort for the doubters, and answer to the sneerers, who are dissatisfied with the slow advance, that the aggregate of all the efforts made in the last twenty years, has created a body of amateurs in London capable of doing much themselves, and giving them a high appreciation of exalted talent in professors, and affording abundant promise of great future advancement for the cause of good music.

NEW PUBLICATIONS.

A VERY important contribution to the cause of good music has been made by the publication of several numbers of a series of "Cheap Classics." They are printed in vocal score with a separate accompaniment for the organ or pianoforte; great pains having been taken with the engraving and printing, so that they are emphatically "cheap" both in quantity and quality. For instance, Spohr's great oratorio of "The Last Judgment," is complete for 7*s.* 6*d.*; Mozart's Masses at 2*s.* 6*d.* and 3*s.* 6*d.* each; and Haydn's Masses from 4*s.* to 6*s.*

It is probable that this experiment to give the public music at a cheaper rate than usual, will be attended with better success than has hitherto been the case; because former reprints have usually consisted of non-copyright works already to be found in a great variety of shapes. But the present series consists of standard and much-sought-after works, only previously to be obtained at a high price

The last month has also produced the concluding numbers of Boyce's collection of Cathedral Music printed in separate Vocal Parts. Choral Societies can now perform some of the services produced by the great English Cathedral writers, which previously to the present publication were sealed books. It will doubtless be one means of that great improvement so much to be desired, in the Cathedral and Church Service, as a very extensive choir can be supplied with sufficient copies at a trifling cost.

It is intended, that the valuable collection of cathedral music made by Dr. Arnold, be immediately published in the same manner in separate vocal parts.

It would surely be found, that in many parishes, a sufficient number of persons having voices, might be found, who, with proper instruction from their organist, and regular preliminary practice, might relieve the parochial service from the horrid infliction of the charity children's present mode of singing. At all events, one of the difficulties to the effective performance of the church service has been removed by these publications in separate vocal parts.

FELIX MENDELLSSOHN BARTHOLDY.

THE greatest event of this almost unprecedentedly brilliant season is, undoubtedly, the arrival of Dr. Mendelssohn. At the last Philharmonic Concert the effect of his presence manifested itself in two ways. The densely crowded state of the room, and the admirable manner in which the orchestra performed its important part in the concert, were alike attributable to Dr. Mendelssohn. If the directors for 1844 had effected nothing else than the engagement of that great musician, they would still be entitled to the gratitude of the subscribers, for having done the wisest thing that has ever been done since the society came into existence.—*Musical World.*

BRIEF CHRONICLE OF THE LAST MONTH.

MADAME ANNA THILLON made a highly successful debut before an English audience at the Princess's theatre, on the 2nd, in Auber's opera "Les Diamans de la Couronne."

THE ROYAL SOCIETY OF FEMALE MUSICIANS gave their annual concert at the Hanover-square Rooms on the 3rd. The first part consisted of selections from the Creation, and Beethoven's Mass in C, with an effective chorus of one hundred voices The object of this institution is to make a fund for the relief of its indigent members. Several first-rate professors lent their aid, most of the female portion of whom are members of this excellent society.

ABBEY GLEE CLUB.—A prize of ten guineas, offered by William Dixon, Esq., for the best madrigal, was awarded to Mr. James Coward. There were two other candidates, whose productions were greatly admired.

THE MESSIAH.—This great work of the immortal Handel was written in twenty-one days; it was commenced on the 22nd of August, 1741; its three parts being the work respectively of six, nine, and six days; and the last page of the original score intimates that it was finished on the 12th of September. The original was presented by Handel to the Foundling Hospital, where it has since remained, and where it is highly valued.—*Dramatic and Musical Review*

ENCORES.—The York Choral Society gave a concert to a very numerous audience. The first part was Handel's *Acis and Galatea*; it passed off well and gave great satisfaction. The second part was a miscellaneous collection, which was not all performed, from the following circumstance:—the second song was Handel's "Sweet Bird," which elicited such immense applause, that the performers could not proceed with the next piece, and it being a standing rule with the committee to allow no encores, the concert broke up.—*From a Correspondent of the Musical Examiner*

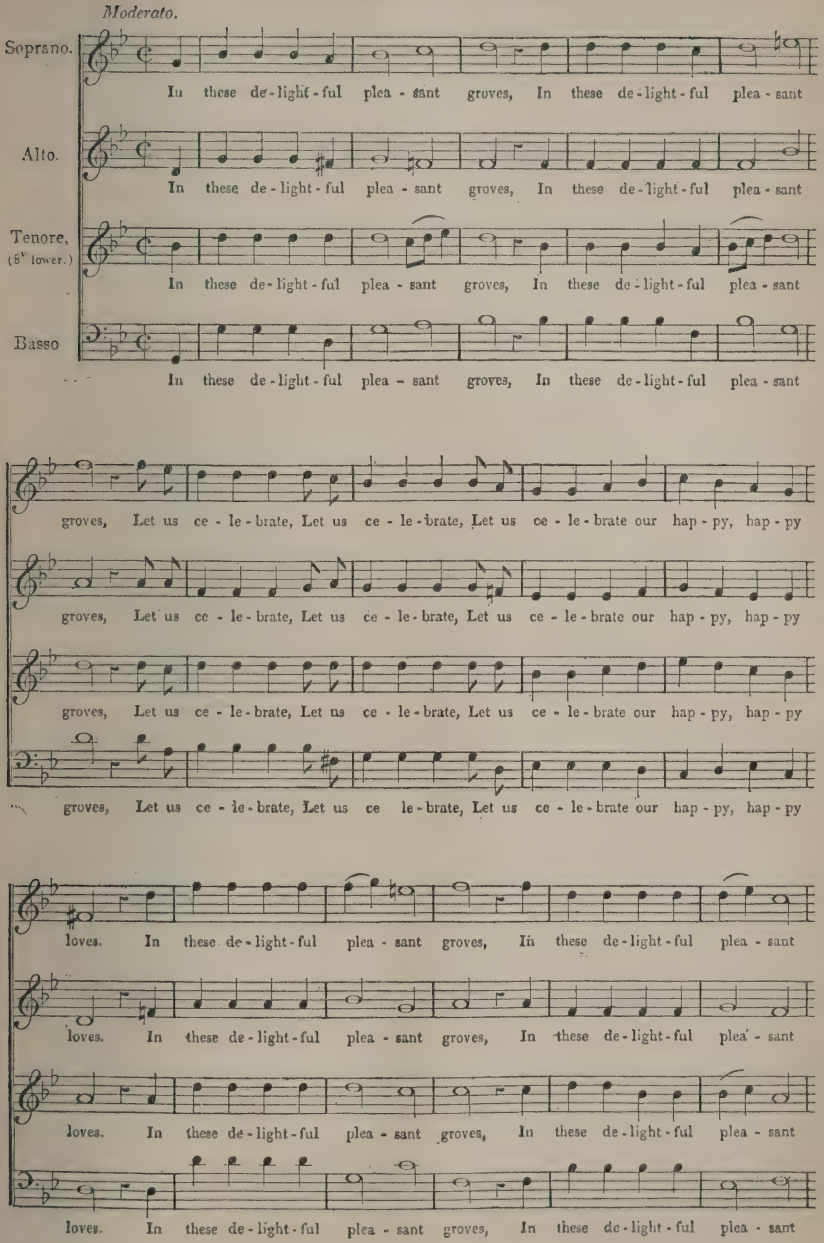
MADAME HASSELT BARTH (a German singer of some celebrity), has recently erected at her own expense a monument over the too long neglected grave of MOZART. It is a tablet of gray marble, surmounted by a medallion head of the great composer. It bears an inscription briefly characteristic of the talent of Mozart. "Jung, gross, spat erkannt, nie erreicht." ("Young, great, late acknowledged, never equalled.") —*Foreign Quarterly Review.*

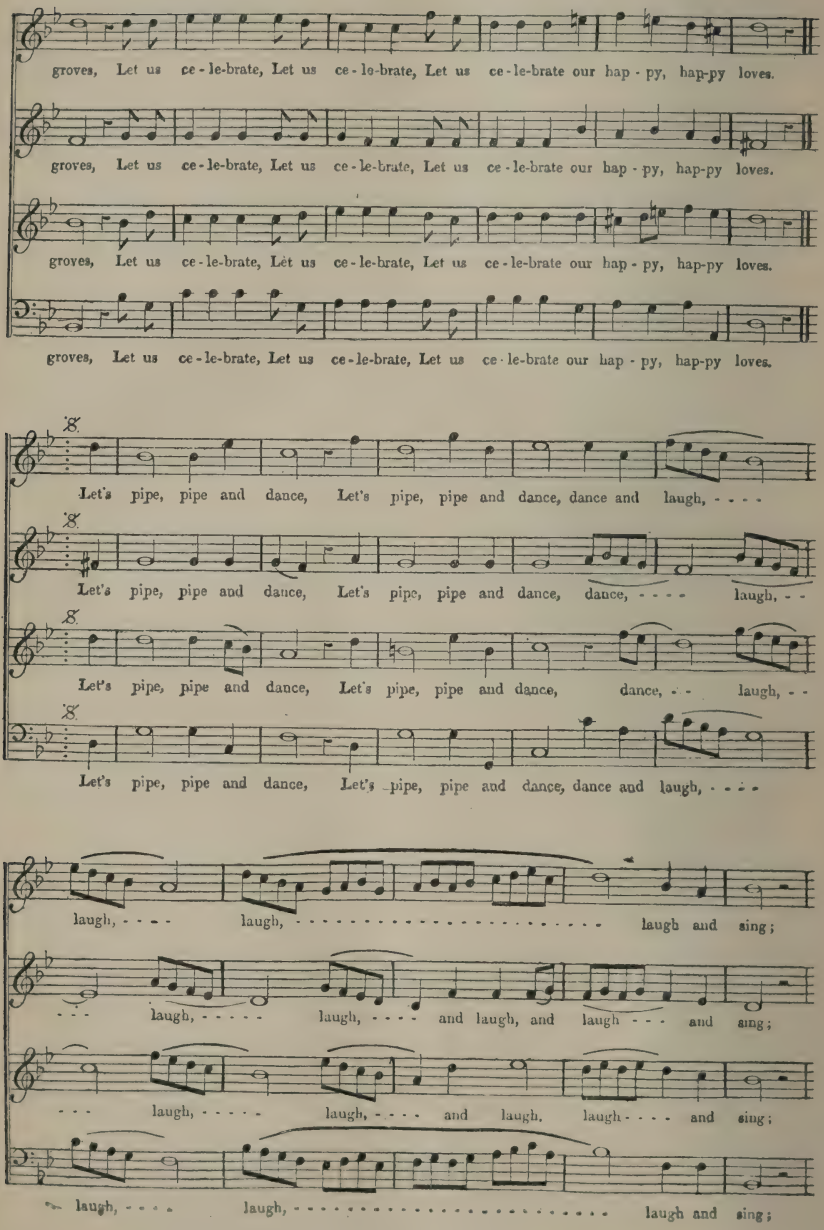
WESTERN MADRIGAL SOCIETY.—This society met to award the prize of ten guineas given by — Evans, Esq., for the best madrigal in imitation of the ancient masters. It will be recollected that this prize was wrested from the hands of Professor Taylor, of Gresham College, it having been discovered that his madrigal to which the prize had been awarded, contained something more than the "imitation of the ancient masters," and that in fact, several bars had been "begged, borrowed, or stolen," from *Lucca Marenzio.* The composition No. 11, "Wither away thou truant swain," was almost unanimously declared to be the best entitled to the prize; it was found to be the composition of Mr. Nethercliff.—*Maestro.*

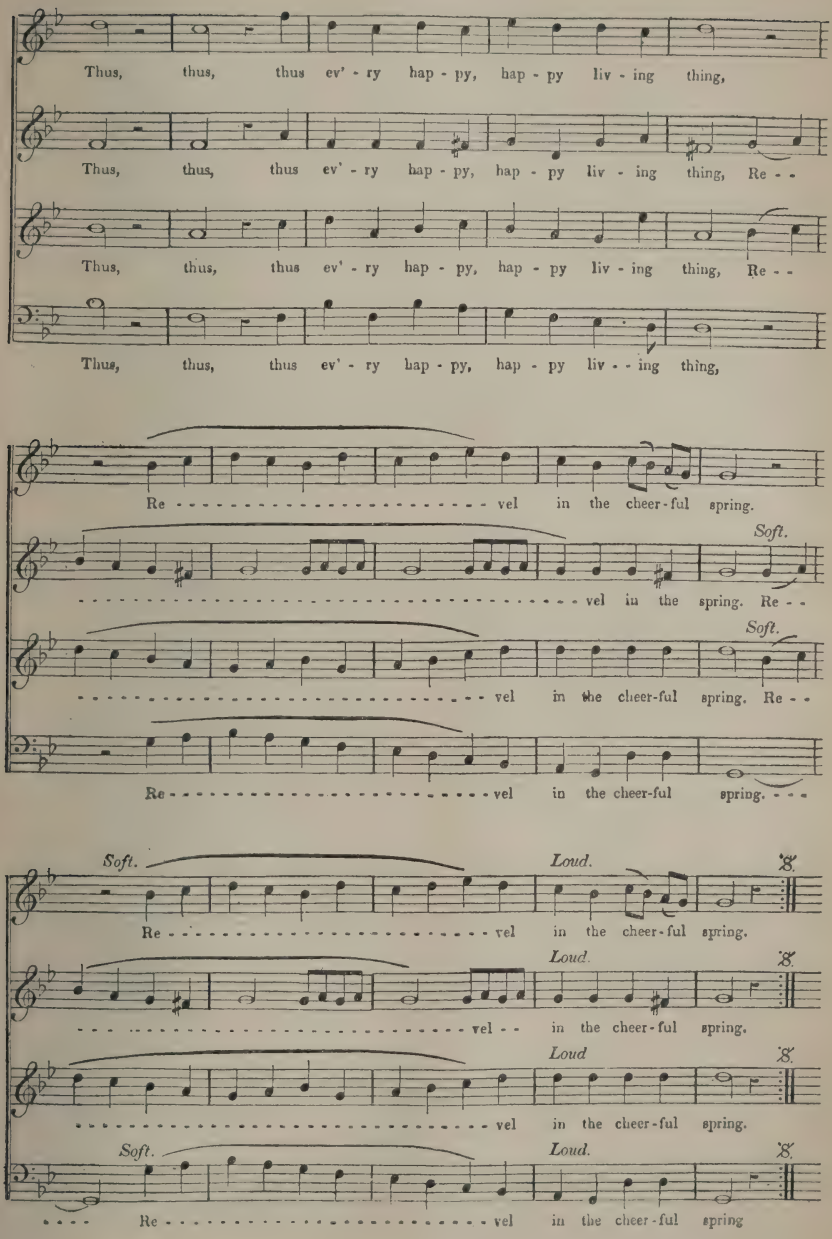
MR. JOHN HULLAH is continuing his system of instruction in singing on the Wilhelm method, at the Apollonicon Rooms, with undiminished success.

In these delightful pleasant Groves.

PURCELL.

Moderato.

IN THESE DELIGHTFUL PLEASANT GROVES.—Purcell.


groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.
groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.
groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.
groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.
Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh, - - - -
Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - - - laugh, - -
Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - laugh, - -
Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh, - - - -
laugh, - - - - laugh, - laugh and sing;
- - - laugh, - - - - - laugh, - - - - and laugh, and laugh - - - and sing;
- - - laugh, - - - - - laugh, - - - - and laugh. laugh - - - - and sing;
laugh, - - - - laugh, - laugh and sing;


Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing,
Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing, Re - -
Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing, Re - -
Thus, thus, thus ev' - ry hap - py, hap - py liv - - ing thing,
Re - vel in the cheer - ful spring.
Soft.
- vel in the spring. Re - -
Soft.
- vel in the cheer-ful spring. Re - -
Re - vel in the cheer-ful spring. - - -
Soft.
Loud.
Re - vel in the cheer - ful spring.
Loud.
- vel - - in the cheer - ful spring.
Loud
- vel in the cheer-ful spring.
Soft.
Loud.
- - - - Re - vel in the cheer - ful spring

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PART III.—25. The Mountaineer.—26 Man.—27 The Linnet.—28. Pull all together.—29. The Orphan's Prayer.—30. Peace, Hope, and Rest.—31 Psalm XIX.—32. Heaven.—33. Come, Soul of Song.—34. Sea Song.—35. Barcarole.—36. The Farewell.

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Praise the Lord, O my soul	-	Child
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BRIEF CHRONICLE.

Continued from page 2.

The Grand Musical Festival of the Lower Rhine will be this year held at Cologne, on the first and second days of Pentecost. The orchestra of more than 2,000 performers, under Henri Don, first chapel-master of the Cathedral

THE SACRED HARMONIC SOCIETY produced an oratorio, "The Death of Abel," by Mr. Perry, the leader of their society, on the 17th The work was well received, but the room was far from full.

MR. MAINZER is still in Edinburg and is about to proceed to the Highlands for the formation of classes. The good folk of Scotland are in hopes to determine Mr. Mainzer to remain amongst them even should he not be a successful candidate for the Edinburg professorship of music

There is a new oratorio, "The Deliverance of Israel from Babylon," which is being published in monthly parts. The music is by an Englishman, Mr. William Jackson, of Masham This is a bold undertaking for a young musician, but judging from the works which he has formerly published, one which he will creditably complete.

At the ANCIENT CONCERTS during the last month, the following choral works have been produced.

Under the Direction of Earl Howe.

Chorus, "Gloria in Excelsis"	Hummel.
Chorale, "O magnify the Lord," (1597)	Eccard.
Chorus, "Hark! the Angels' voice"	Himmel.
" "The dead shall live"	Handel.
" "Gird on thy sword" (Saul)	Handel.

Under the Direction of Prince Albert.

Chorale, (1544)	I. S. Bach.
Quartett and Chorus, "Qui fredda sta"	Graun
Chorus, "He rebuked the Red Sea"	Handel.
Motett, "Ave Verum"	Mozart.
Selection from Twelfth Mass "Kyrie and Gloria"	Mozart.

Under the Direction of Lord Caxdor

Aria and Coro, "Qui presso al mio Gesu"	I. S. Bach.
"Magnificat"	Mozart.
Chorus, "Ye sons of Israel," (Joshua)	Handel.
Coro, "Non sdegnare"	Gluck.
Churus, "How excellent," (Saul)	Handel

Under the Direction of the Duke of Cambridge.

Coronation anthem, "The King shall"	Handel.
Selection from Mass in C	Cherubini.
Chorus, "Immortal Lord"	Handel.
Chorus, "The many rend the skies"	Handel.
Chorus, "O, sing praises"	I. S. Bach.

THE HABITS OF PROFESSED MUSICIANS—Most men who have been remarkable for longevity have been fond of music. Professed musicians, with all their eccentricities and their constant residence in great cities, free living and late hours, will be found to have the advantage over persons of every other profession. It is an exhilarating recreation, that always furnishes company in solitude, relieves weariness, and dispels gloomy thoughts. Instances of suicide amongst musicians are comparatively very rare: although some have met with sad reverses, yet scarcely can an instance be found of cruelty remaining in the breast of a real musician—his soul is all harmony. I could never bring myself to encourage a father to chide his son for losing his time at a musical instrument. I like the simplicity of Lavater's maxim—"Keep at least three paces from him who hates bread, music, and the voice of a child."—*Musical World.*

Mr. George Cooper, organist of St. Sepulchre's, has been appointed "organist and singing master" at Christ's Hospital.

CHORAL FUND.—The annual concert of this institution took place on the 24th. We understand that fourteen widows, independently of orphans, are now receiving support from its funds; pensions are also granted to many of its infirm and afflicted members.

ROME.—They are about to erect a monument in that city to Palestrina, the regenerator of the religious music of the sixteenth century.

HAYDN AND SHERIDAN.—During the peace of Amiens, Sheridan and Haydn were rival aspirants to the honour of a seat in the National Institute of France. Haydn being the successful candidate, Sheridan publicly expressed his indignation at the choice the Institute had made. Haydn, when he heard how ill the orator bore his disappointment, sent him a letter of consolation, in which he begged him to consider that it was no wonder a German composer should have made a more acceptable *overture* than a British senator.—*Maestro.*

OXFORD FESTIVAL.—Great exertions are being made to render the approaching musical festival at Oxford, a most imposing and brilliant one. Sir H. R. Bishop has engaged many of the most eminent vocal and instrumental performers now in England. Handel's *Messiah* will, we believe, be the only complete sacred composition performed.

THALBERG has announced a morning concert, for Tuesday, May 28th, at the Hanover Square Rooms.

SABILLA NOVELLO gives an operatic performance and concert at the Princess's Theatre, on the 30th of May, in which she will be assisted by Sivori and a host of talent.

SACRED HARMONIC SOCIETY.—The Creation was performed on the 31st instant; principal vocalists, Madame Caradori Allan. Hobbs, and Staudigl.

ROYAL SOCIETY OF MUSICIANS.—Handel's *Messiah* will be performed for the benefit of this highly useful Society on Wednesday, June 5, by the eminent talent engaged at the Ancient Concerts.

DR. CALCOTT'S CELEBRATED TRIO.—Dr Callcott's well known trio to the beautiful words "Forgive, blest shade, the tributary tear," is said to have been composed while on a visit to the Isle of Wight. Certain it is that the words were taken from an epitaph on the tomb of Mrs. Berry, in Brading, in the same island, not far distant from St. John's, and may be seen in the churchyard to this day. The poet's name is entirely unknown. Dr. Callcott's music is admirably adapted to the words. He seems to have been sensibly alive to the pathos so happily expressed therein; and it is not too much to say, he hath conferred an immortality on the poet's verse by enshrining it in one of the emanations of his refined and creative genius.—*Vide* "*Brettells' Hand-book to the Isle of Wight.*"

CONCERTS FOR THE CURRENT MONTH.

May 30. Miss Sabilla Novello, Evening, Princess' Theatre
M. Muhlenfeldts, Evening, Princess' Concert Room
Mrs. Anderson, Morning, Opera Concert Room
31. Creation, Evening, Exeter Hall
Miss Byfield, Evening, Marylebone Institution
June 1. Moscheles and Ernst, Morning, Hanover-square
3. *Messiah*, Morning, Hanover-square
Fifth Societa Armonica, Evening, Hanover-sq
4. Blagrove's 2nd, Evening, 18, Mortimer-st.
5. *Messiah*, Evening, Hanover-square
6. *Alexander's Feast*, Hanover-square
7. John Parry, Evening, Hanover-square
Macfarren and Davison's 3rd, Evening, Princess' Concert Room
10. Mme. Dulcken, Morning, Opera Concert Room
Sixth Philharmonic, Evening, Hanover-square
11. Marras, Morning, Hanover-square
Miss Burfield, Evening, Hanover-square
12. Case and Blagrove, Evening, Hanover-square.
13. Cipriani Potter, Morning, Hanover-square
14. Benedict's, Morning, Opera House
18. Blagrove's 3rd, Evening, 18, Mortimer-street.
21. Sixth Societa Armonica, Evening, Hanover-sq.
24. Mr. and Mrs. Seguin, Morning, Hanover sq.
Seventh Philharmonic, Evening, Hanover-sq.
25. Sterndale Bennett, Evening
27. Francois Cramer, Morning, Hanover-square

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26.	How lovely are the messengers (Chorus)	2 0
27.	I will sing of thy great mercies	1 6
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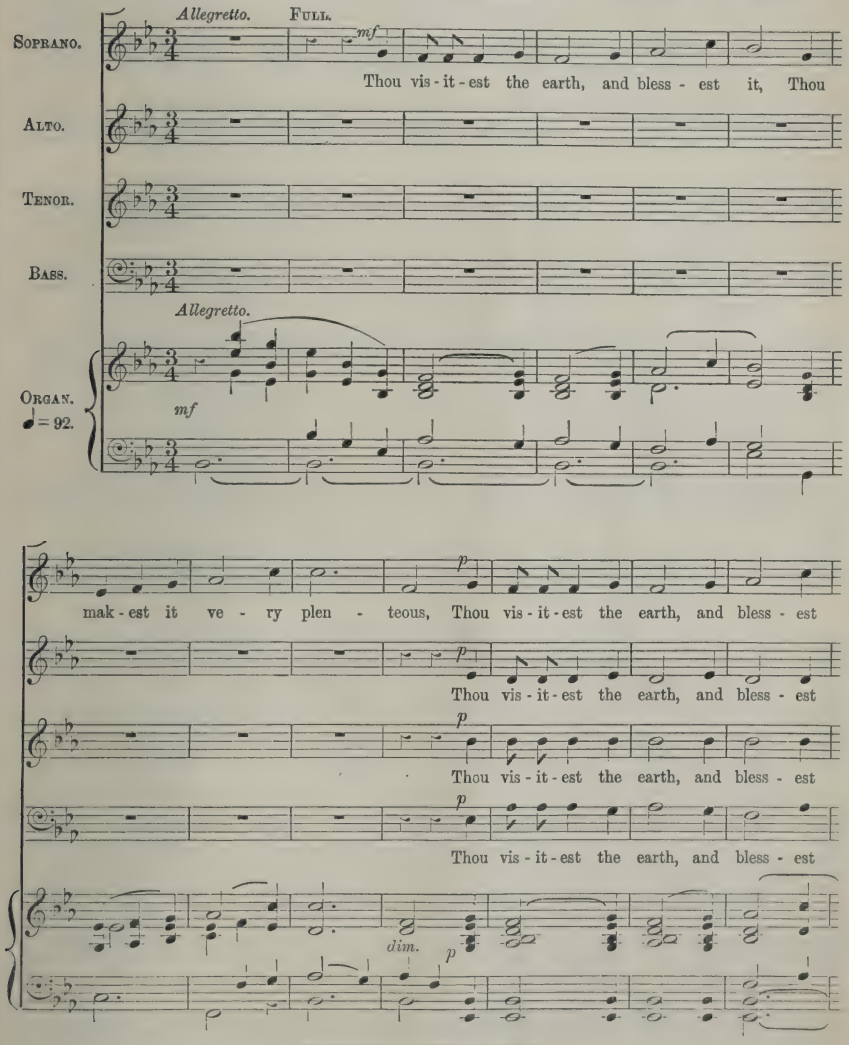
Allegretto.
Full.
Soprano.
mf
Thou vis - it - est the earth, and bless - est it, Thou
Alto.
Tenor.
Bass.
Allegretto.
Organ.
♩= 92.
mf
mak - est it ve - ry plen - teous, Thou vis - it - est the earth, and bless - est
p
Thou vis - it - est the earth, and bless - est
Thou vis - it - est the earth, and bless - est
Thou vis - it - est the earth, and bless - est
dim.
p

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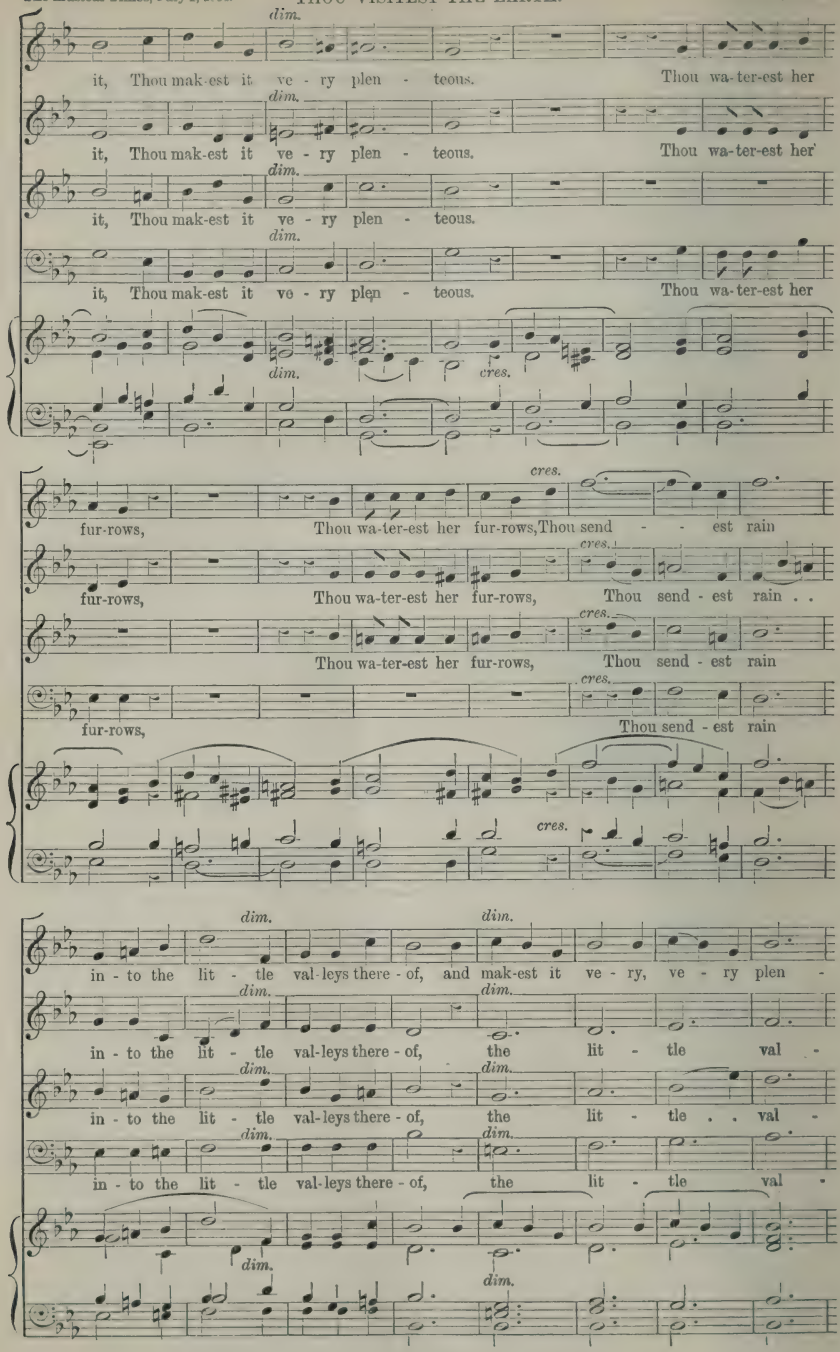
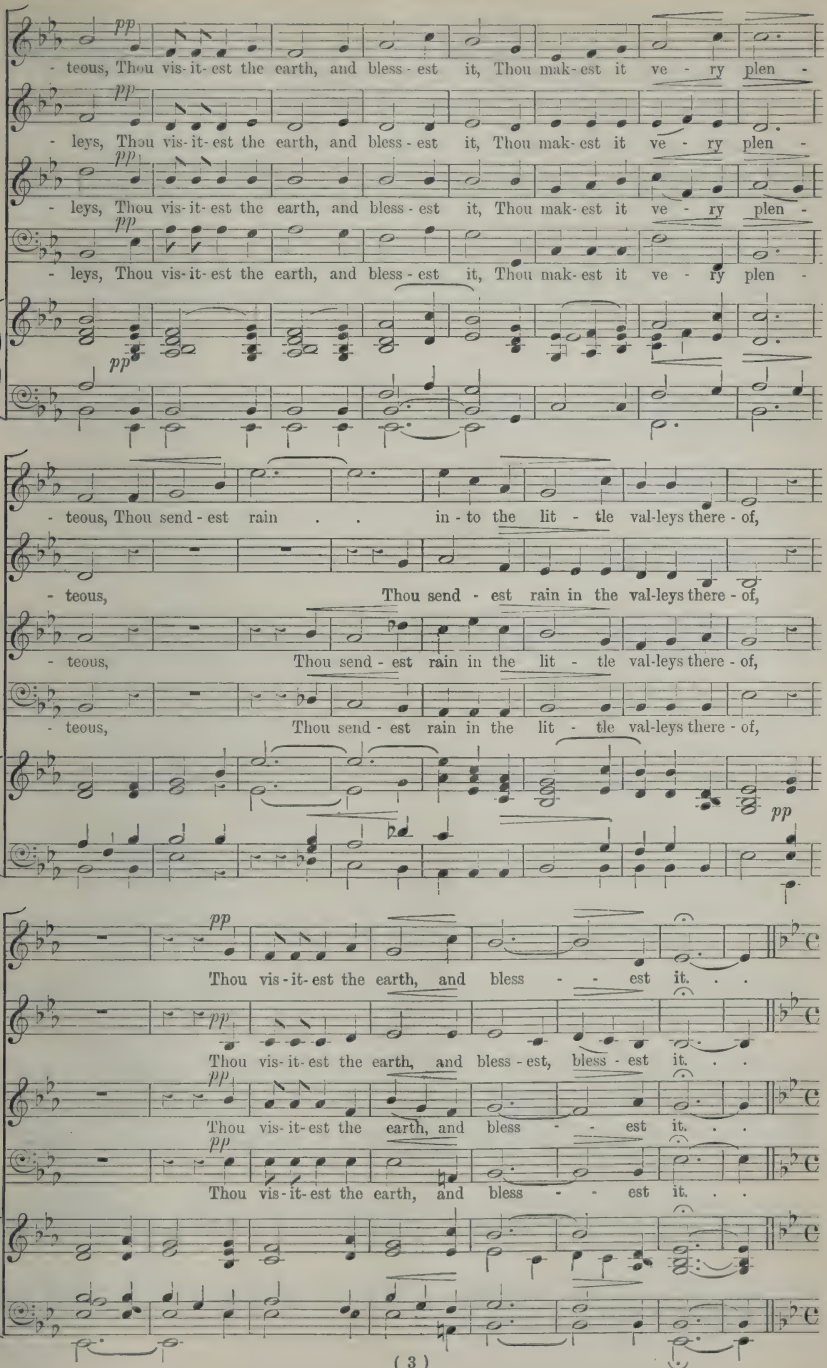
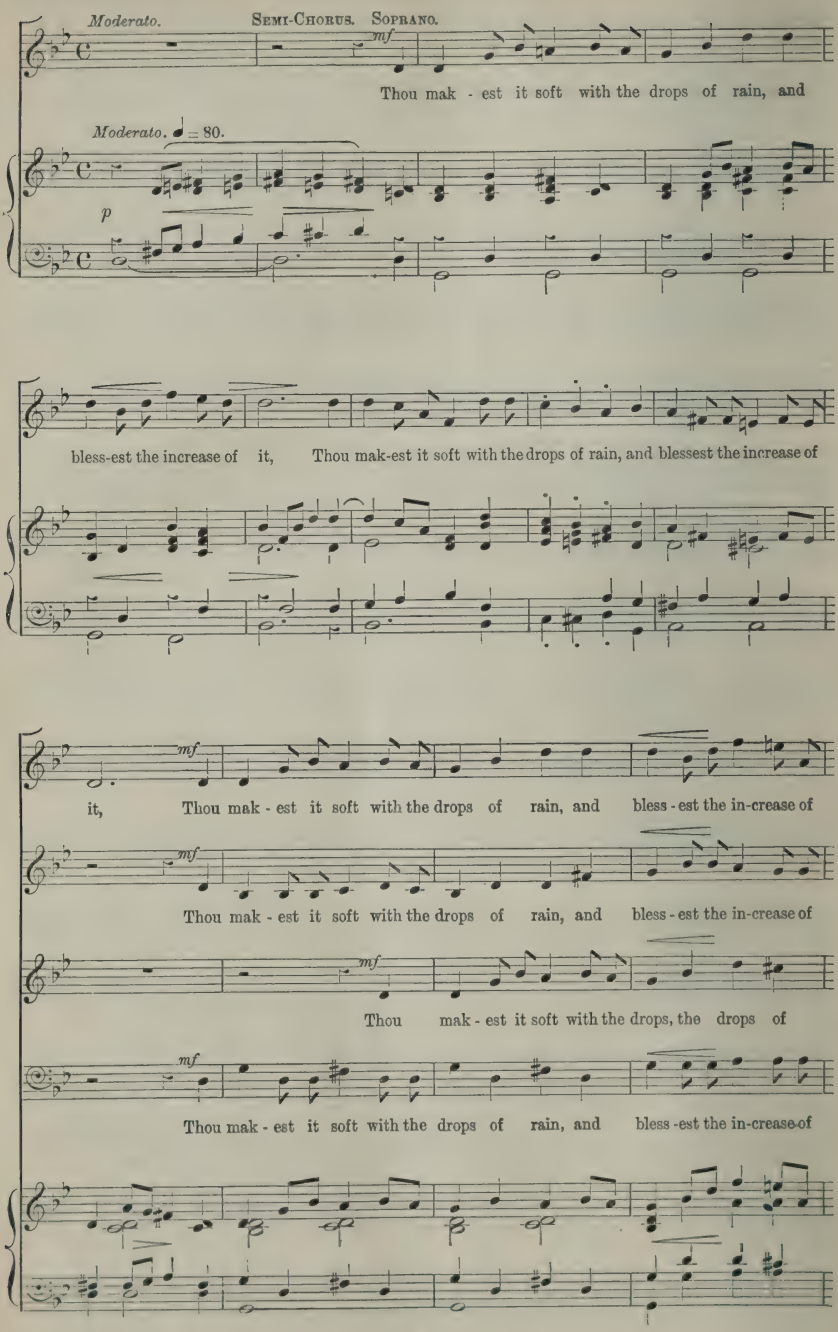
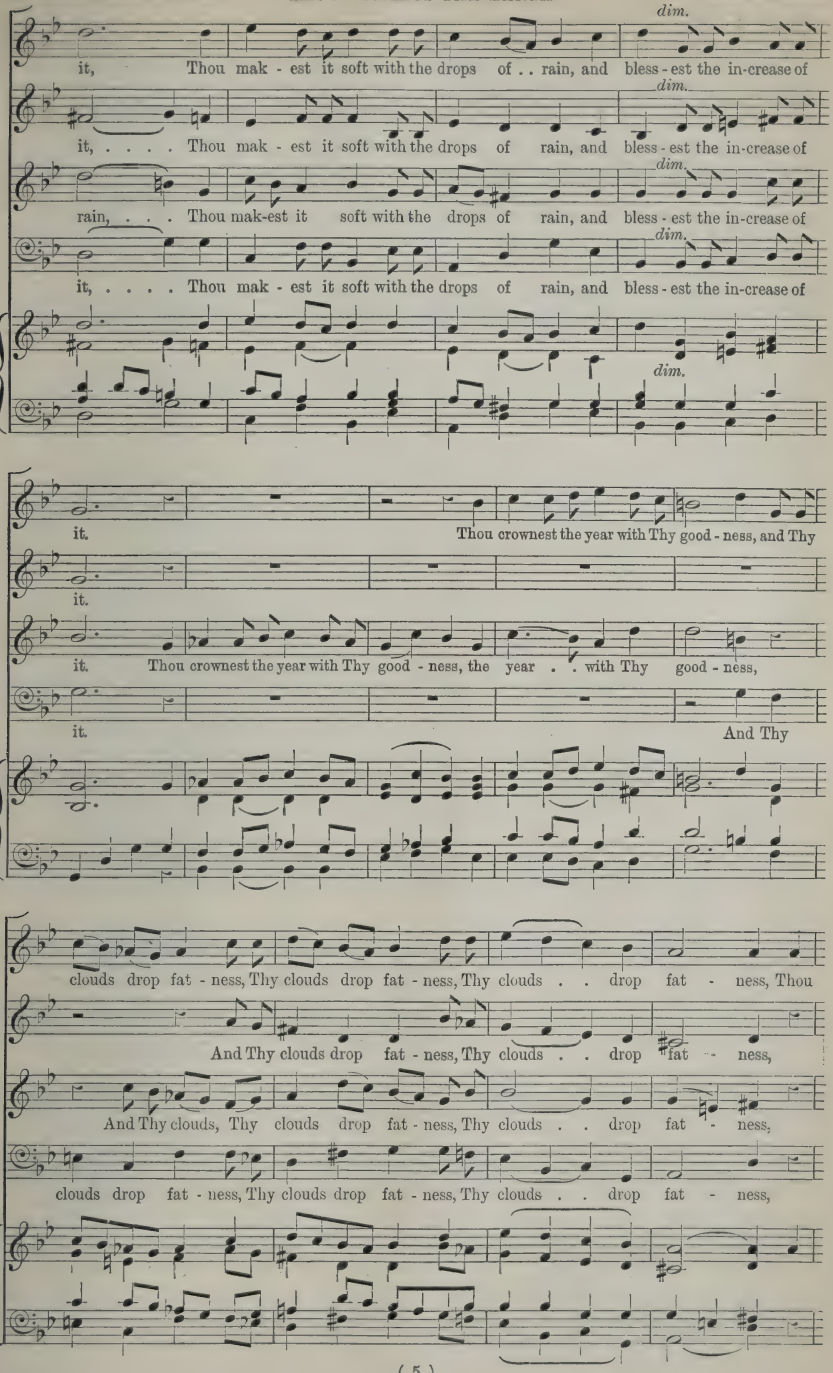
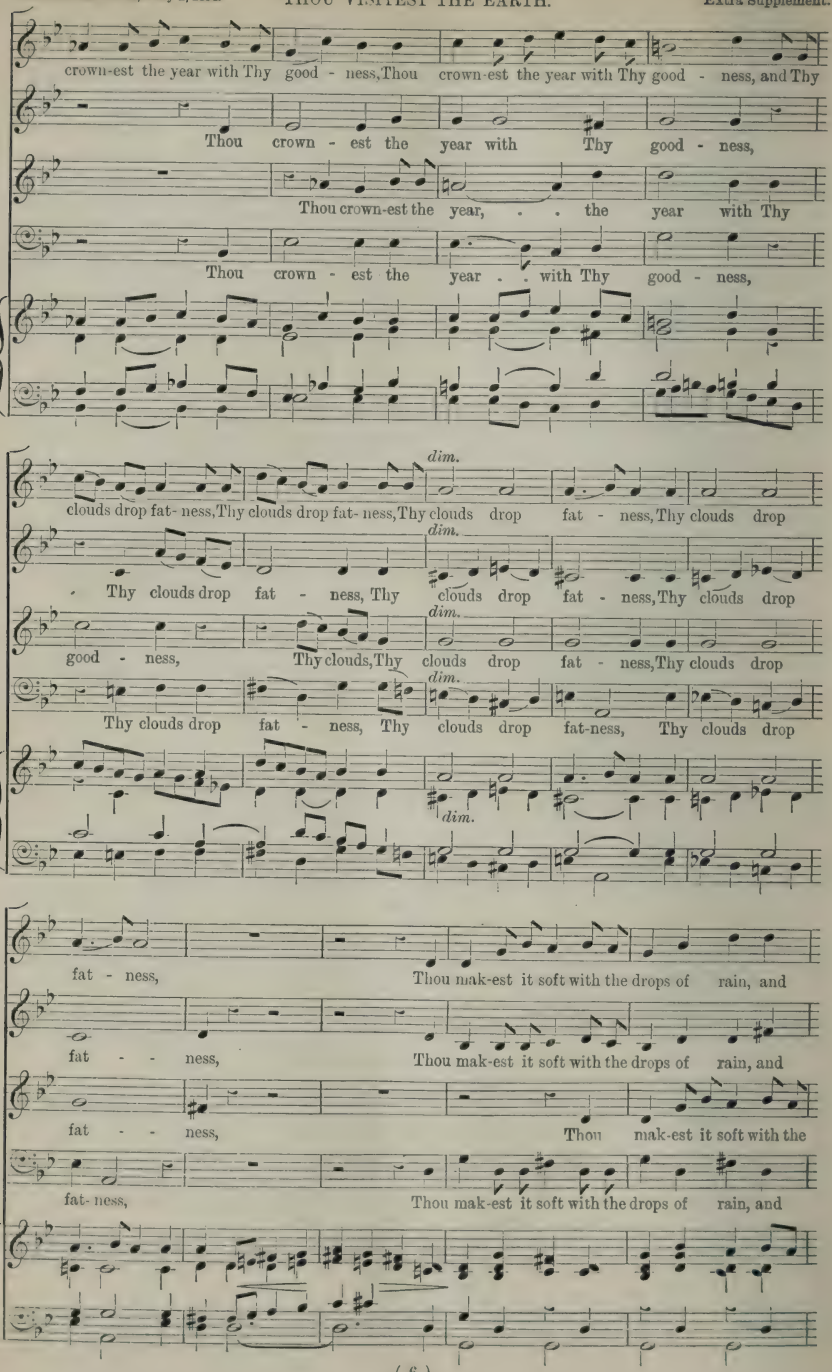
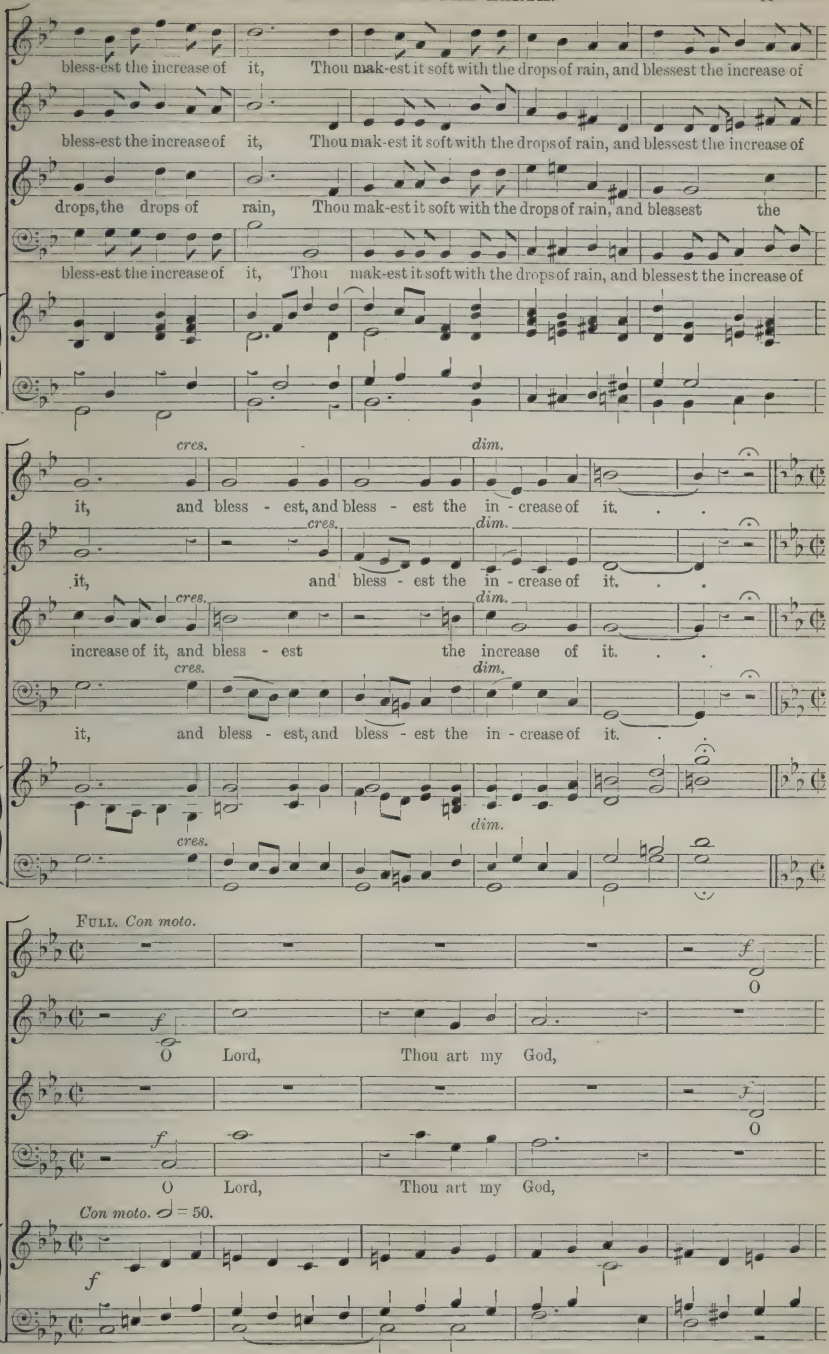

dim.
it, Thou mak-est it ve - ry plen - teous. Thou wa-ter-est her
it, Thou mak-est it ve - ry plen - teous. Thou wa-ter-est her
it, Thou mak-est it ve - ry plen - teous.
it, Thou mak-est it ve - ry plen - teous. Thou wa-ter-est her
cres.
fur-rows, Thou wa-ter-est her fur-rows, Thou send - - est rain
fur-rows, Thou wa-ter-est her fur-rows, Thou send - est rain . .
Thou wa-ter-est her fur-rows, Thou send - est rain
fur-rows, Thou send - est rain
in - to the lit - tle val-leys there - of, and mak-est it ve - ry, ve - ry plen -
in - to the lit - tle val-leys there - of, the lit - tle val -
in - to the lit - tle val-leys there - of, the lit - tle . . val -
in - to the lit - tle val-leys there - of, the lit - tle val -

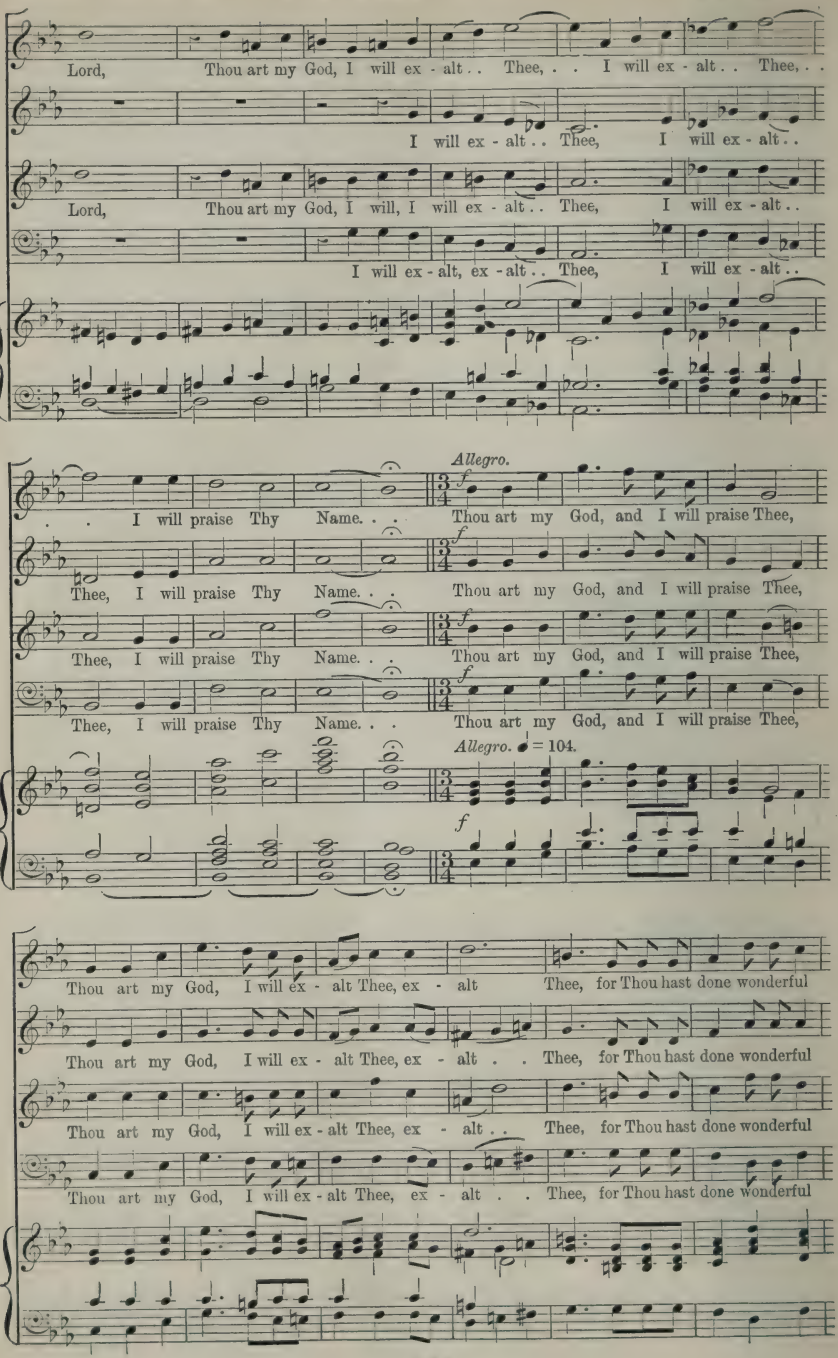

pp
- teous, Thou vis- it- est the earth, and bless - est it, Thou mak- est it ve - ry plen -
- leys, Thou vis- it- est the earth, and bless - est it, Thou mak- est it ve - ry plen -
- leys, Thou vis- it- est the earth, and bless - est it, Thou mak- est it ve - ry plen -
- leys, Thou vis- it- est the earth, and bless - est it, Thou mak- est it ve - ry plen -
- teous, Thou send - est rain . . in - to the lit - tle val-leys there - of,
- teous, Thou send - est rain in the val-leys there - of,
- teous, Thou send - est rain in the lit - tle val-leys there - of,
- teous, Thou send - est rain in the lit - tle val-leys there - of,
Thou vis - it- est the earth, and bless - - est it. . .
Thou vis - it- est the earth, and bless - est, bless - est it. . .
Thou vis - it- est the earth, and bless - - est it. . .
Thou vis - it- est the earth, and bless - - est it. . .

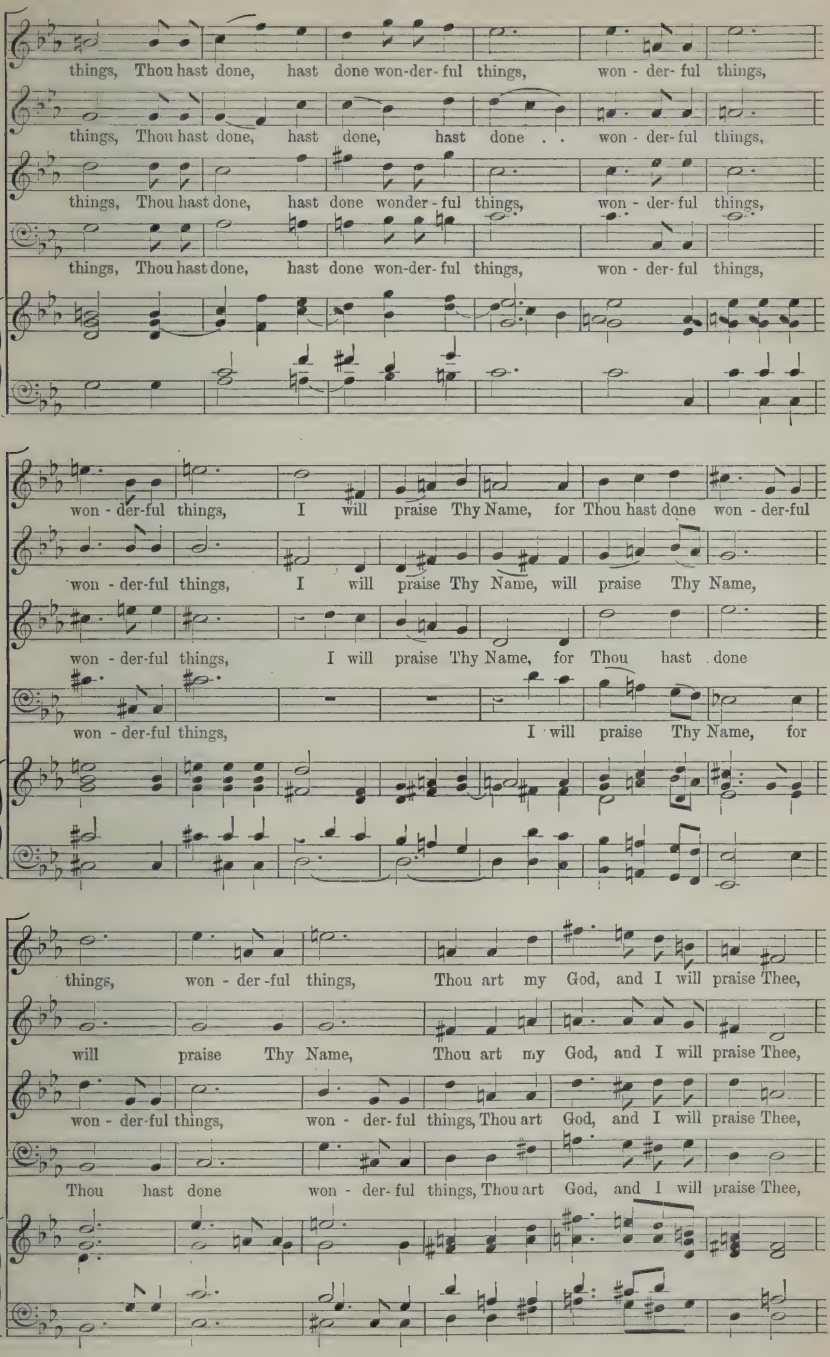

Moderato.
Semi-Chorus. Soprano.
mf
Thou mak - est it soft with the drops of rain, and
Moderato. ♩ = 80.
p
bless-est the increase of it, Thou mak-est it soft with the drops of rain, and blessest the increase of
mf
it, Thou mak - est it soft with the drops of rain, and bless - est the in-crease of
mf
Thou mak - est it soft with the drops of rain, and bless - est the in-crease of
mf
Thou mak - est it soft with the drops, the drops of
mf
Thou mak - est it soft with the drops of rain, and bless -est the in-crease of

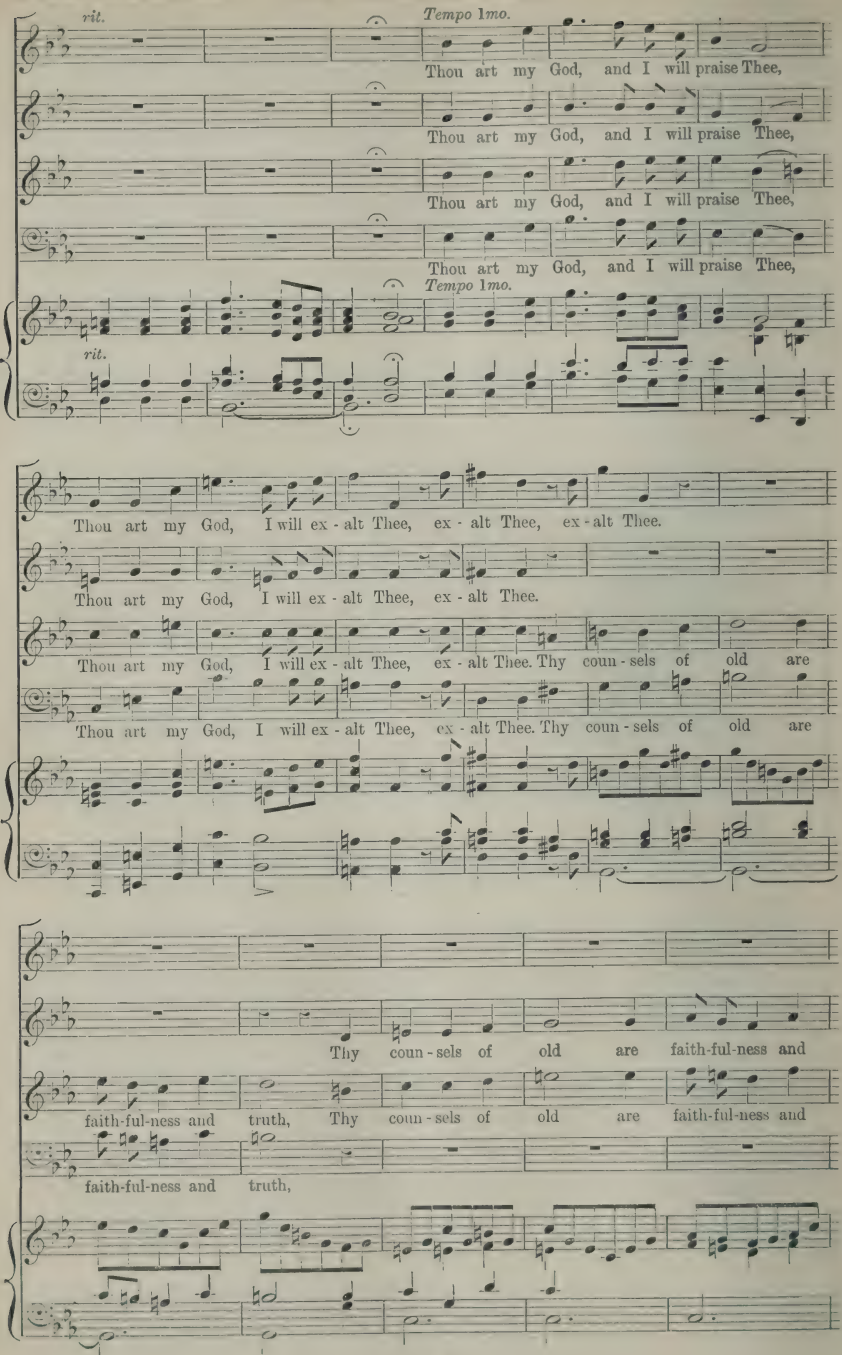
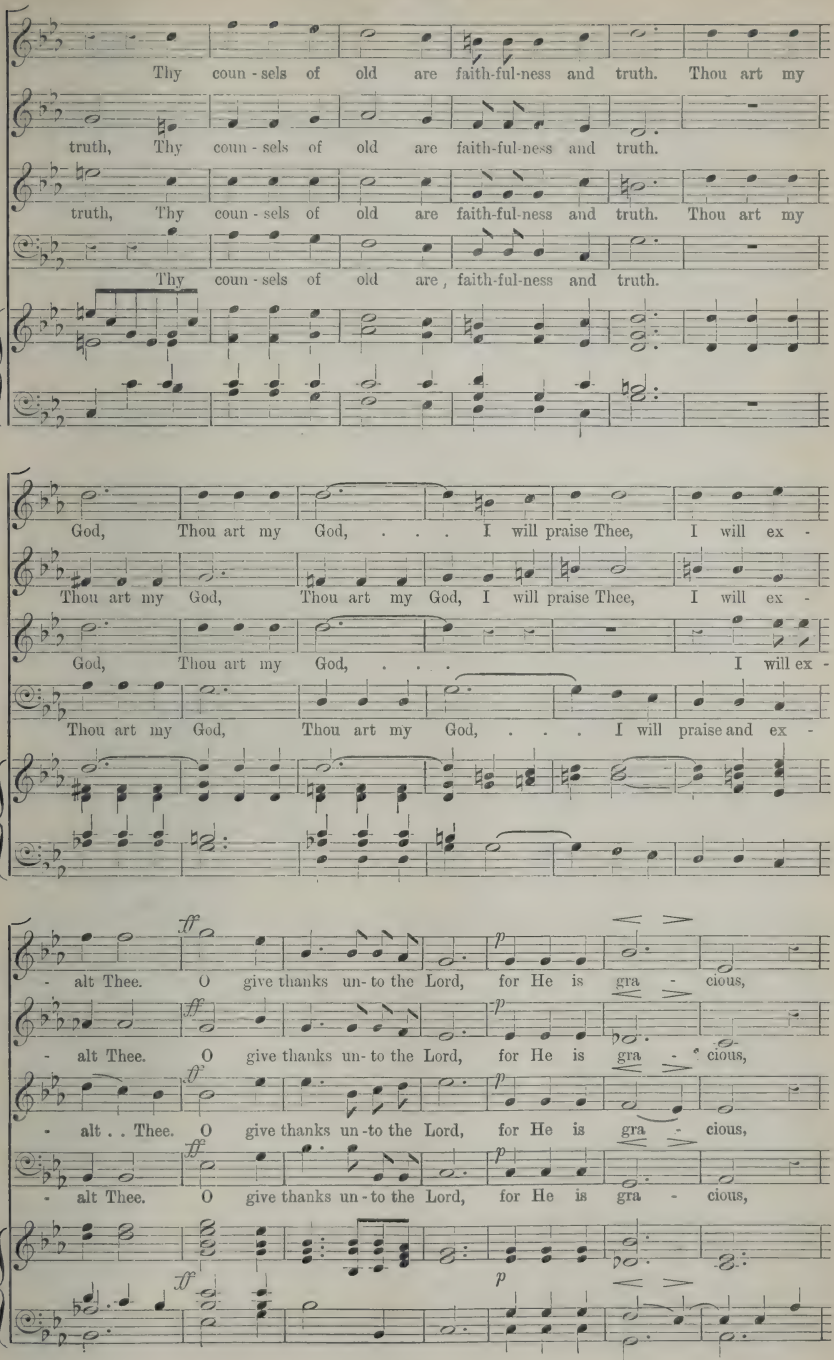

dim.
it, Thou mak - est it soft with the drops of . . rain, and bless - est the in-crease of
it, ... Thou mak - est it soft with the drops of rain, and bless - est the in-crease of
rain, . . . Thou mak-est it soft with the drops of rain, and bless - est the in-crease of
it, ... Thou mak - est it soft with the drops of rain, and bless - est the in-crease of
it. Thou crownest the year with Thy good - ness, and Thy
it.
it. Thou crownest the year with Thy good - ness, the year . . with Thy good - ness,
it. And Thy
clouds drop fat - ness, Thy clouds drop fat - ness, Thy clouds . . drop fat - ness, Thou
And Thy clouds drop fat - ness, Thy clouds . . drop fat - ness,
And Thy clouds, Thy clouds drop fat - ness, Thy clouds . . drop fat - ness,
clouds drop fat - ness, Thy clouds drop fat - ness, Thy clouds . . drop fat - ness,

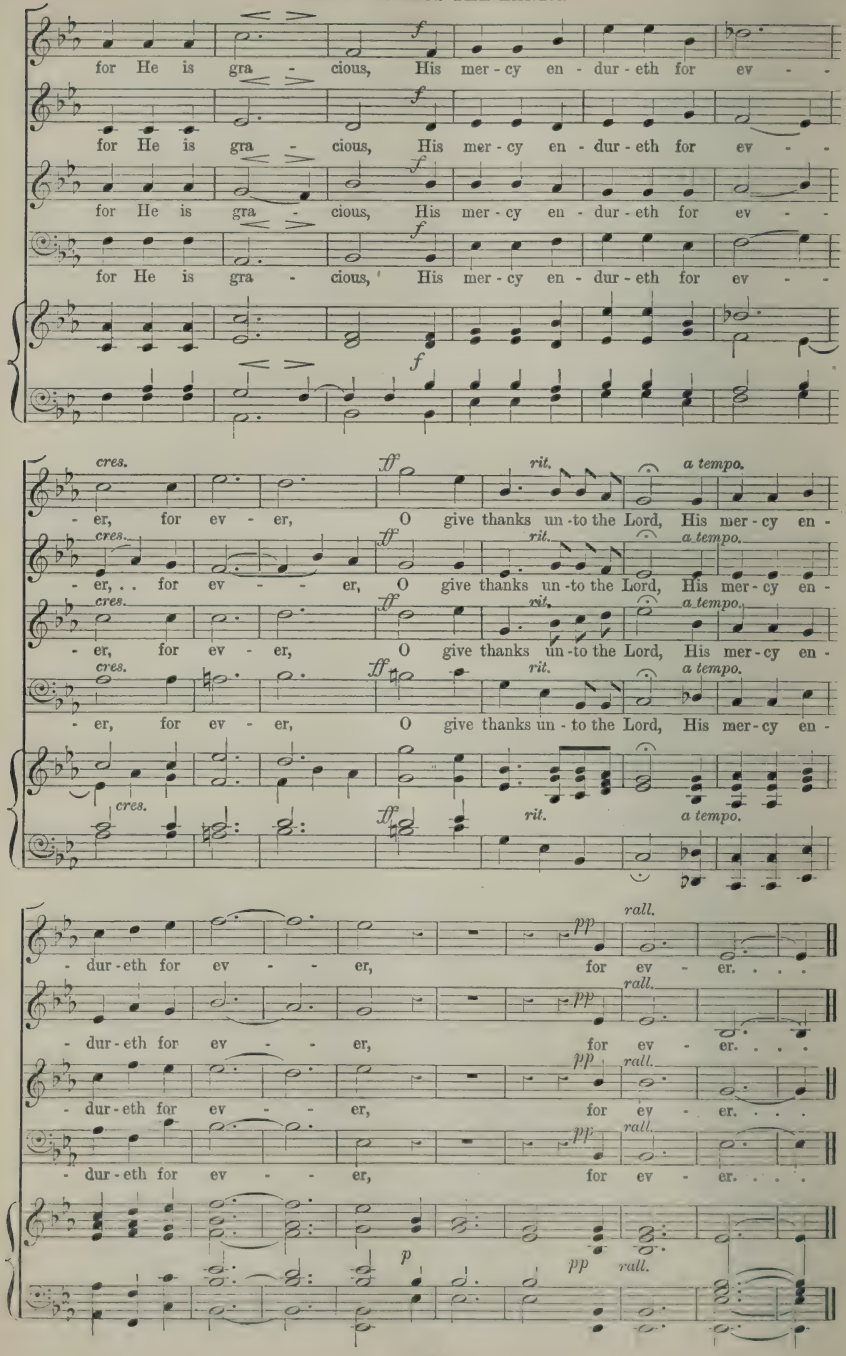

crown-est the year with Thy good - ness, Thou crown-est the year with Thy good - ness, and Thy
Thou crown - est the year with Thy good - ness,
Thou crown-est the year, . . the year with Thy
Thou crown - est the year . . with Thy good - ness,
dim.
clouds drop fat- ness, Thy clouds drop fat- ness, Thy clouds drop fat - ness, Thy clouds drop
Thy clouds drop fat - ness, Thy clouds drop fat - ness, Thy clouds drop
good - ness, Thy clouds, Thy clouds drop fat - ness, Thy clouds drop
Thy clouds drop fat - ness, Thy clouds drop fat-ness, Thy clouds drop
fat - ness, Thou mak-est it soft with the drops of rain, and
fat - - ness, Thou mak-est it soft with the drops of rain, and
fat - - ness, Thou mak-est it soft with the
fat- ness, Thou mak-est it soft with the drops of rain, and


bless-est the increase of it, Thou mak-est it soft with the drops of rain, and blessest the increase of
bless-est the increase of it, Thou mak-est it soft with the drops of rain, and blessest the increase of
drops, the drops of rain, Thou mak-est it soft with the drops of rain, and blessest the
bless-est the increase of it, Thou mak-est it soft with the drops of rain, and blessest the increase of
cres. dim.
it, and bless - est, and bless - est the in - crease of it.
it, and bless - est the in - crease of it.
increase of it, and bless - est the increase of it.
it, and bless - est, and bless - est the in - crease of it.
Full. Con moto.
O Lord, Thou art my God,
O Lord, Thou art my God,
Con moto. = 50.


Lord, Thou art my God, I will ex - alt . . Thee, . . I will ex - alt . . Thee, . .
I will ex - alt . . Thee, I will ex - alt . .
Lord, Thou art my God, I will, I will ex - alt . . Thee, I will ex - alt . .
I will ex - alt, ex - alt . . Thee, I will ex - alt . .
Allegro.
. . I will praise Thy Name. . . Thou art my God, and I will praise Thee,
Thee, I will praise Thy Name. . . Thou art my God, and I will praise Thee,
Thee, I will praise Thy Name. . . Thou art my God, and I will praise Thee,
Thee, I will praise Thy Name. . . Thou art my God, and I will praise Thee,
Allegro. ♩ = 104.
Thou art my God, I will ex - alt Thee, ex - alt Thee, for Thou hast done wonderful
Thou art my God, I will ex - alt Thee, ex - alt . . Thee, for Thou hast done wonderful
Thou art my God, I will ex - alt Thee, ex - alt . . Thee, for Thou hast done wonderful
Thou art my God, I will ex - alt Thee, ex - alt . . Thee, for Thou hast done wonderful


things, Thou hast done, hast done won-der-ful things, won - der- ful things,
things, Thou hast done, hast done, hast done . . won - der-ful things,
things, Thou hast done, hast done wonder - ful things, won - der-ful things,
things, Thou hast done, hast done won-der-ful things, won - der-ful things,
won - der-ful things, I will praise Thy Name, for Thou hast done won - der-ful
won - der-ful things, I will praise Thy Name, will praise Thy Name,
won - der-ful things, I will praise Thy Name, for Thou hast done
won - der-ful things, I will praise Thy Name, for
things, won - der-ful things, Thou art my God, and I will praise Thee,
will praise Thy Name, Thou art my God, and I will praise Thee,
won - der-ful things, won - der- ful things, Thou art God, and I will praise Thee,
Thou hast done won - der- ful things, Thou art God, and I will praise Thee,


rit.
Tempo 1mo.
Thou art my God, and I will praise Thee,
Thou art my God, and I will praise Thee,
Thou art my God, and I will praise Thee,
Thou art my God, and I will praise Thee,
Tempo 1mo.
rit.
Thou art my God, I will ex - alt Thee, ex - alt Thee, ex - alt Thee.
Thou art my God, I will ex - alt Thee, ex - alt Thee.
Thou art my God, I will ex - alt Thee, ex - alt Thee. Thy coun - sels of old are
Thou art my God, I will ex - alt Thee, ex - alt Thee. Thy coun - sels of old are
Thy coun - sels of old are faith-ful-ness and
faith-ful-ness and truth, Thy coun - sels of old are faith-ful-ness and
faith-ful-ness and truth,

Thy coun - sels of old are faith-ful-ness and truth. Thou art my
truth, Thy coun - sels of old are faith-ful-ness and truth.
truth, Thy coun - sels of old are faith-ful-ness and truth. Thou art my
Thy coun - sels of old are, faith-ful-ness and truth.
God, Thou art my God, . . . I will praise Thee, I will ex -
Thou art my God, Thou art my God, I will praise Thee, I will ex -
God, Thou art my God, . . . I will ex -
Thou art my God, Thou art my God, . . . I will praise and ex -
- alt Thee. O give thanks un- to the Lord, for He is gra - cious,
- alt Thee. O give thanks un- to the Lord, for He is gra - cious,
- alt . . Thee. O give thanks un - to the Lord, for He is gra - cious,
- alt Thee. O give thanks un - to the Lord, for He is gra - cious,

THOU VISITEST THE EARTH.

for He is gra - cious, His mer - cy en - dur - eth for ev - -
for He is gra - cious, His mer - cy en - dur - eth for ev - -
for He is gra - cious, His mer - cy en - dur - eth for ev - -
for He is gra - cious, His mer - cy en - dur - eth for ev - -
f
cres.
ff
rit.
a tempo.
- er, for ev - er, O give thanks un - to the Lord, His mer - cy en -
- er, for ev - er, O give thanks un - to the Lord, His mer - cy en -
- er, for ev - er, O give thanks un - to the Lord, His mer - cy en -
- er, for ev - er, O give thanks un - to the Lord, His mer - cy en -
rall.
pp
- dur - eth for ev - - er, for ev - er.
- dur - eth for ev - - er, for ev - er.
- dur - eth for ev - - er, for ev - er.
- dur - eth for ev - - er, for ev - er.
p

The Musical Times, **EXTRA SUPPLEMENT.** August 1, 1894.

No. 723. NOVELLO'S PART-SONG BOOK. *Price* 3*d.*
SECOND SERIES.

TO ROBERT TUNSTILL ESQ., AND THE MEMBERS OF THE REEDYFORD CHOIR.

THE HARVEST FEAST

FOUR-PART SONG

THE WORDS WRITTEN BY SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

ALFRED R. GAUL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

With animation.

Soprano. *f* The lass- es have dress'd in their smart-est and best, With rib-bons to tie their

Alto. *f* The lass- es have dress'd in their smart-est and best, With rib-bons to tie their

Tenor. *f* The lass- es have dress'd in their smart-est and best, With rib-bons to tie their

Bass. *f* The lass- es have dress'd in their smart-est and best, With rib-bons to tie their

With animation.

Piano.* ♩ = 100. *f*

hair, In gay-est of bows and our Sun-day clothes, We all to the barn re-

hair, In gay - est of bows and our Sun-day clothes, We all to the barn re-

hair. In gay-est of bows and our Sun-day clothes, We all to the barn re-

hair, In gay-est of bows and our Sun-day clothes, We all to the barn re-

* The use of the Accompaniment is optional.

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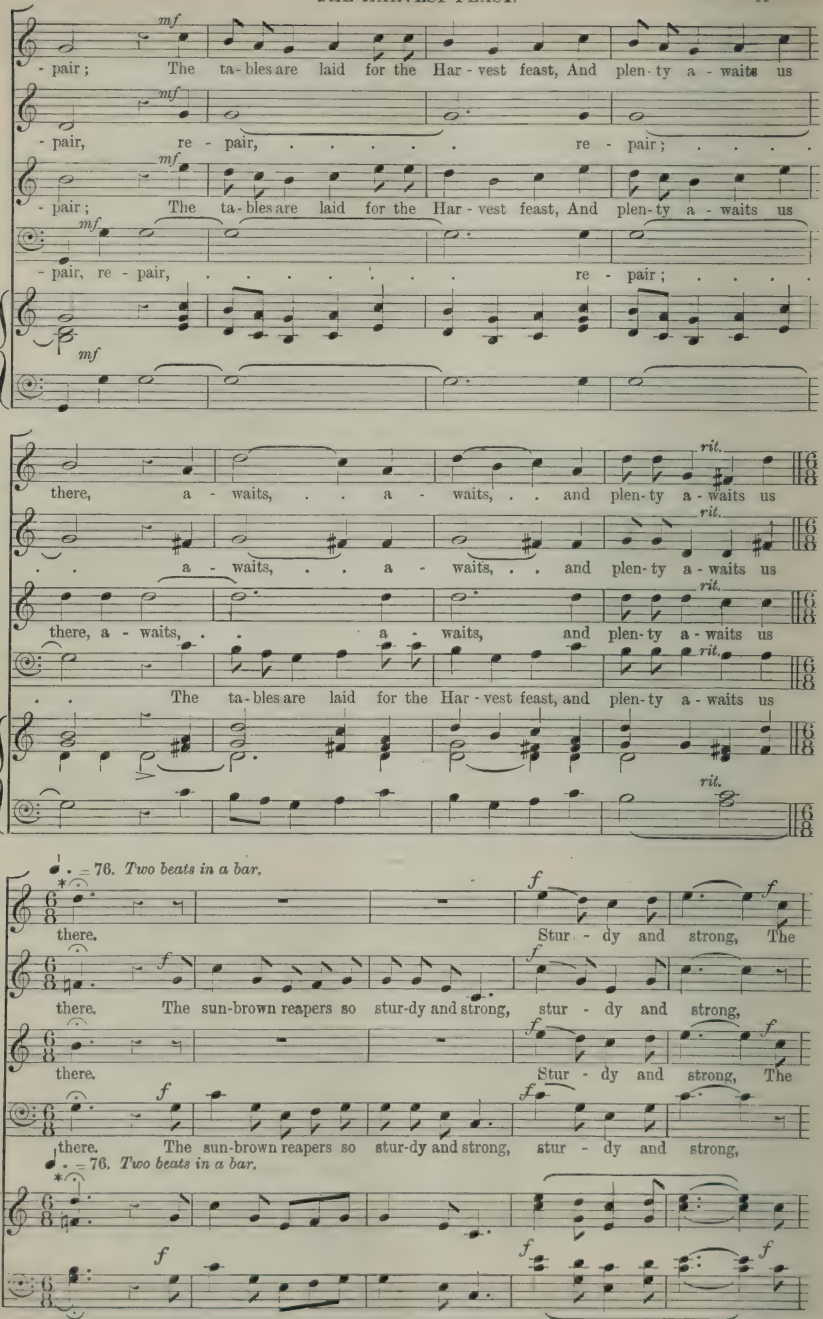
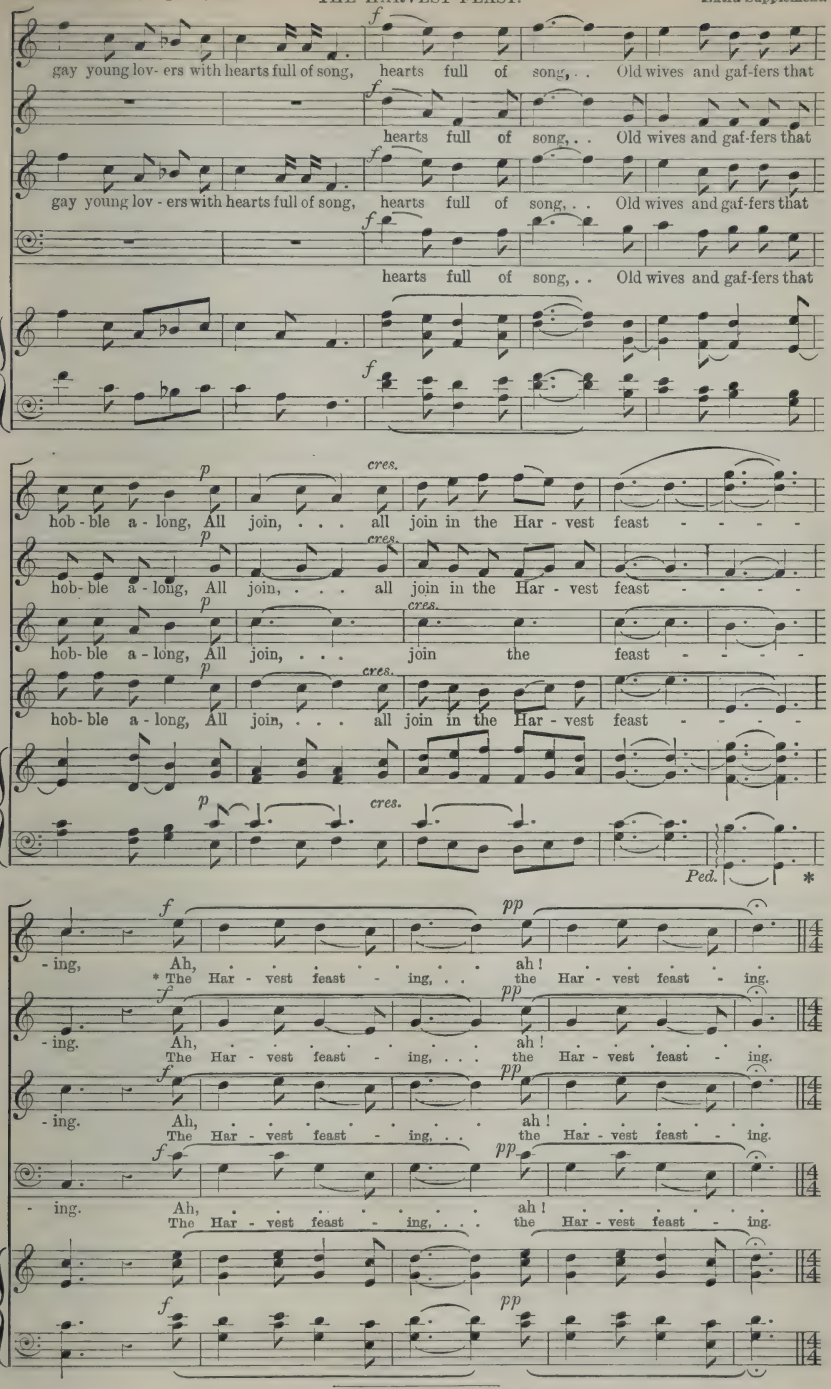
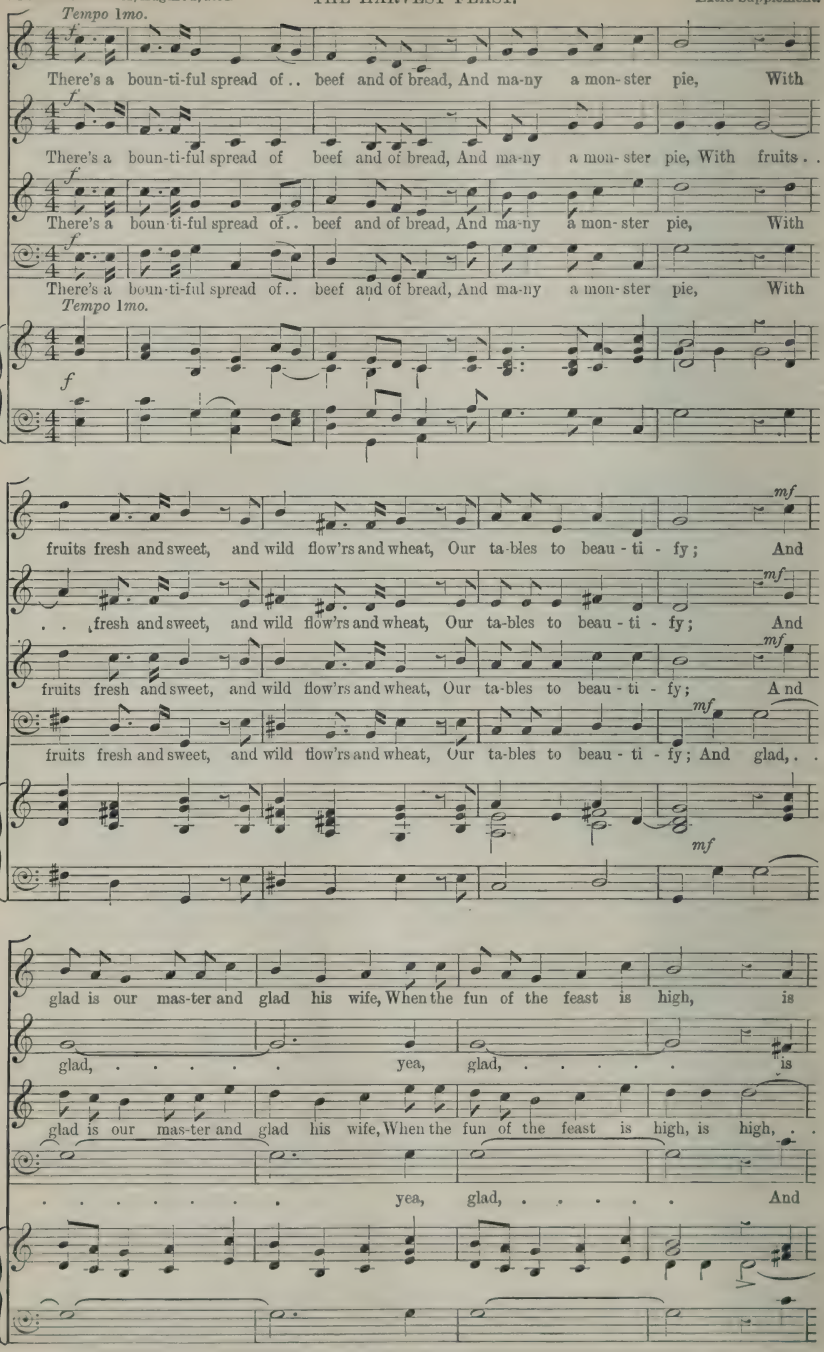
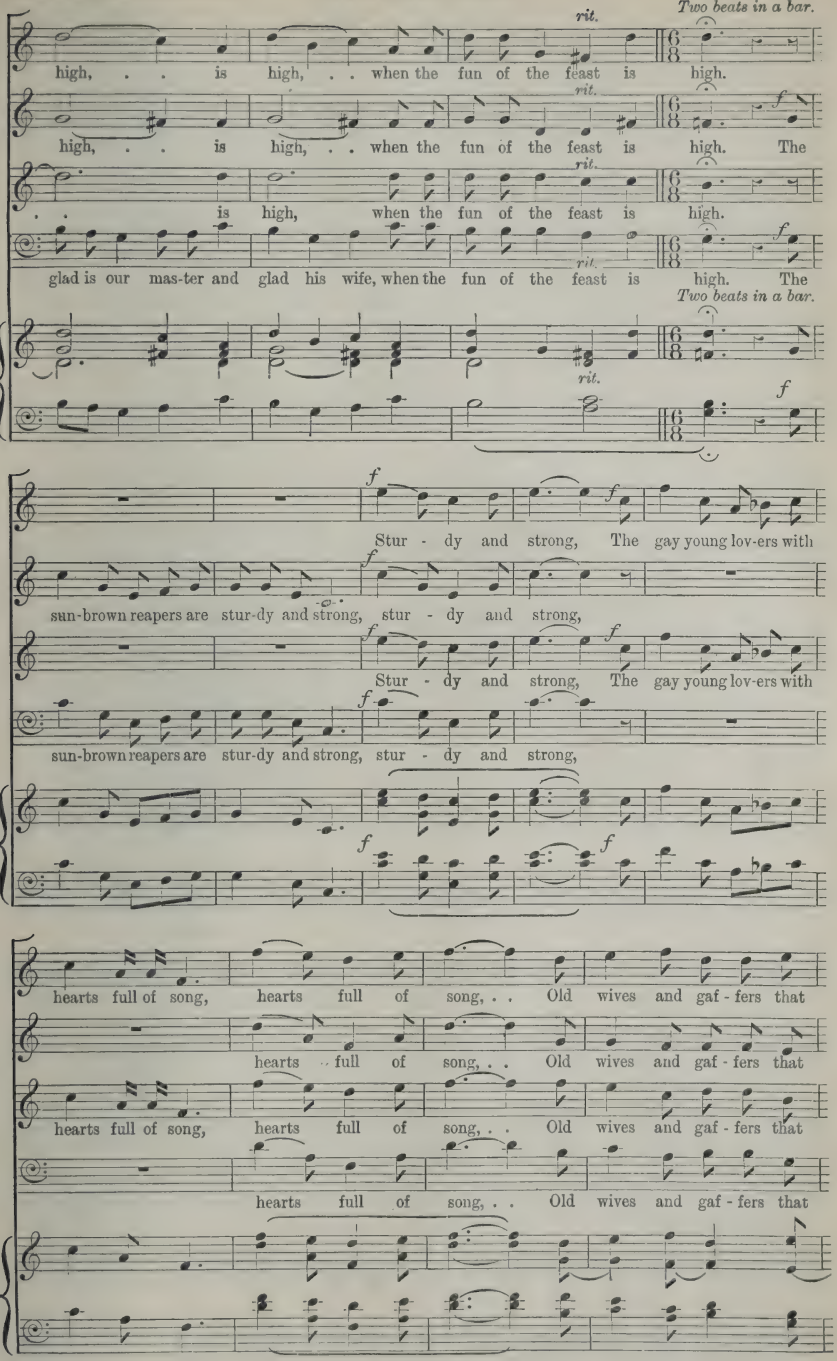

mf
- pair; The ta-bles are laid for the Har-vest feast, And plen-ty a-waits us
- pair, re-pair, ... re-pair; . . . .
- pair; The ta-bles are laid for the Har-vest feast, And plen-ty a-waits us
- pair, re-pair, ... re-pair; . . . .
rit.
there, a-waits, . . a-waits, . . and plen-ty a-waits us
. . a-waits, . . a-waits, . . and plen-ty a-waits us
there, a-waits, . . a-waits, and plen-ty a-waits us
. . The ta-bles are laid for the Har-vest feast, and plen-ty a-waits us
. = 76. Two beats in a bar.
f
there. Stur-dy and strong, The
there. The sun-brown reapers so stur-dy and strong, stur-dy and strong,
there. Stur-dy and strong, The
there. The sun-brown reapers so stur-dy and strong, stur-dy and strong,
. = 76. Two beats in a bar.

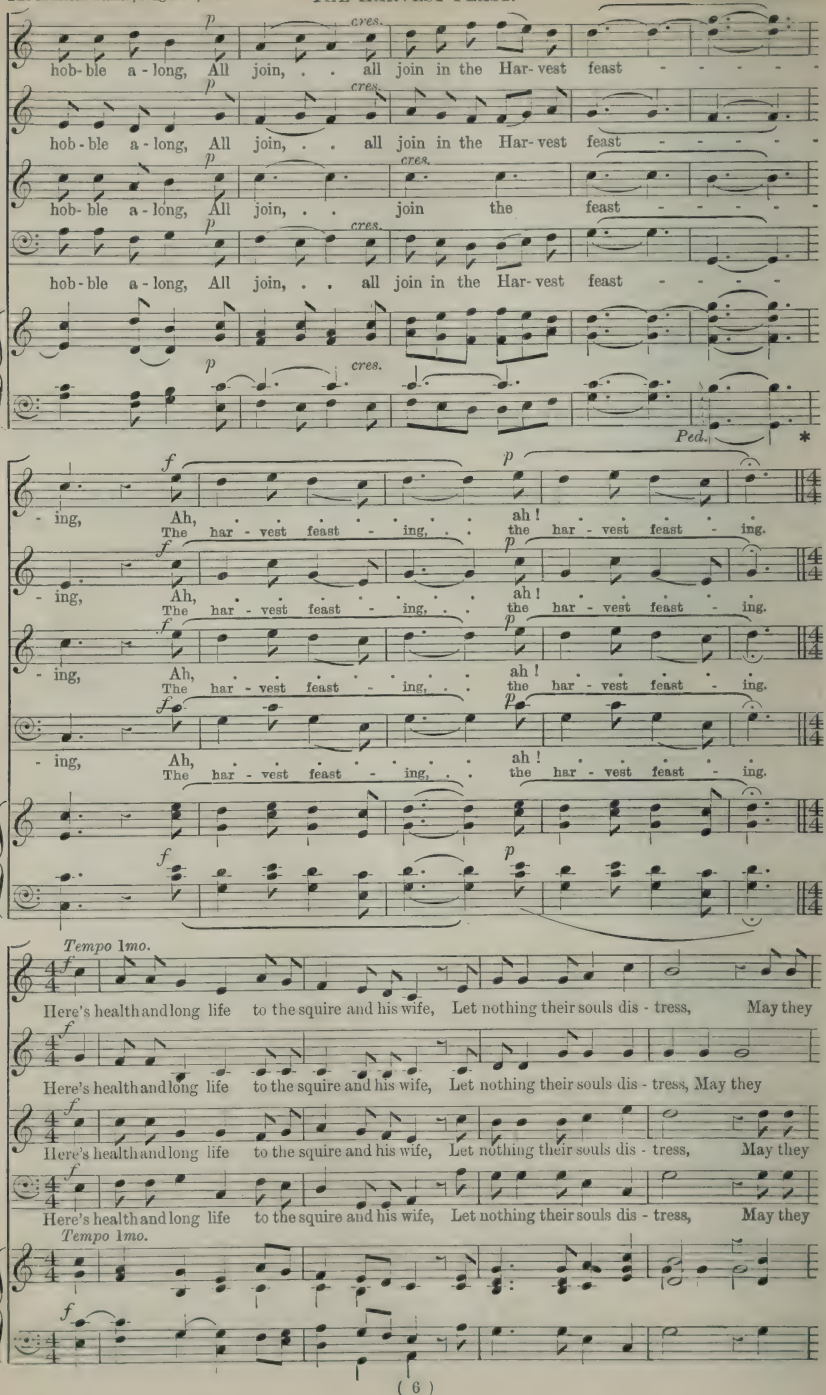
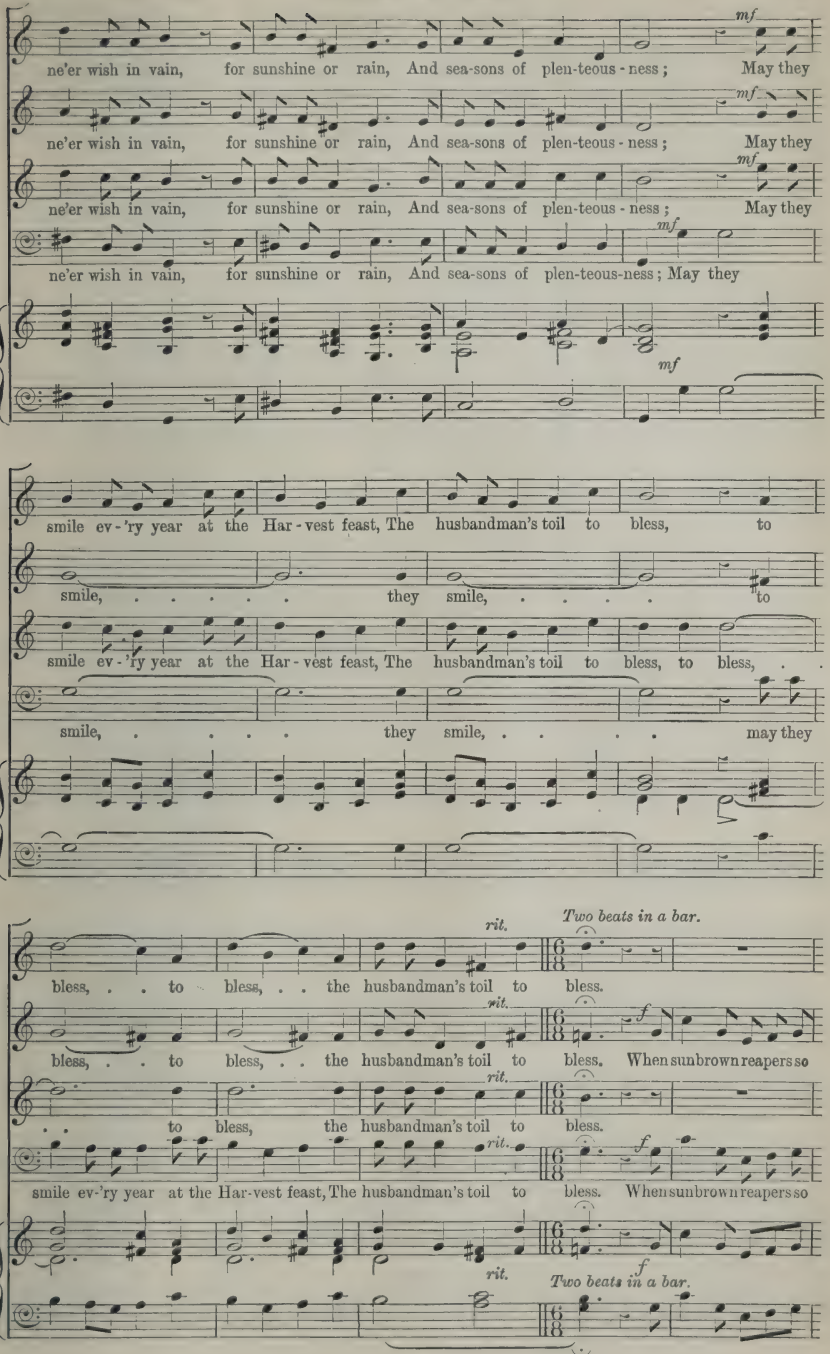
* Only a short pause.


gay young lov- ers with hearts full of song, hearts full of song, . . Old wives and gaf-fers that
hearts full of song, . . Old wives and gaf-fers that
gay young lov - ers with hearts full of song, hearts full of song, . . Old wives and gaf-fers that
hearts full of song, . . Old wives and gaf-fers that
hob - ble a - long, All join, . . . all join in the Har - vest feast - - - -
hob- ble a - long, All join, . . . all join in the Har - vest feast - - - -
hob- ble a - long, All join, . . . join the feast - - - -
hob- ble a - long, All join, . . . all join in the Har - vest feast - - - -
Ped. *
- ing, Ah, ... ah ! . . . . .
* The Har - vest feast - ing, . . the Har - vest feast - ing.
- ing. Ah, ... ah ! . . . . .
The Har - vest feast - ing, . . . the Har - vest feast - ing.
- ing. Ah, ... ah ! . . . . .
The Har - vest feast - ing, . . the Har - vest feast - ing.
- ing. Ah, ... ah ! . . . . .
The Har - vest feast - ing, . . the Har - vest feast - ing.

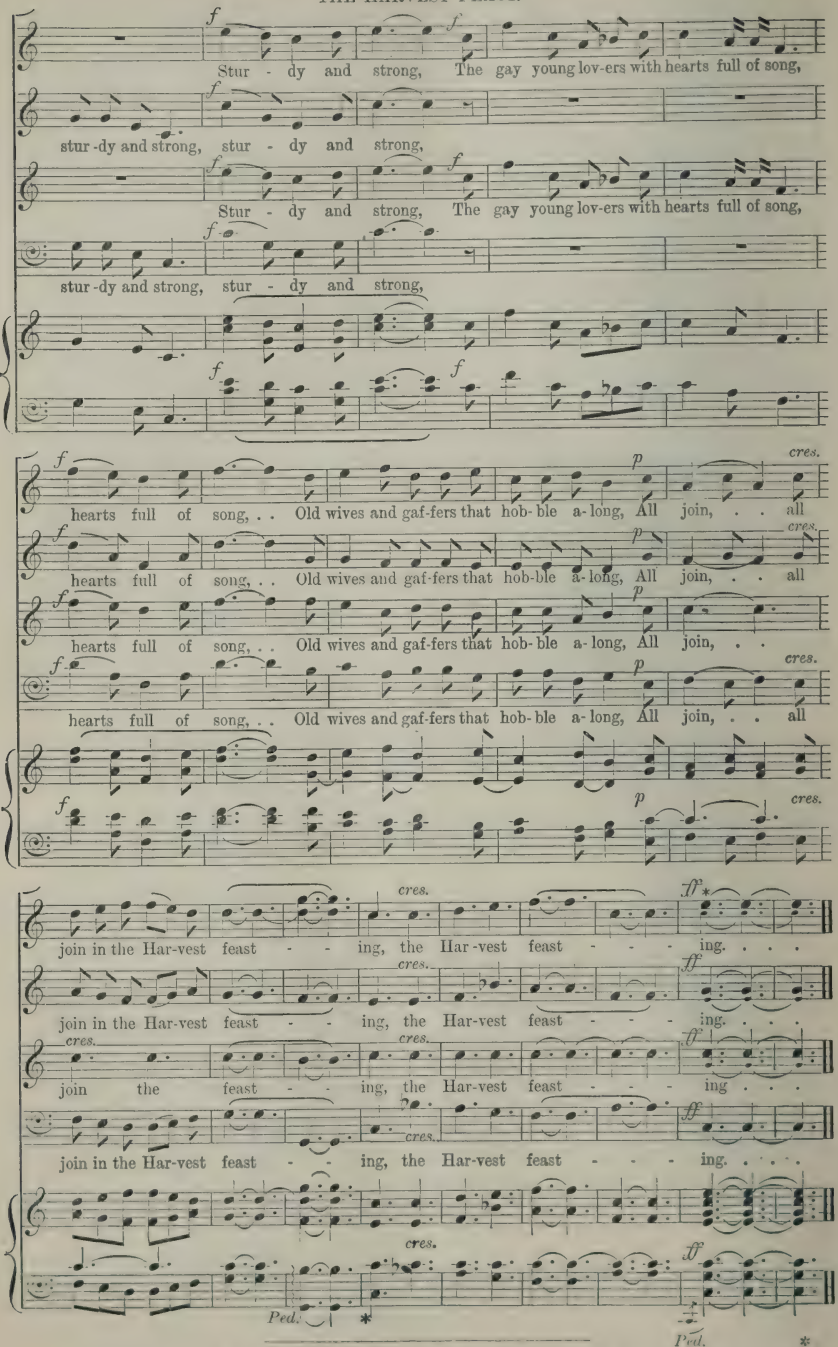
* Choice left to the Choir Master.


Tempo 1mo.
There's a boun-ti-ful spread of .. beef and of bread, And ma-ny a mon-ster pie, With
There's a boun-ti-ful spread of beef and of bread, And ma-ny a mon-ster pie, With fruits . .
There's a boun-ti-ful spread of.. beef and of bread, And ma-ny a mon-ster pie, With
There's a boun-ti-ful spread of.. beef and of bread, And ma-ny a mon-ster pie, With
Tempo 1mo.
fruits fresh and sweet, and wild flow'rs and wheat, Our ta-bles to beau-ti-fy; And
. . fresh and sweet, and wild flow'rs and wheat, Our ta-bles to beau-ti-fy; And
fruits fresh and sweet, and wild flow'rs and wheat, Our ta-bles to beau-ti-fy; And
fruits fresh and sweet, and wild flow'rs and wheat, Our ta-bles to beau-ti-fy; And glad, . .
glad is our mas-ter and glad his wife, When the fun of the feast is high, is
glad, ... yea, glad, ... is
glad is our mas-ter and glad his wife, When the fun of the feast is high, is high, . .
. . . . . yea, glad, ... And


Two beats in a bar.
rit.
high, . . is high, . . when the fun of the feast is high.
high, . . is high, . . when the fun of the feast is high. The
. . is high, when the fun of the feast is high.
glad is our mas-ter and glad his wife, when the fun of the feast is high. The
Two beats in a bar.
Stur - dy and strong, The gay young lov-ers with
sun-brown reapers are stur-dy and strong, stur - dy and strong,
Stur - dy and strong, The gay young lov-ers with
sun-brown reapers are stur-dy and strong, stur - dy and strong,
hearts full of song, hearts full of song, . . Old wives and gaf - fers that
hearts full of song, . . Old wives and gaf - fers that
hearts full of song, hearts full of song, . . Old wives and gaf - fers that
hearts full of song, . . Old wives and gaf - fers that


hob-ble a-long, All join, . . all join in the Har-vest feast - - - - -
hob-ble a-long, All join, . . all join in the Har-vest feast - - - - -
hob-ble a-long, All join, . . join the feast - - - - -
hob-ble a-long, All join, . . all join in the Har-vest feast - - - -
cres.
Ped. *
- ing, Ah, ... ah ! The har-vest feast - ing, . . the har-vest feast - ing.
Tempo 1mo.
Here's health and long life to the squire and his wife, Let nothing their souls dis-tress, May they

mf
ne'er wish in vain, for sunshine or rain, And sea-sons of plen-teous-ness; May they
ne'er wish in vain, for sunshine or rain, And sea-sons of plen-teous-ness; May they
ne'er wish in vain, for sunshine or rain, And sea-sons of plen-teous-ness; May they
ne'er wish in vain, for sunshine or rain, And sea-sons of plen-teous-ness; May they
smile ev-'ry year at the Har-vest feast, The husbandman's toil to bless, to
smile, ... they smile, ... to
smile ev-'ry year at the Har-vest feast, The husbandman's toil to bless, to bless, . .
smile, ... they smile, ... may they
rit.
Two beats in a bar.
bless, . . to bless, . . the husbandman's toil to bless.
bless, . . to bless, . . the husbandman's toil to bless. When sunbrown reapers so
. . to bless, the husbandman's toil to bless.
smile ev-'ry year at the Har-vest feast, The husbandman's toil to bless. When sunbrown reapers so
f
Two beats in a bar.

THE HARVEST FEAST.


Stur - dy and strong, The gay young lov-ers with hearts full of song,
stur-dy and strong, stur - dy and strong,
Stur - dy and strong, The gay young lov-ers with hearts full of song,
stur-dy and strong, stur - dy and strong,
hearts full of song, . . Old wives and gaf-fers that hob-ble a-long, All join, . . all
hearts full of song, . . Old wives and gaf-fers that hob-ble a-long, All join, . . all
hearts full of song, . . Old wives and gaf-fers that hob-ble a-long, All join, . .
hearts full of song, . . Old wives and gaf-fers that hob-ble a-long, All join, . . all
join in the Har-vest feast - - - ing, the Har-vest feast - - - - ing. . . .
join in the Har-vest feast - - ing, the Har-vest feast - - - ing. . . .
join the feast - - ing, the Har-vest feast - - - ing . . .
join in the Har-vest feast - - ing, the Har-vest feast - - - ing. . . .
cres.
ff
p
Ped.
*

* Sing all the notes if possible, if not, omit those in small type.

Also published in Novello's Tonic Sol-fa Series, No. 841, price 1½d.

No. 726. NOVELLO'S PART-SONG BOOK. (SECOND SERIES.) *Price* 3*d.*

TO THE CLAUGHTON ST. CECILIA CHORAL SOCIETY.

O LOVELY MAY

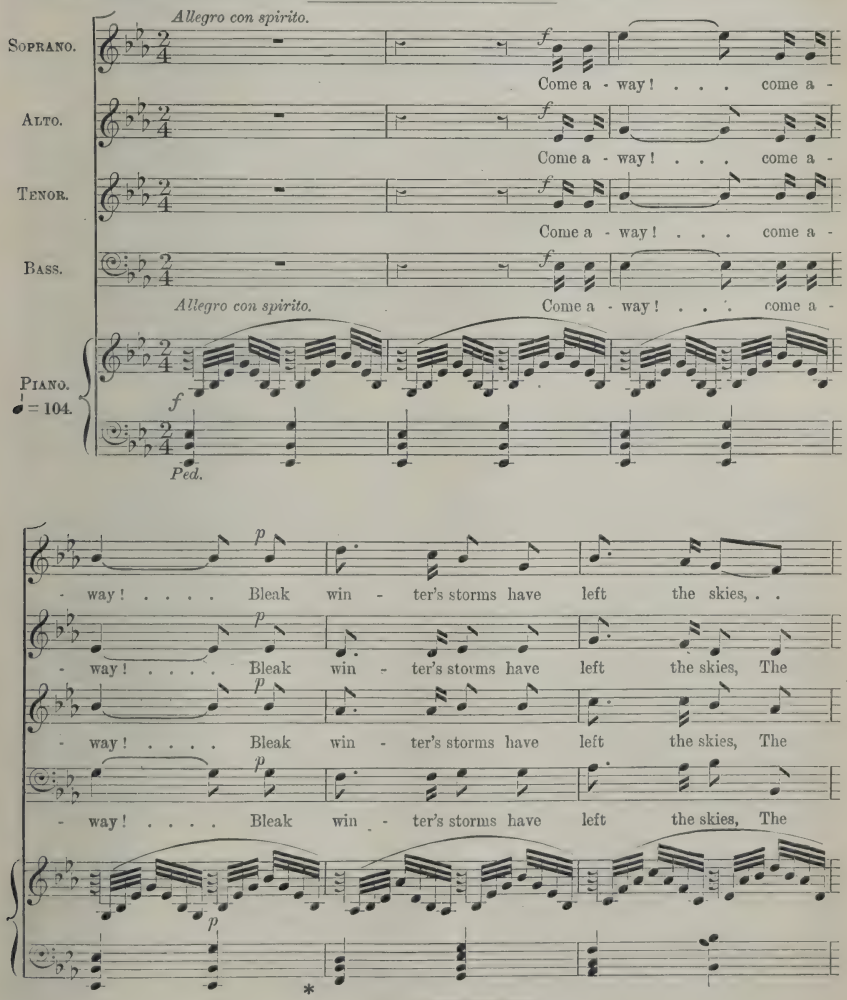
A FOUR-PART SONG WITH PIANOFORTE ACCOMPANIMENT

THE WORDS WRITTEN BY HENRY WETHERED

THE MUSIC COMPOSED BY

EDWARD GERMAN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Allegro con spirito.
Soprano.
Alto.
Tenor.
Bass.
Piano.
♩ = 104.
Come a - way! . . . come a -
Allegro con spirito.
Ped.
- way! . . . . Bleak win - ter's storms have left the skies, . .
- way! . . . . Bleak win - ter's storms have left the skies, The
- way! . . . . Bleak win - ter's storms have left the skies, The
- way! . . . . Bleak win - ter's storms have left the skies, The

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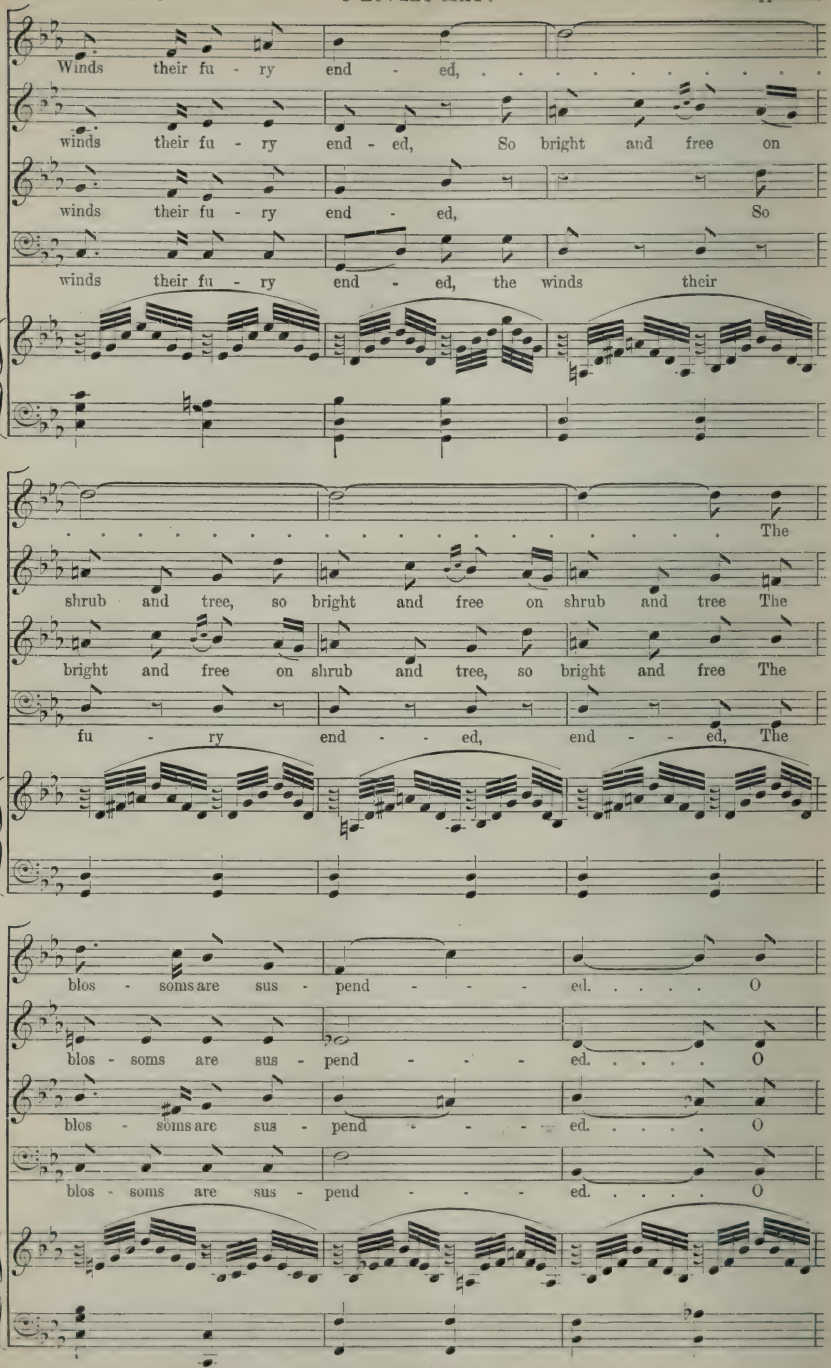
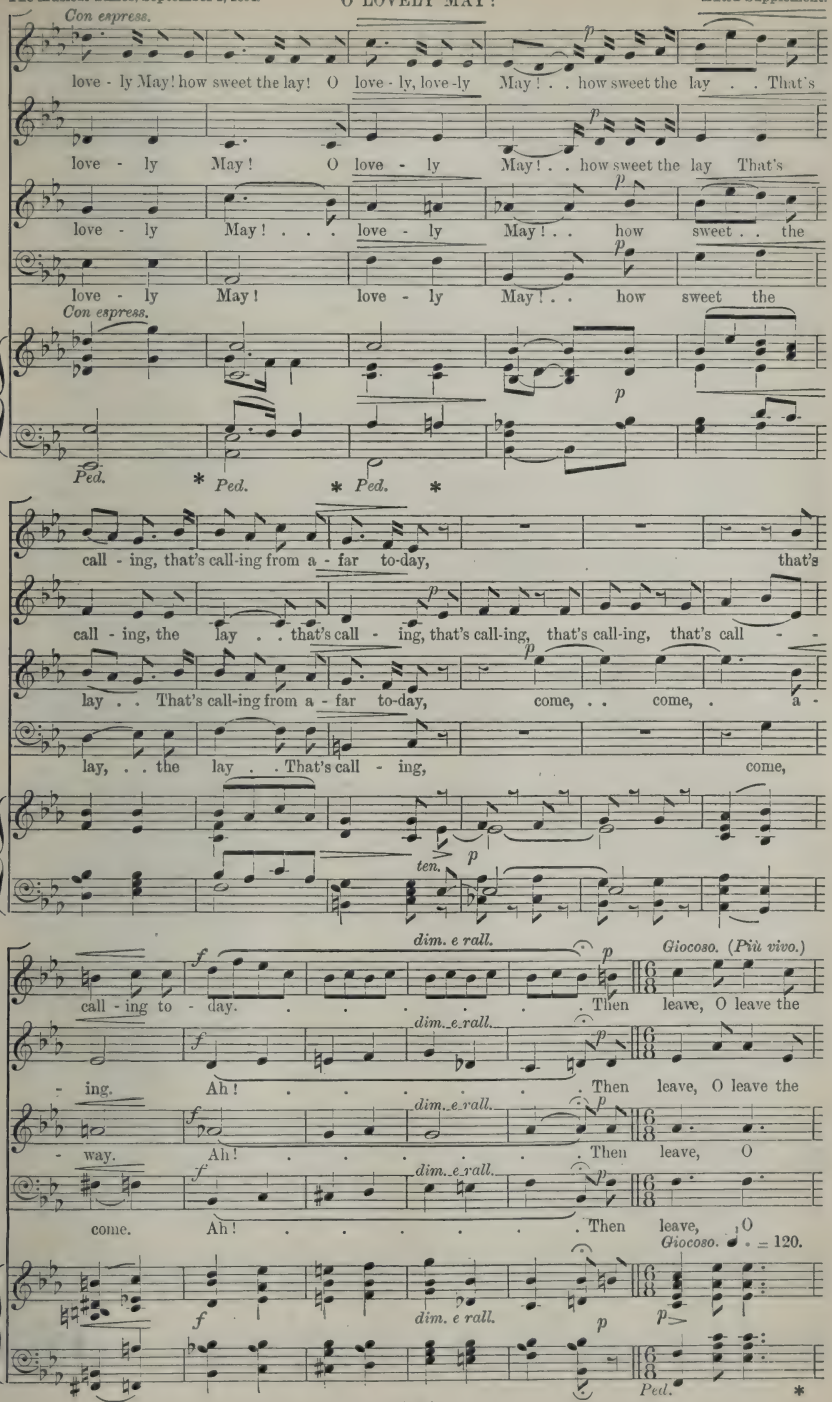
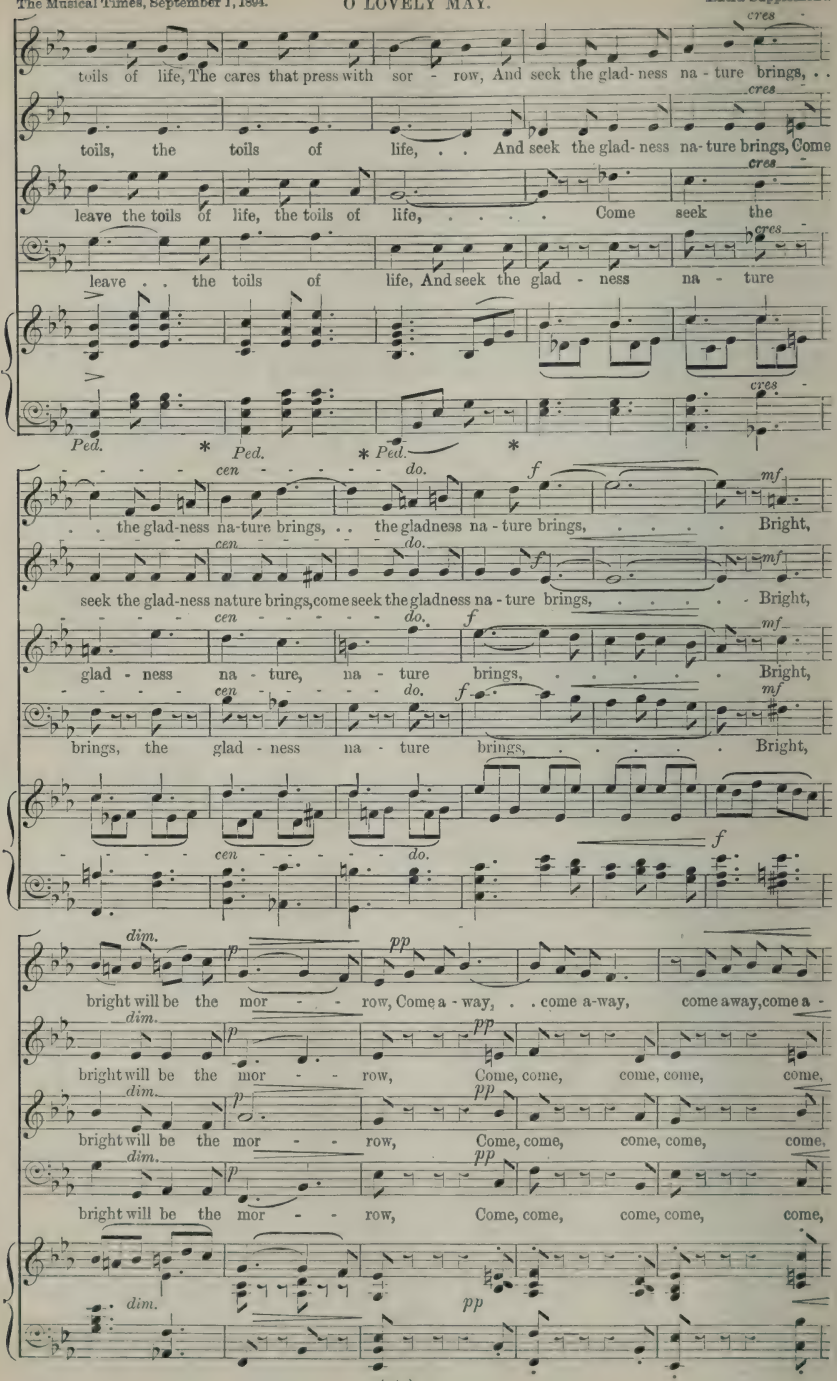
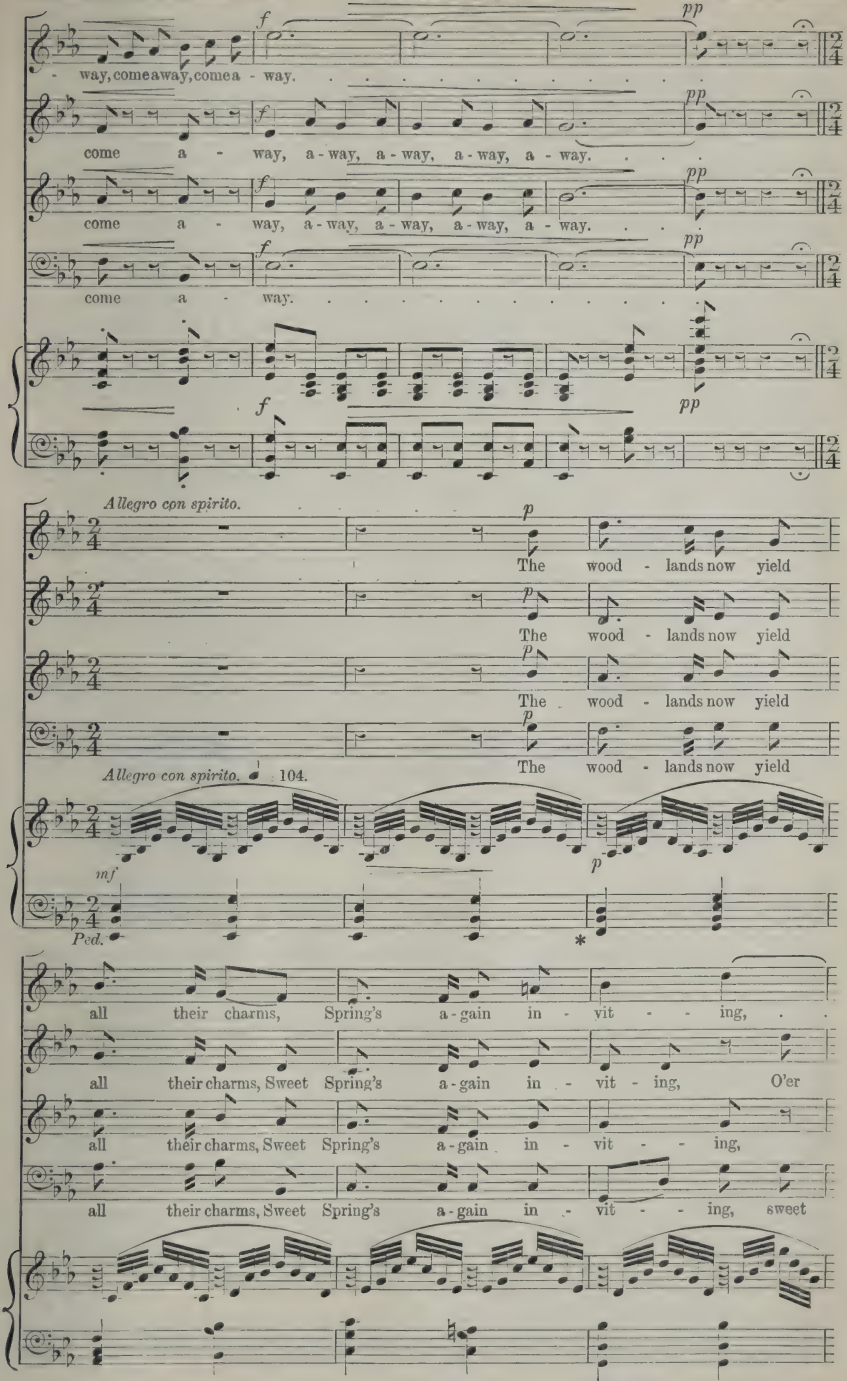
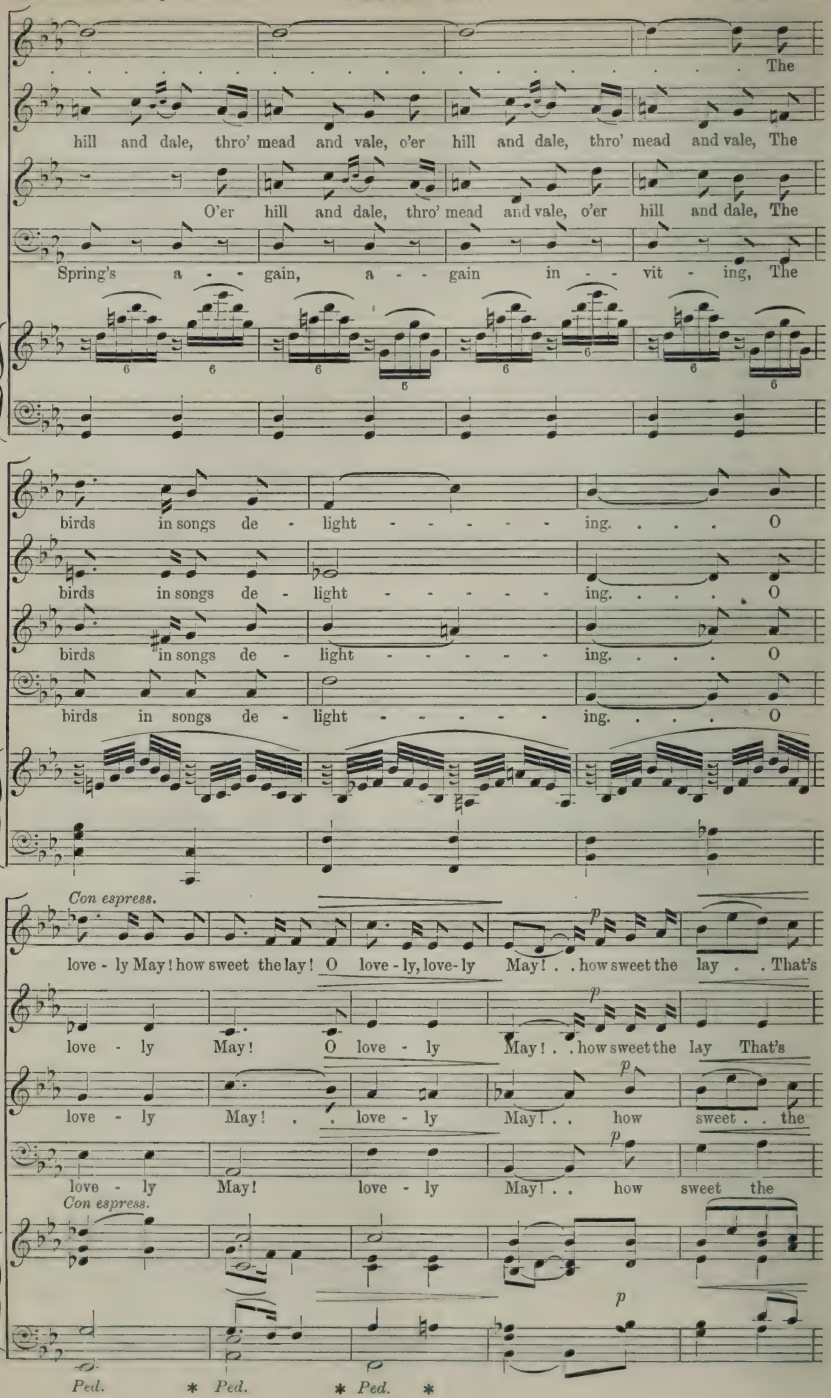
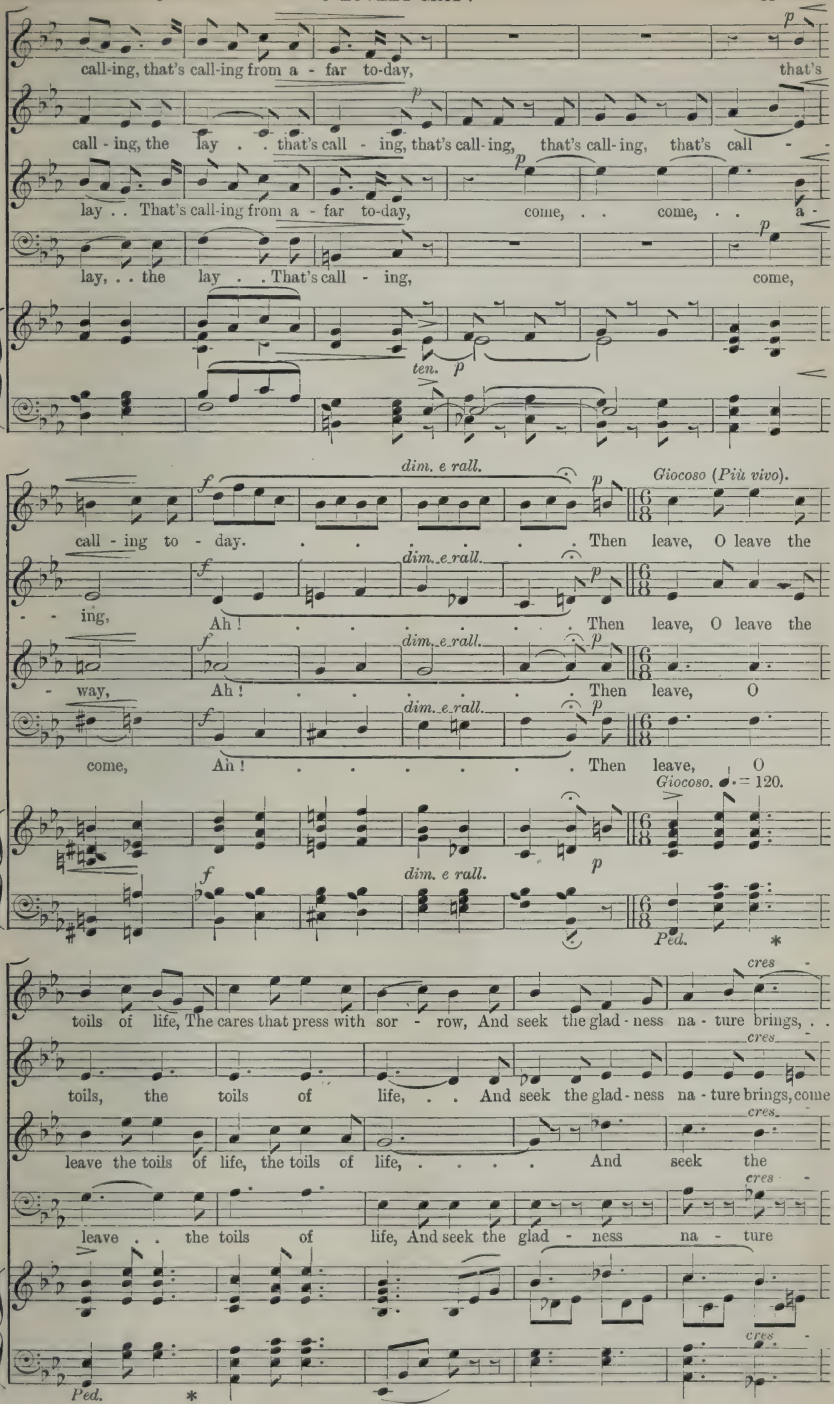
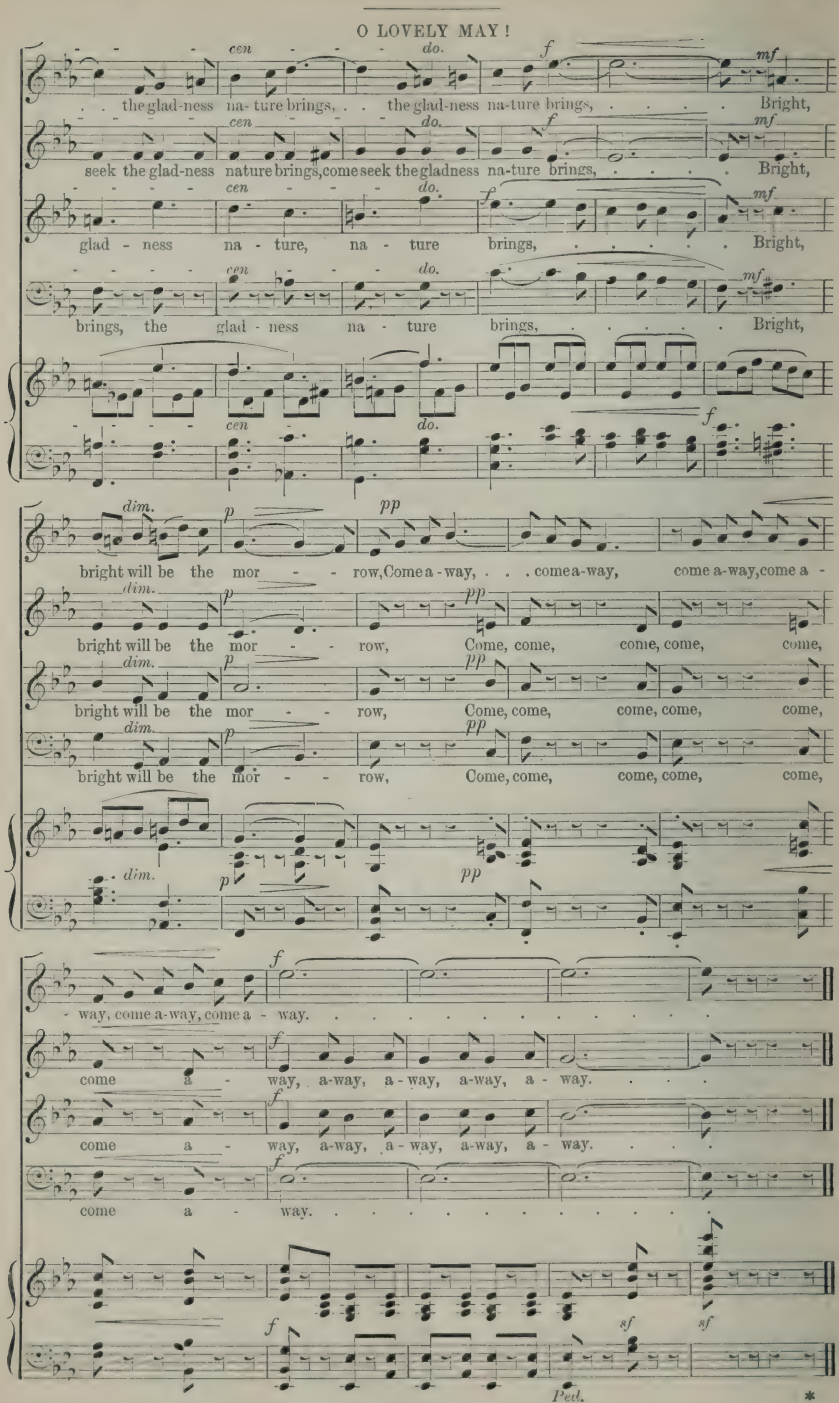

Winds their fu - ry end - ed, ...
winds their fu - ry end - ed, So bright and free on
winds their fu - ry end - ed, So
winds their fu - ry end - ed, the winds their
. . . . . The
shrub and tree, so bright and free on shrub and tree The
bright and free on shrub and tree, so bright and free The
fu - ry end - - - ed, end - - - ed, The
blos - soms are sus - pend - - - - ed. . . . . O
blos - soms are sus - pend - - - ed. . . . . O
blos - soms are sus - pend - - - ed. . . . . O
blos - soms are sus - pend - - - ed. . . . . O


Con express.
love - ly May! how sweet the lay! O love - ly, love - ly May! . . how sweet the lay . . That's
love - ly May! O love - ly May! . . how sweet the lay That's
love - ly May! . . . love - ly May! . . how sweet . . the
love - ly May! love - ly May! . . how sweet the
Con express.
Ped. * Ped. * Ped. *
call - ing, that's call-ing from a - far to-day, that's
call - ing, the lay . . that's call - ing, that's call-ing, that's call-ing, that's call - -
lay . . That's call-ing from a - far to-day, come, . . come, . a -
lay, . . the lay . . That's call - ing, come,
ten.
dim. e rall.
Giocoso. (Più vivo.)
call - ing to - day. Then leave, O leave the
- ing. Ah! Then leave, O leave the
- way. Ah! Then leave, O
come. Ah! Then leave, O
Giocoso. ♩. = 120.
Ped. *

toils of life, The cares that press with sor - row, And seek the glad- ness na - ture brings,
toils, the toils of life, . . And seek the glad- ness na- ture brings, Come
leave the toils of life, the toils of life, ... Come seek the
leave . . the toils of life, And seek the glad - ness na - ture
cres
Ped. * Ped. * Ped. *
cen - - - - - - do.
. . the glad-ness na-ture brings, . . the gladness na - ture brings, ... Bright,
seek the glad-ness nature brings, come seek the gladness na - ture brings, ... Bright,
glad - ness na - ture, na - ture brings, ... Bright,
brings, the glad - ness na - ture brings, ... Bright,
f
mf
dim.
p
pp
bright will be the mor - - row, Come a - way, . . come a-way, come away, come a -
bright will be the mor - - row, Come, come, come, come, come,
bright will be the mor - - row, Come, come, come, come, come,
bright will be the mor - - row, Come, come, come, come, come,


f
pp
- way, come a way, come a - way.
come a - way, a - way, a - way, a - way, a - way.
come a - way, a - way, a - way, a - way, a - way.
come a - way.
Allegro con spirito.
p
The wood - lands now yield
Allegro con spirito. ♩ 104.
mf
Ped.
*
all their charms, Spring's a - gain in - vit - - ing,
all their charms, Sweet Spring's a - gain in - vit - ing, O'er
all their charms, Sweet Spring's a - gain in - vit - - ing,
all their charms, Sweet Spring's a - gain in - vit - - ing, sweet


The
hill and dale, thro' mead and vale, o'er hill and dale, thro' mead and vale, The
O'er hill and dale, thro' mead and vale, o'er hill and dale, The
Spring's a - - gain, a - - gain in - - vit - ing, The
birds in songs de - light - - - - - ing. . . . O
birds in songs de - light - - - - - ing. . . . O
birds in songs de - light - - - - - ing. . . . O
birds in songs de - light - - - - - ing. . . . O
Con espress.
p
love - ly May! how sweet the lay! O love - ly, love - ly May! . . how sweet the lay . . That's
love - ly May! O love - ly May! . . how sweet the lay That's
love - ly May! . . love - ly May! . . how sweet . . the
love - ly May! love - ly May! . . how sweet the
Con espress.
p
Ped. * Ped. * Ped. *

call-ing, that's call-ing from a - far to-day, that's
call - ing, the lay . . that's call - ing, that's call-ing, that's call-ing, that's call -
lay . . That's call-ing from a - far to-day, come, . . come, . . a -
lay, . . the lay . . That's call - ing, come,
ten.
dim. e rall.
Giocoso (Più vivo).
call - ing to - day. . . . . Then leave, O leave the
- - ing, Ah! . . . . . Then leave, O leave the
- way, Ah! . . . . . Then leave, O
come, Ah! . . . . . Then leave, O
Giocoso. ♩. = 120.
Ped.
toils of life, The cares that press with sor - row, And seek the glad - ness na - ture brings, . .
toils, the toils of life, . . And seek the glad - ness na - ture brings, come
leave the toils of life, the toils of life, ... And seek the
leave . . the toils of life, And seek the glad - ness na - ture
cres -
Ped.


O LOVELY MAY!
cen. do.
f
mf
the glad-ness na-ture brings, the glad-ness na-ture brings, Bright,
seek the glad-ness nature brings, come seek the gladness na-ture brings, Bright,
glad - ness na - ture, na - ture brings, Bright,
brings, the glad - ness na - ture brings, Bright,
dim.
p
pp
bright will be the mor - - row, Come a-way, come a-way, come a-way, come a-way,
bright will be the mor - - row, Come, come, come, come, come,
bright will be the mor - - row, Come, come, come, come, come,
bright will be the mor - - row, Come, come, come, come, come,
- way, come a-way, come a - way.
come a - way, a-way, a - way, a-way, a - way.
come a - way, a-way, a - way, a-way, a - way.
come a - way.
sf
Ped.
*

The Musical Times, **EXTRA SUPPLEMENT.** October 1, 1894

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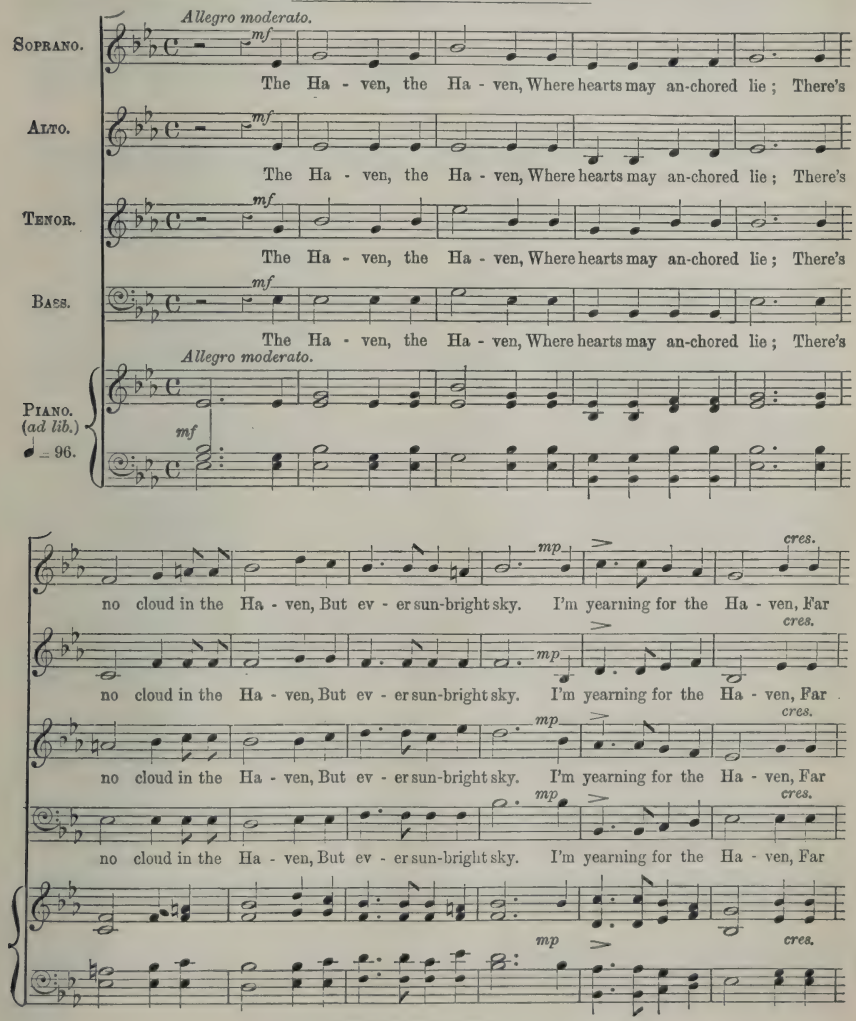
THE HAVEN

A FOUR-PART SONG

THE WORDS WRITTEN BY ANGELA GOETZE

THE MUSIC COMPOSED BY

JOSEPH BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

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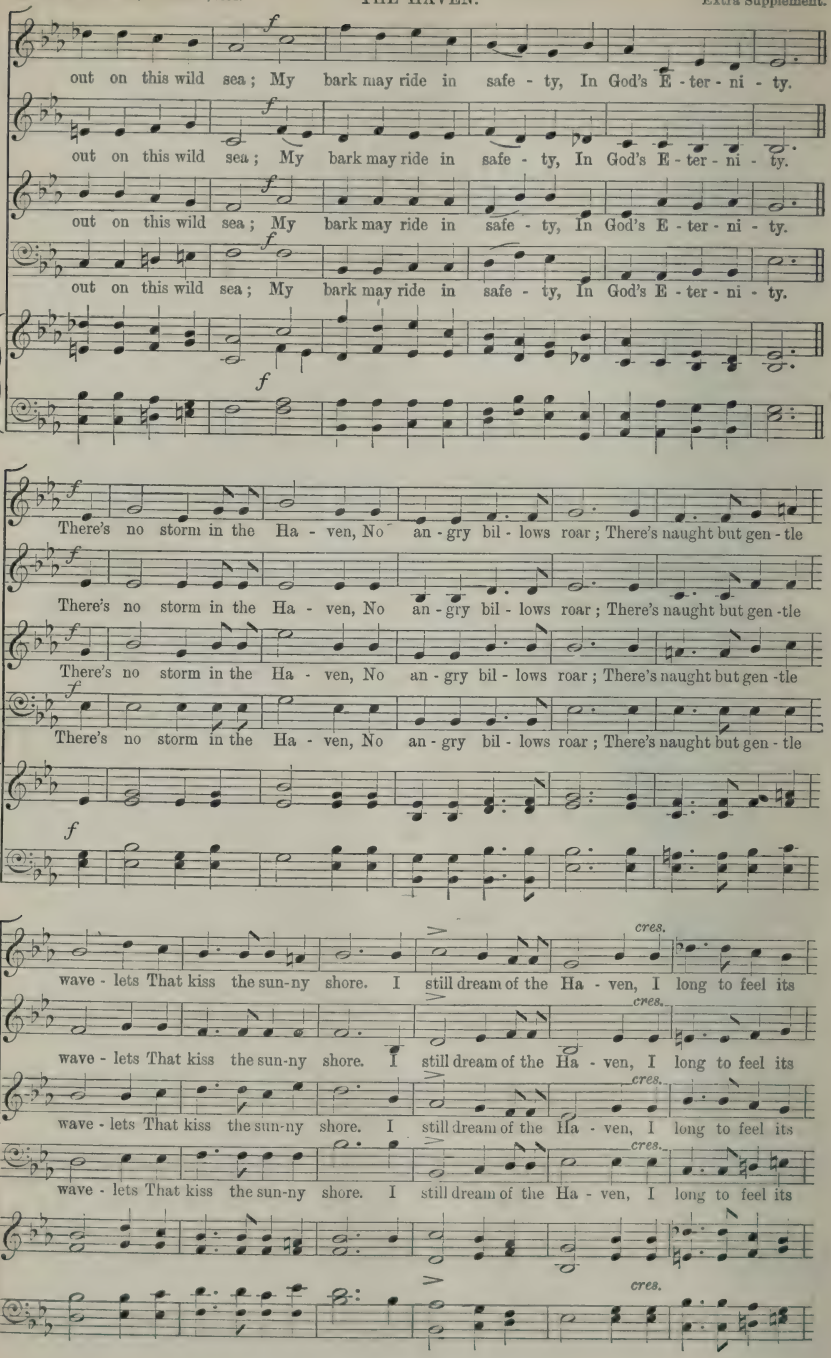
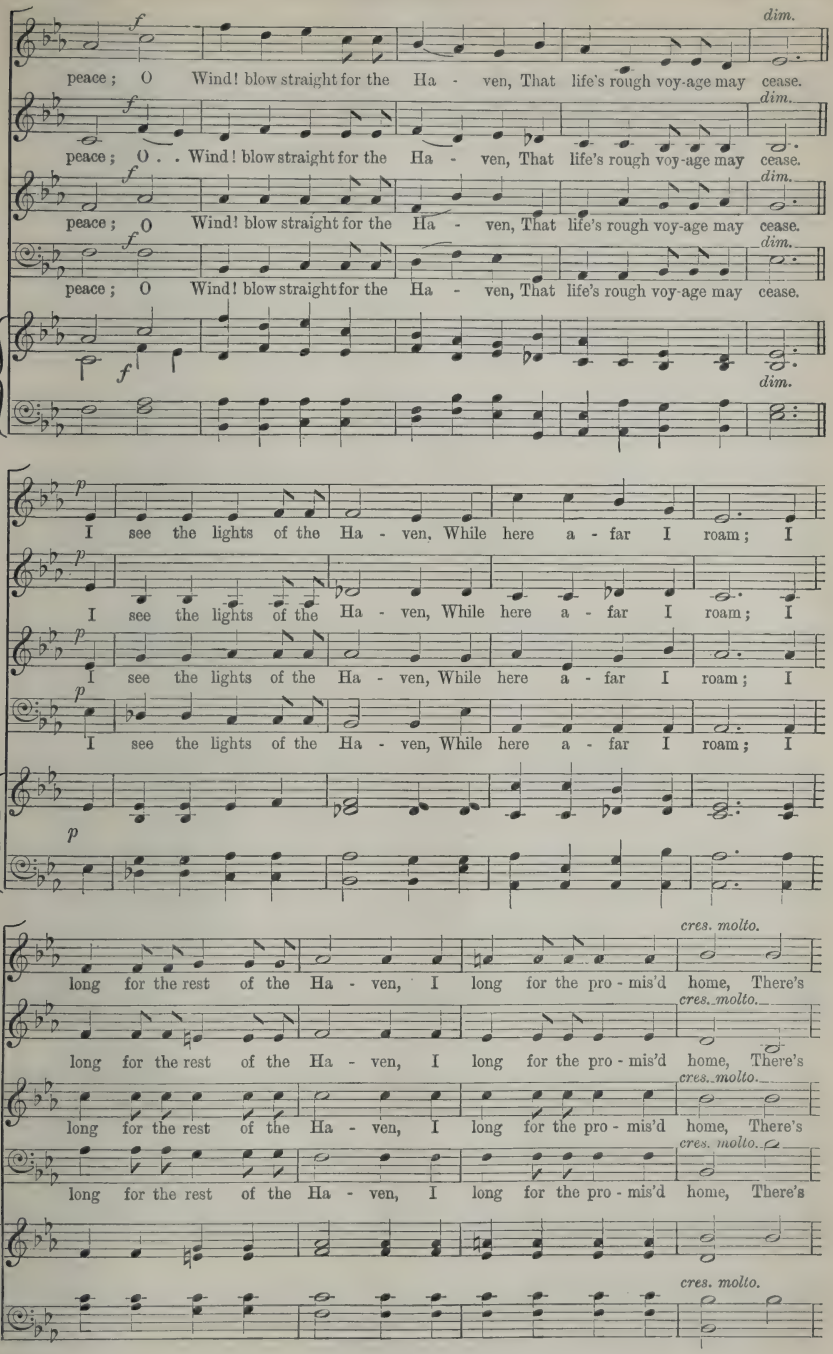
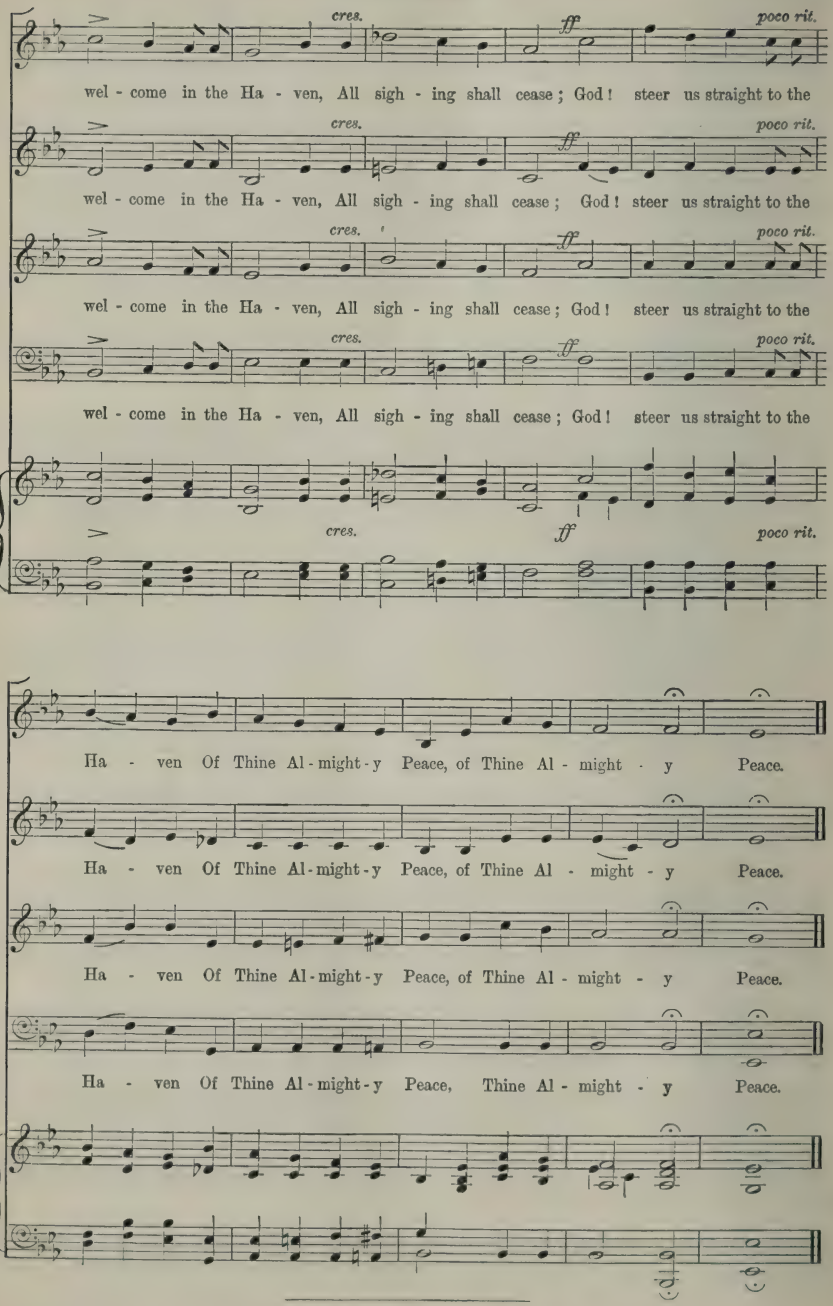

f
out on this wild sea; My bark may ride in safe - ty, In God's E - ter - ni - ty.
out on this wild sea; My bark may ride in safe - ty, In God's E - ter - ni - ty.
out on this wild sea; My bark may ride in safe - ty, In God's E - ter - ni - ty.
out on this wild sea; My bark may ride in safe - ty, In God's E - ter - ni - ty.
There's no storm in the Ha - ven, No an - gry bil - lows roar; There's naught but gen - tle
There's no storm in the Ha - ven, No an - gry bil - lows roar; There's naught but gen - tle
There's no storm in the Ha - ven, No an - gry bil - lows roar; There's naught but gen - tle
There's no storm in the Ha - ven, No an - gry bil - lows roar; There's naught but gen - tle
cres.
wave - lets That kiss the sun-ny shore. I still dream of the Ha - ven, I long to feel its
wave - lets That kiss the sun-ny shore. I still dream of the Ha - ven, I long to feel its
wave - lets That kiss the sun-ny shore. I still dream of the Ha - ven, I long to feel its
wave - lets That kiss the sun-ny shore. I still dream of the Ha - ven, I long to feel its
cres.


f
dim.
peace; O Wind! blow straight for the Ha - ven, That life's rough voy-age may cease.
peace; O . . Wind! blow straight for the Ha - ven, That life's rough voy-age may cease.
peace; O Wind! blow straight for the Ha - ven, That life's rough voy-age may cease.
peace; O Wind! blow straight for the Ha - ven, That life's rough voy-age may cease.
p
I see the lights of the Ha - ven, While here a - far I roam; I
I see the lights of the Ha - ven, While here a - far I roam; I
I see the lights of the Ha - ven, While here a - far I roam; I
I see the lights of the Ha - ven, While here a - far I roam; I
cres. molto.
long for the rest of the Ha - ven, I long for the pro - mis'd home, There's
long for the rest of the Ha - ven, I long for the pro - mis'd home, There's
long for the rest of the Ha - ven, I long for the pro - mis'd home, There's
long for the rest of the Ha - ven, I long for the pro - mis'd home, There's

THE HAVEN.


cres.
ff
poco rit.
wel - come in the Ha - ven, All sigh - ing shall cease; God! steer us straight to the
Ha - ven Of Thine Al - might - y Peace, of Thine Al - might - y Peace.
Ha - ven Of Thine Al - might - y Peace, Thine Al - might - y Peace.

Also published in Novello's Tonic Sol-fa Series, No. 834, price 1*d*.

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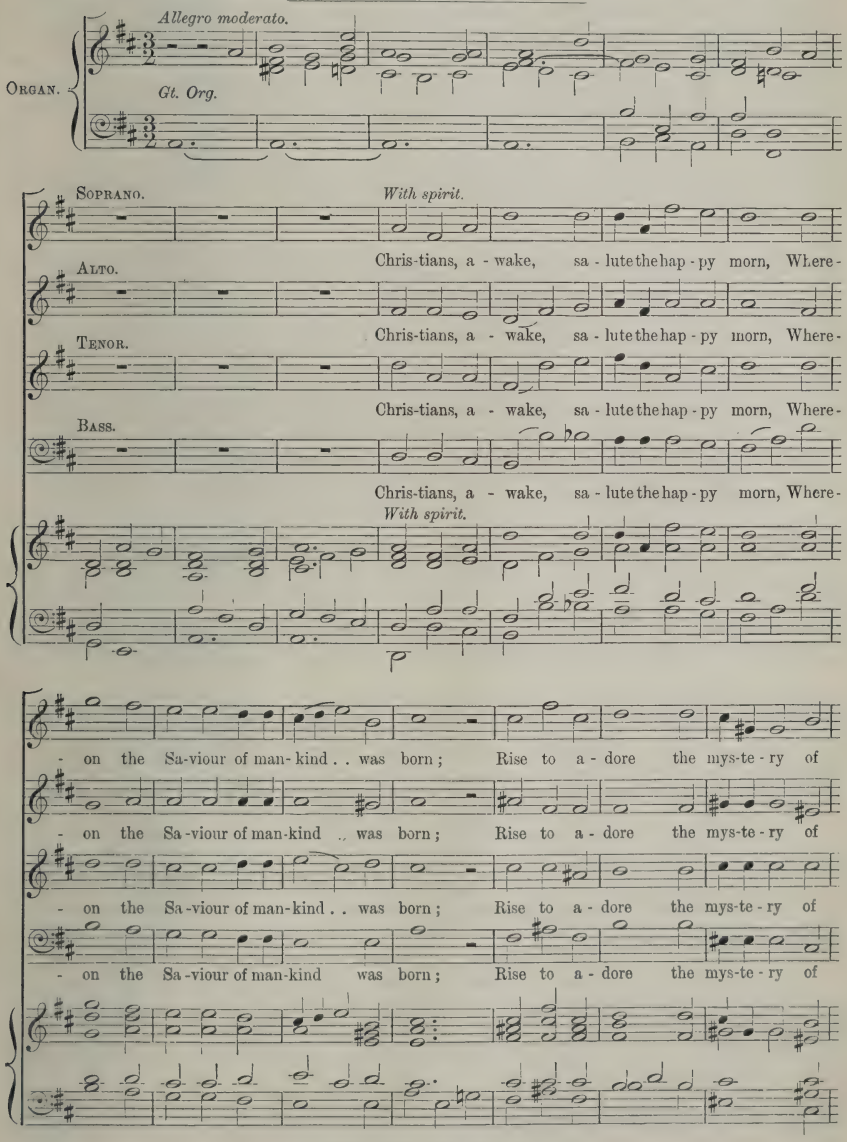
CHRISTIANS, AWAKE

ANTHEM FOR CHRISTMAS

COMPOSED BY

JOSEPH BARNBY.

The Hymnary, No. 130, verses 1, 5, 6.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York

Allegro moderato.
Organ.
Gt. Org.
Soprano.
With spirit.
Chris-tians, a - wake, sa - lute the hap - py morn, Where-
Alto.
Chris-tians, a - wake, sa - lute the hap - py morn, Where-
Tenor.
Chris-tians, a - wake, sa - lute the hap - py morn, Where-
Bass.
Chris-tians, a - wake, sa - lute the hap - py morn, Where-
With spirit.
- on the Sa-viour of man-kind . . was born; Rise to a - dore the mys-te - ry of
- on the Sa-viour of man-kind . . was born; Rise to a - dore the mys-te - ry of
- on the Sa-viour of man-kind . . was born; Rise to a - dore the mys-te - ry of
- on the Sa-viour of man-kind was born; Rise to a - dore the mys-te - ry of

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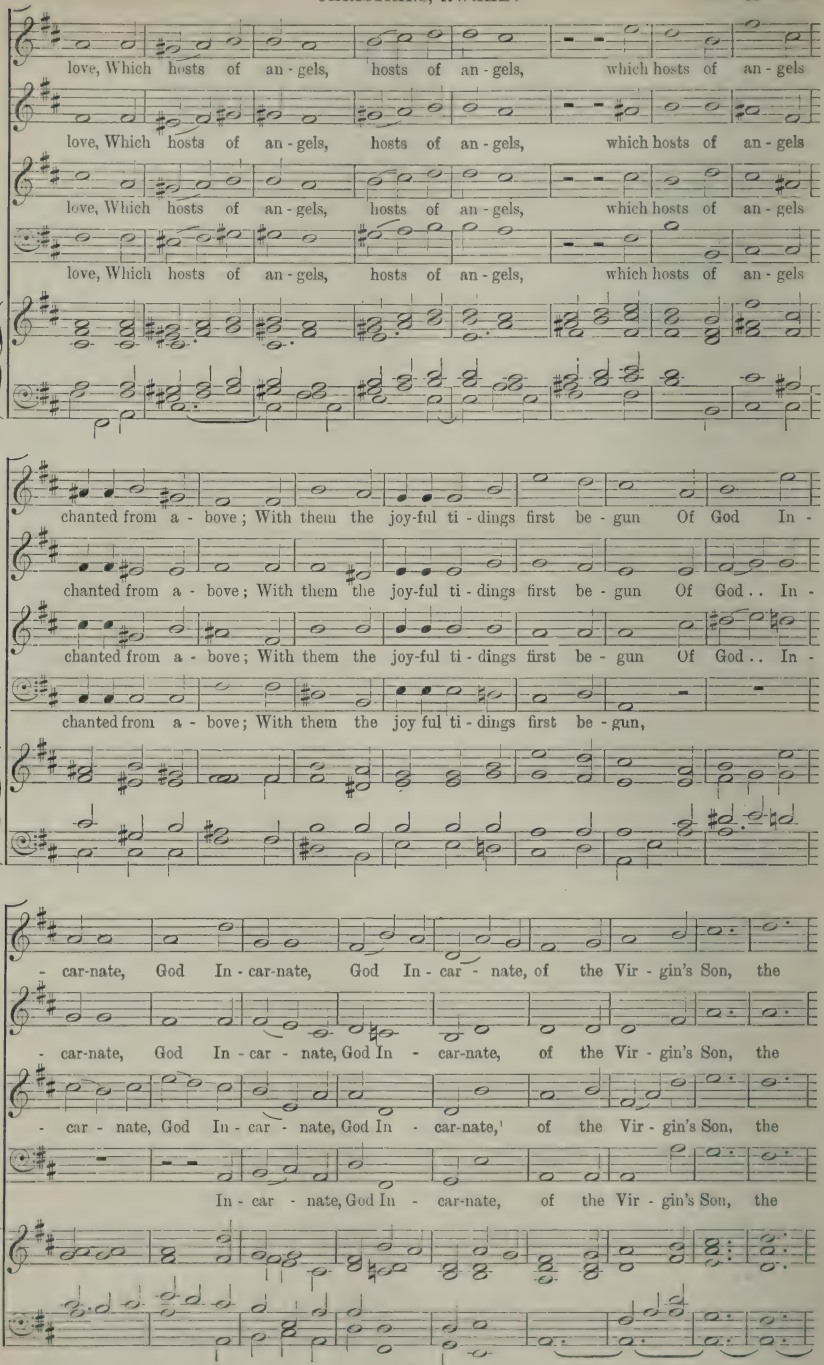
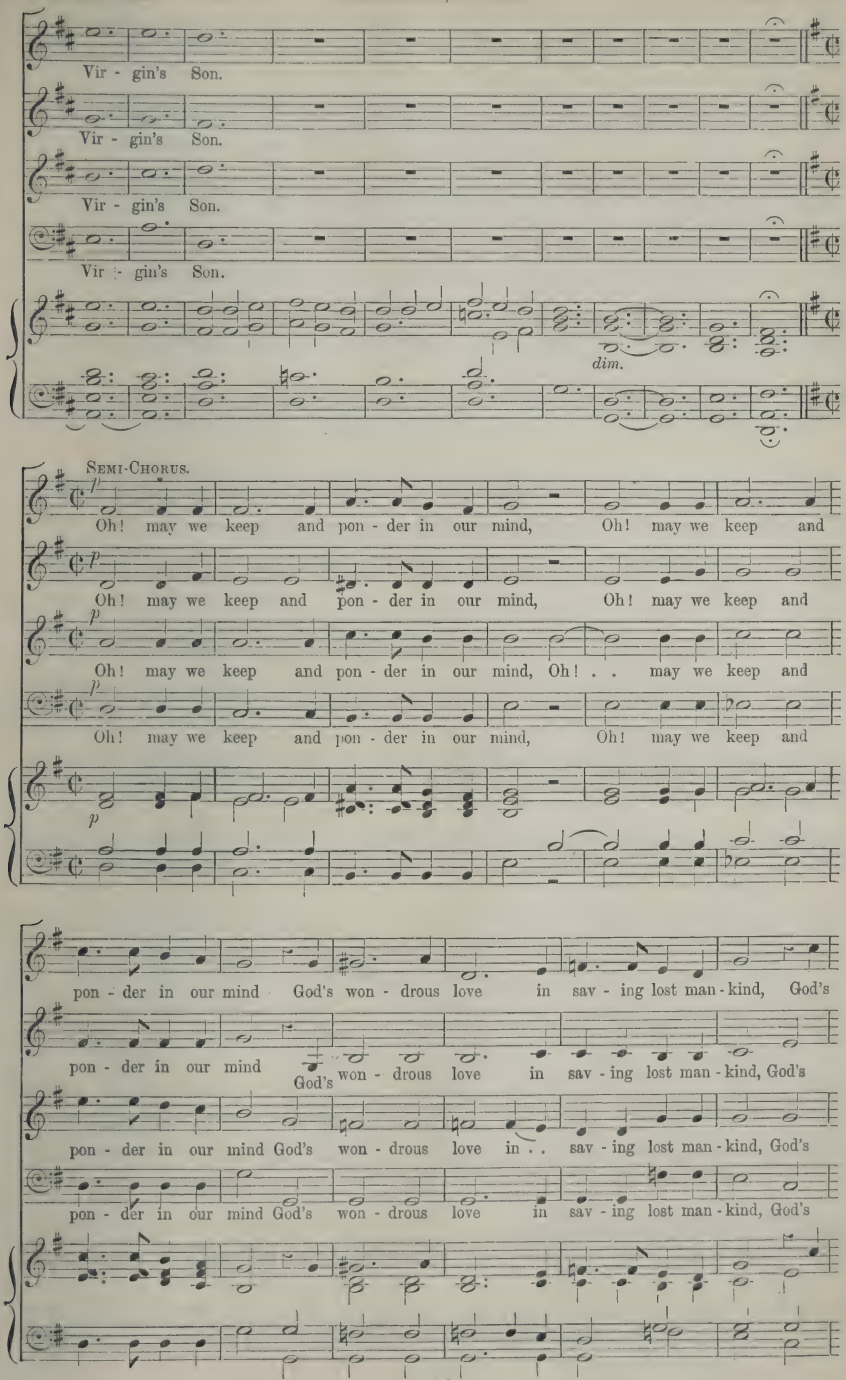

love, Which hosts of an - gels, hosts of an - gels, which hosts of an - gels
love, Which hosts of an - gels, hosts of an - gels, which hosts of an - gels
love, Which hosts of an - gels, hosts of an - gels, which hosts of an - gels
love, Which hosts of an - gels, hosts of an - gels, which hosts of an - gels
chanted from a - bove; With them the joy-ful ti - dings first be - gun Of God In -
chanted from a - bove; With them the joy-ful ti - dings first be - gun Of God .. In -
chanted from a - bove; With them the joy-ful ti - dings first be - gun Of God .. In -
chanted from a - bove; With them the joy ful ti - dings first be - gun,
- car-nate, God In - car-nate, God In - car - nate, of the Vir - gin's Son, the
- car-nate, God In - car - nate, God In - car-nate, of the Vir - gin's Son, the
- car - nate, God In - car - nate, God In - car-nate, of the Vir - gin's Son, the
In - car - nate, God In - car-nate, of the Vir - gin's Son, the

Vir - gin's Son.
Vir - gin's Son.
Vir - gin's Son.
Vir - gin's Son.
dim.
Semi-Chorus.
p
Oh! may we keep and pon - der in our mind, Oh! may we keep and
Oh! may we keep and pon - der in our mind, Oh! may we keep and
Oh! may we keep and pon - der in our mind, Oh! . . may we keep and
Oh! may we keep and pon - der in our mind, Oh! may we keep and
pon - der in our mind God's won - drous love in sav - ing lost man - kind, God's
pon - der in our mind God's won - drous love in sav - ing lost man - kind, God's
pon - der in our mind God's won - drous love in . . sav - ing lost man - kind, God's
pon - der in our mind God's won - drous love in sav - ing lost man - kind, God's

won - drous love in sav - ing lost man - kind, sav - ing lost man - kind;

won - drous love in sav - ing lost man - kind, sav - ing lost man - kind;

won - drous love in sav - ing lost man - kind, lost man - kind;

won - drous love in sav - ing lost man - kind . . lost man - kind;

p

Trace we the Babe, Who hath retrieved our loss, trace we the Babe, Who

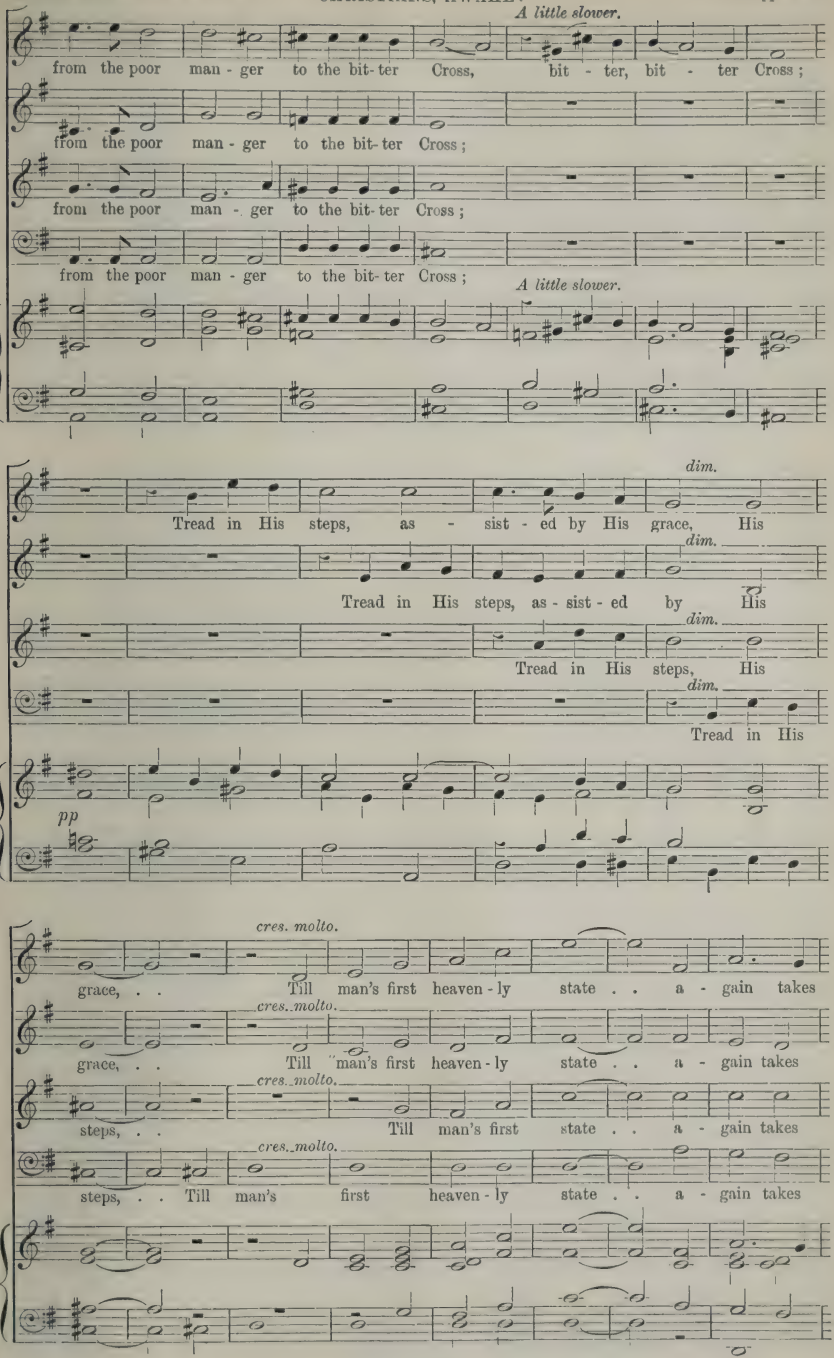
Trace we the Babe, Who

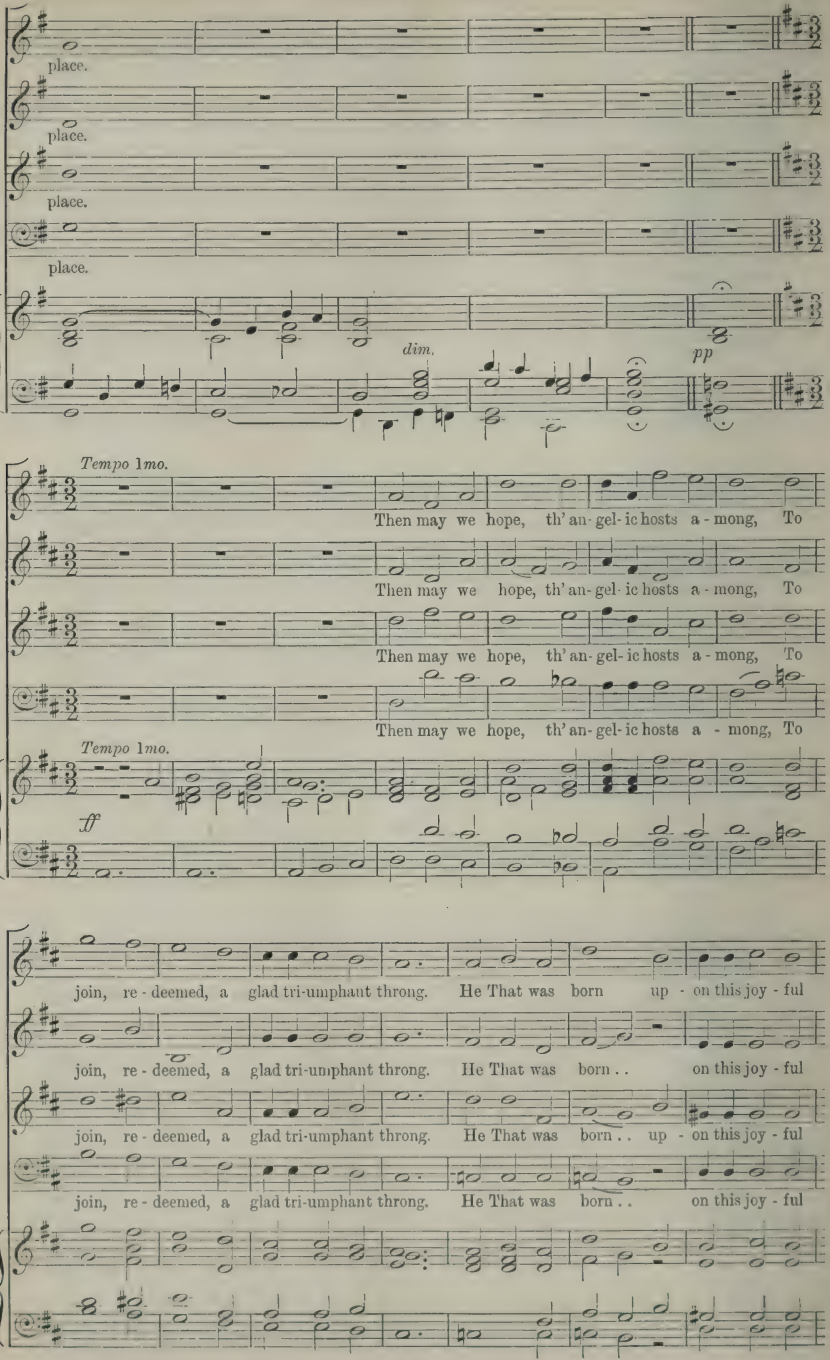
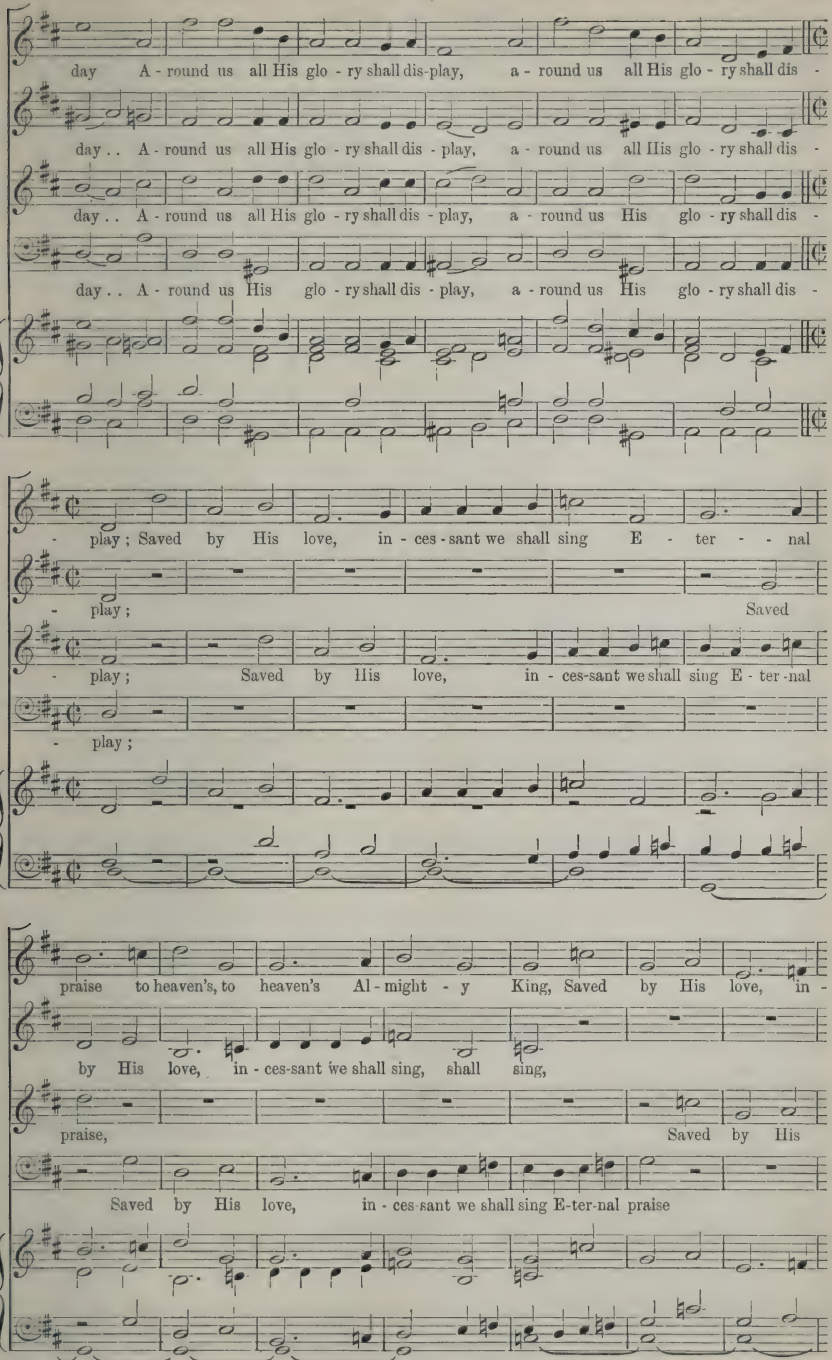
p

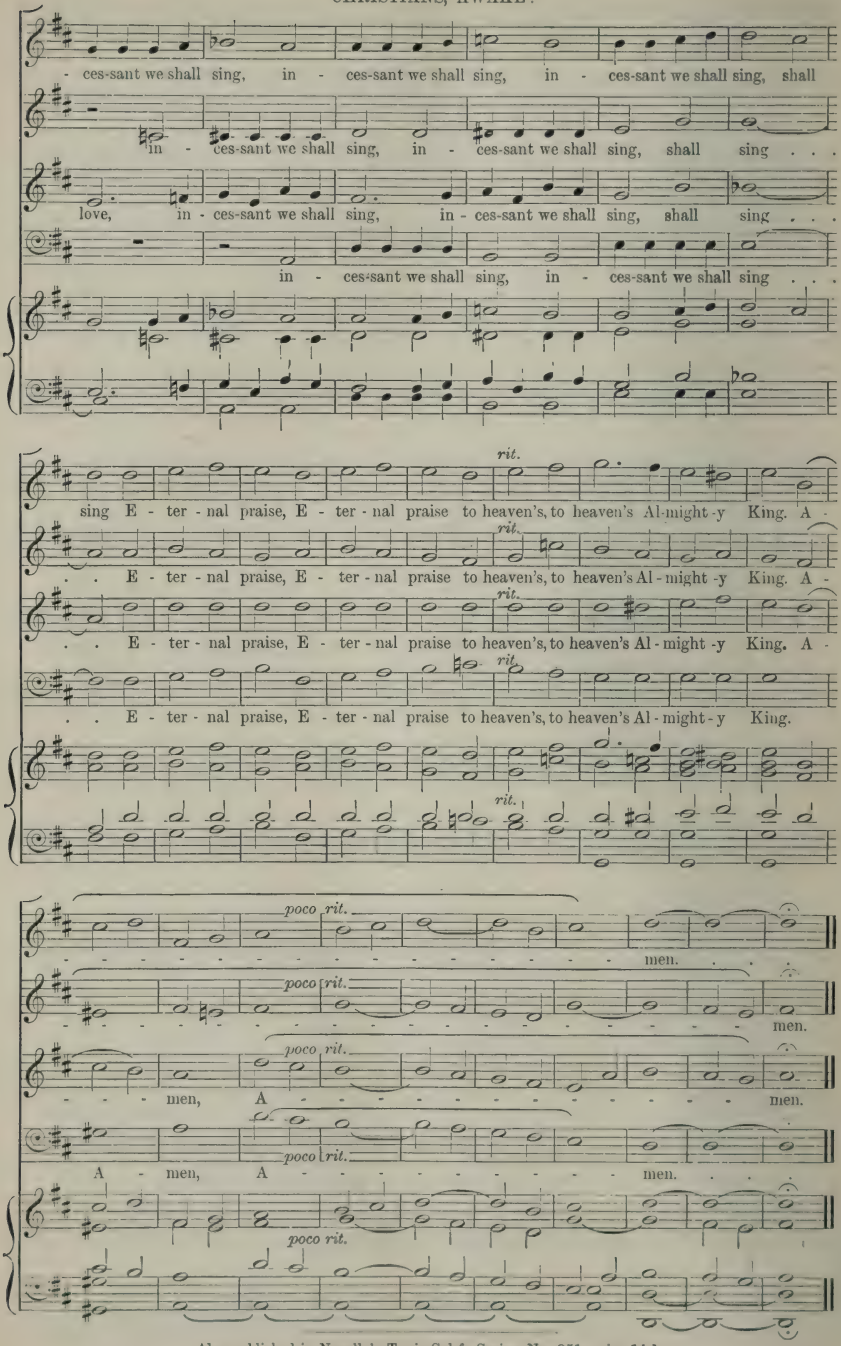
hath re-trieved our loss, . . From the poor man - ger to the bit - ter Cross, . .

hath re-trieved our loss, . . From the poor man - ger to the bit - ter Cross,

From the poor man - ger to the bit - ter Cross, . .

From the poor man - ger to the bit - ter Cross, . .

A little slower.
from the poor man - ger to the bit- ter Cross, bit - ter, bit - ter Cross;
from the poor man - ger to the bit- ter Cross;
from the poor man - ger to the bit- ter Cross;
from the poor man - ger to the bit- ter Cross;
A little slower.
dim.
Tread in His steps, as - sist - ed by His grace, His
dim.
Tread in His steps, as - sist - ed by His
dim.
Tread in His steps, His
dim.
Tread in His
pp
cres. molto.
grace, . . Till man's first heaven - ly state . . a - gain takes
cres. molto.
grace, . . Till man's first heaven - ly state . . a - gain takes
cres. molto.
steps, . . Till man's first state . . a - gain takes
cres. molto.
steps, . . Till man's first heaven - ly state . . a - gain takes


place.
place.
place.
place.
dim.
pp
Tempo 1mo.
Then may we hope, th' an-gel-ic hosts a-mong, To
Then may we hope, th' an-gel-ic hosts a-mong, To
Then may we hope, th' an-gel-ic hosts a-mong, To
Then may we hope, th' an-gel-ic hosts a-mong, To
Tempo 1mo.
ff
join, re-deemed, a glad tri-umphant throng. He That was born up-on this joy-ful
join, re-deemed, a glad tri-umphant throng. He That was born . . on this joy-ful
join, re-deemed, a glad tri-umphant throng. He That was born . . up-on this joy-ful
join, re-deemed, a glad tri-umphant throng. He That was born . . on this joy-ful

day A - round us all His glo - ry shall dis-play, a - round us all His glo - ry shall dis -
day . . A - round us all His glo - ry shall dis - play, a - round us all His glo - ry shall dis -
day . . A - round us all His glo - ry shall dis - play, a - round us His glo - ry shall dis -
day . . A - round us His glo - ry shall dis - play, a - round us His glo - ry shall dis -
- play; Saved by His love, in - ces - sant we shall sing E - ter - - nal
- play;
Saved
- play; Saved by His love, in - ces-sant we shall sing E - ter -nal
- play;
praise to heaven's, to heaven's Al - might - y King, Saved by His love, in -
by His love, in - ces-sant we shall sing, shall sing,
praise,
Saved by His
Saved by His love, in - ces-sant we shall sing E-ter-nal praise

CHRISTIANS, AWAKE!

- ces-sant we shall sing, in - ces-sant we shall sing, in - ces-sant we shall sing, shall
in - ces-sant we shall sing, in - ces-sant we shall sing, shall sing . . .
love, in - ces-sant we shall sing, in - ces-sant we shall sing, shall sing . . .
in - ces-sant we shall sing, in - ces-sant we shall sing . . .
rit.
sing E - ter - nal praise, E - ter - nal praise to heaven's, to heaven's Al-might-y King. A -
. . E - ter - nal praise, E - ter - nal praise to heaven's, to heaven's Al - might -y King. A -
. . E - ter - nal praise, E - ter - nal praise to heaven's, to heaven's Al - might -y King. A -
. . E - ter - nal praise, E - ter - nal praise to heaven's, to heaven's Al - might - y King.
poco rit.
men.
men.
men, A men.
A - men, A men.
poco rit.

Also published in Novello's Tonic Sol-fa Series, No. 851, price 1½*d.*

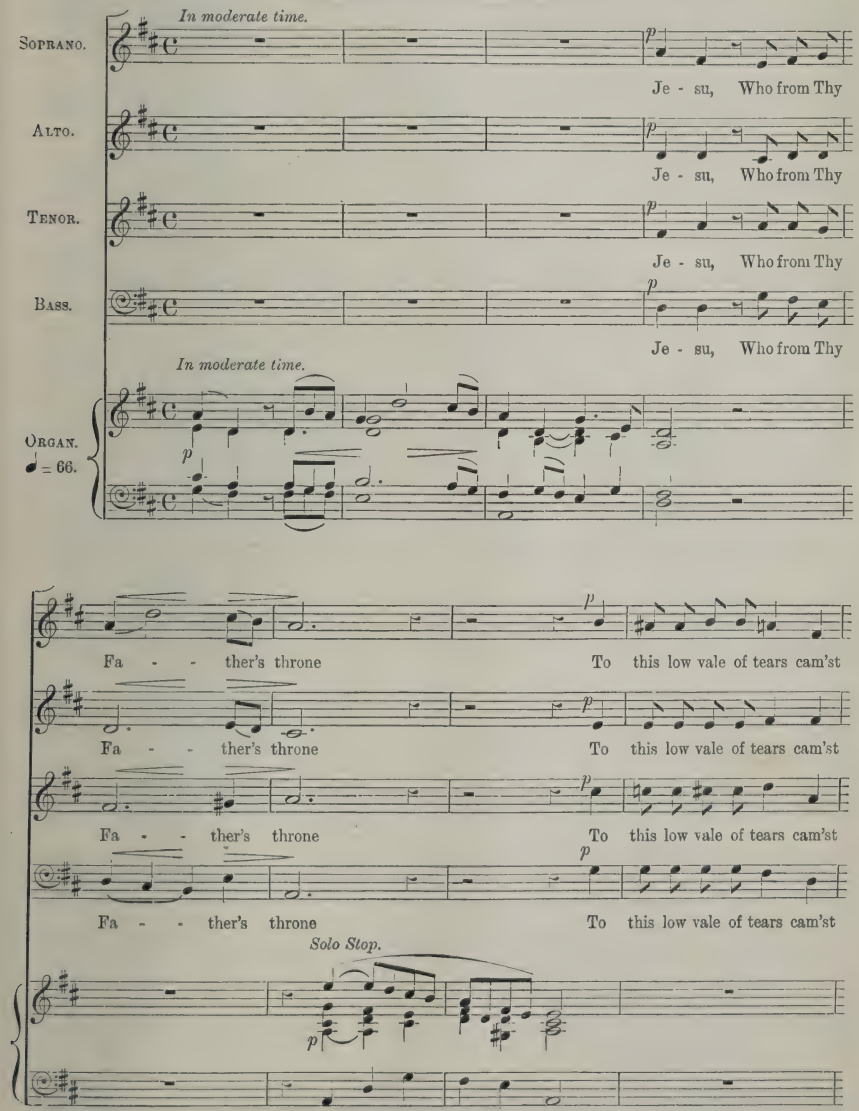
Jesu, Who from Thy Father's throne.

FOR FEAST OF CIRCUMCISION OR CHRISTMASTIDE.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

S. Luke i. 30—32; and Hymn from *Ancient Book of Devotion*, published by George Hicks, D.D., 1701. Composed by F. Cunningham Woods, Exeter College, Oxford.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


In moderate time.
Soprano.
Alto.
Tenor.
Bass.
Je - su, Who from Thy
Je - su, Who from Thy
Je - su, Who from Thy
Je - su, Who from Thy
In moderate time.
Organ.
♩ = 66.
Fa - - ther's throne To this low vale of tears cam'st
Fa - - ther's throne To this low vale of tears cam'st
Fa - - ther's throne To this low vale of tears cam'st
Fa - - ther's throne To this low vale of tears cam'st
Solo Stop.

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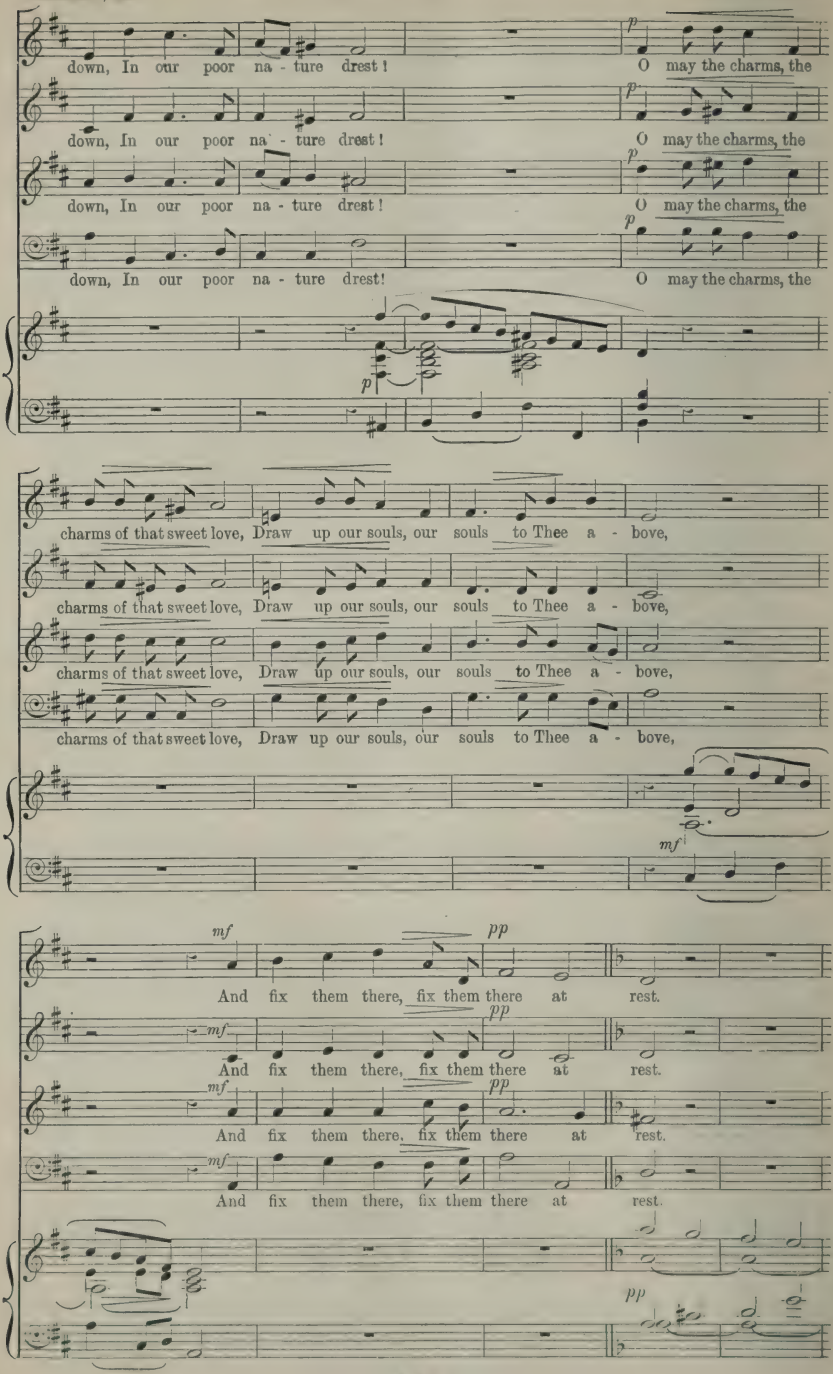
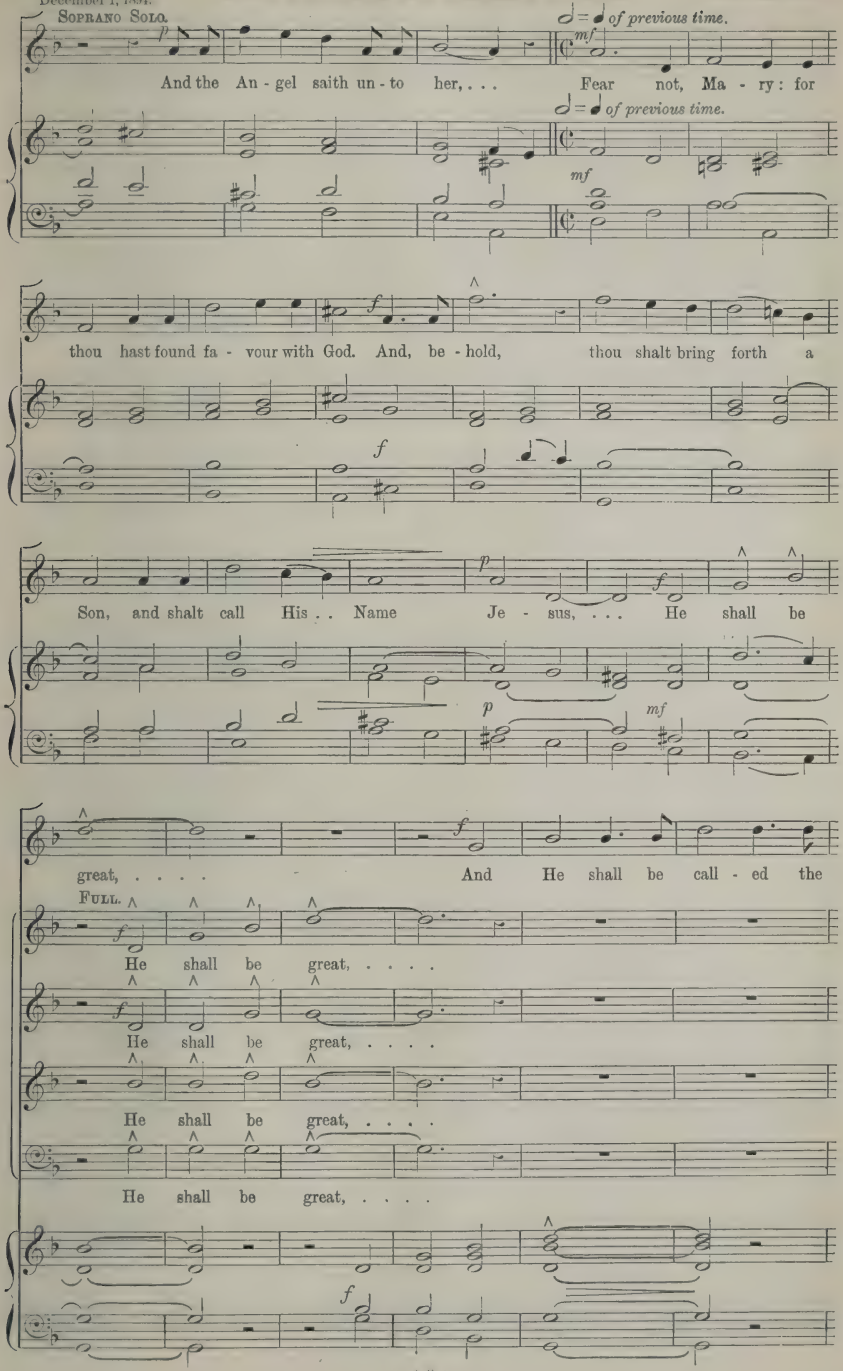
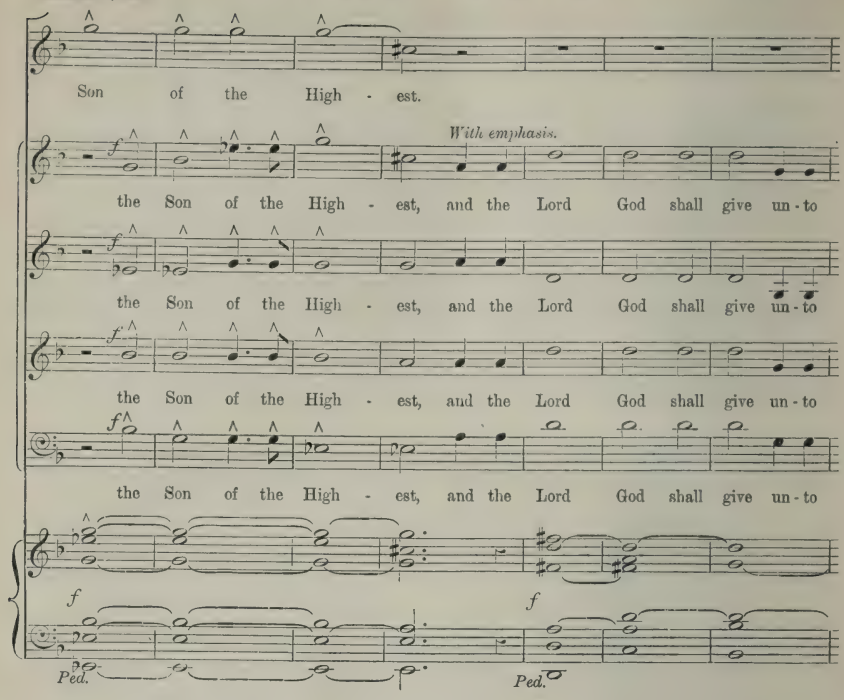
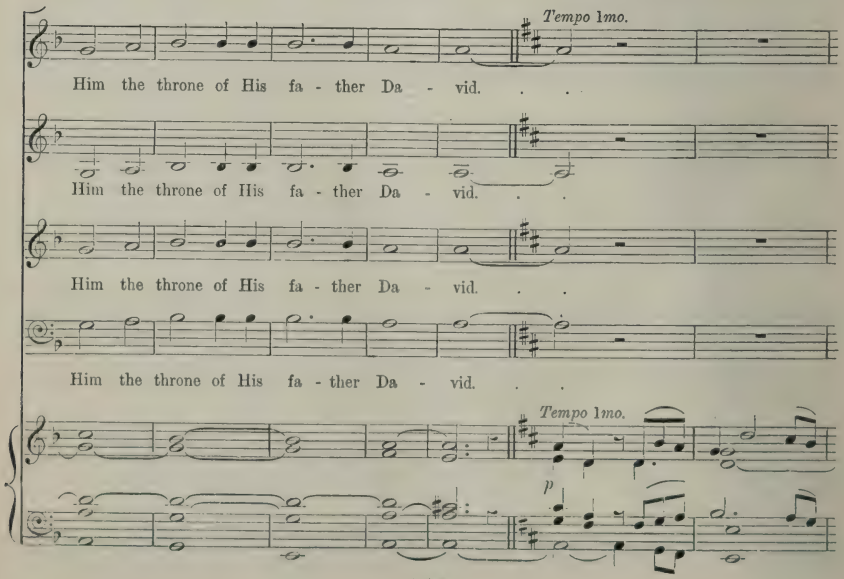
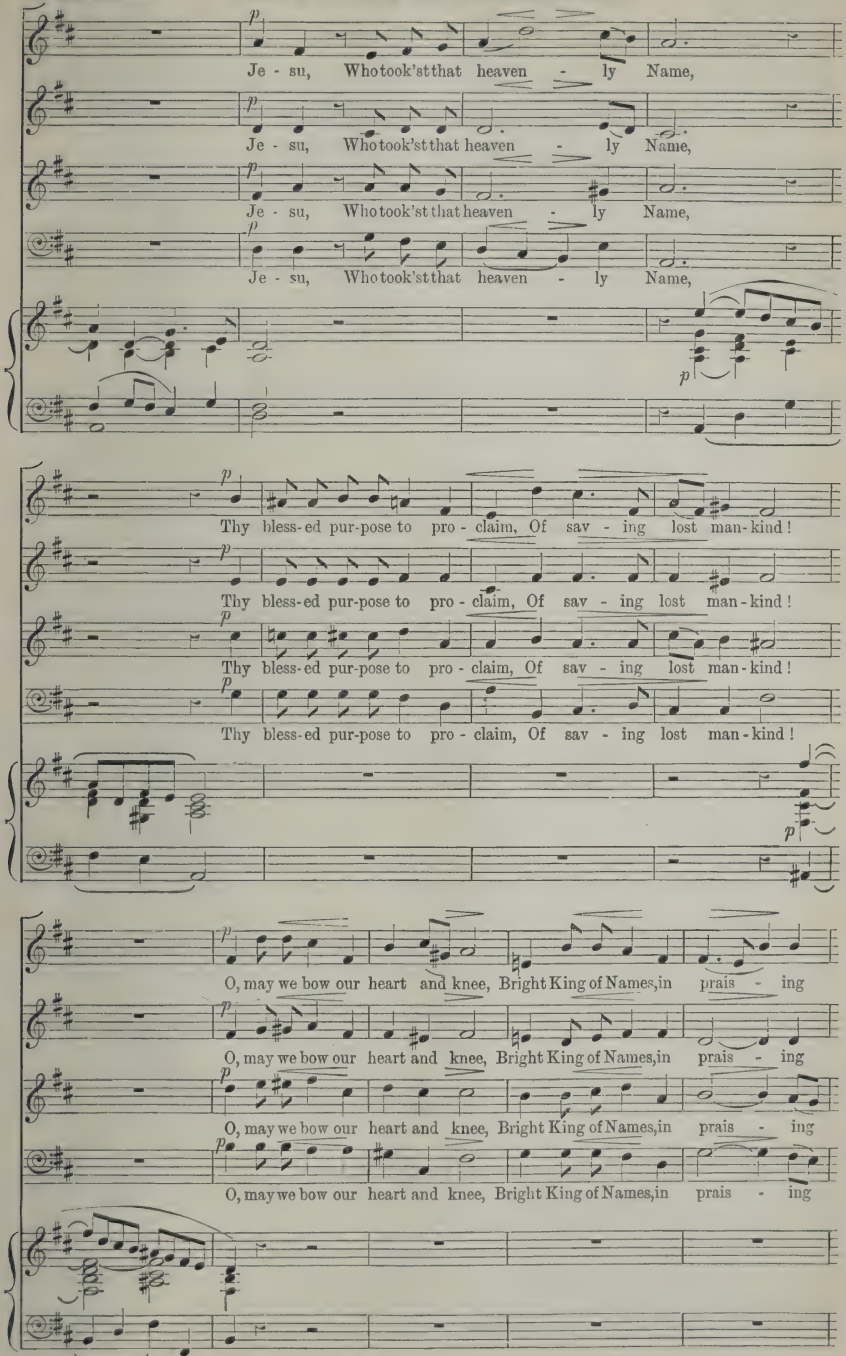
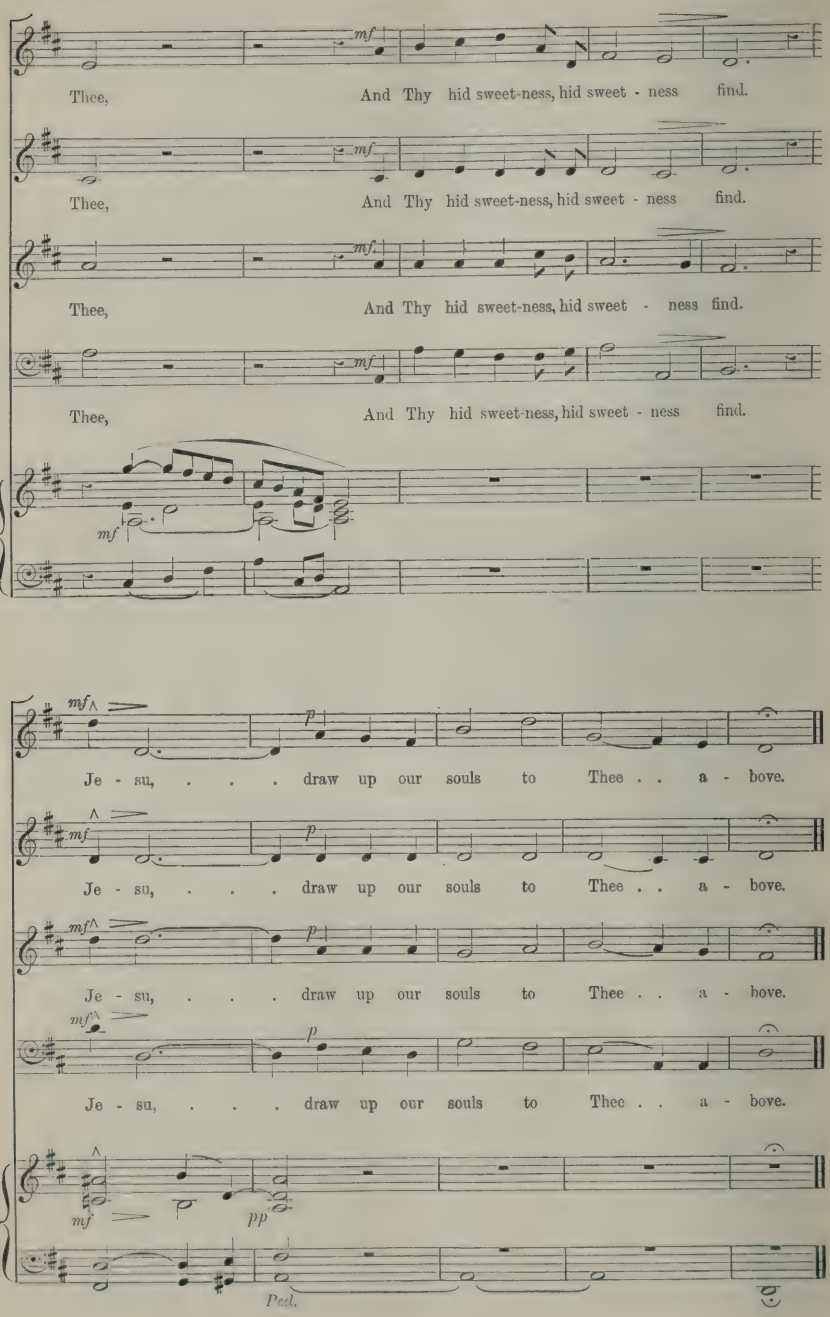

down, In our poor na - ture drest!
O may the charms, the
charms of that sweet love, Draw up our souls, our souls to Thee a - bove,
And fix them there, fix them there at rest.

Soprano Solo.
And the An - gel saith un - to her, . . .
Fear not, Ma - ry: for
thou hast found fa - vour with God. And, be - hold, thou shalt bring forth a
Son, and shalt call His . . Name Je - sus, . . . He shall be
great, ... And He shall be call - ed the
Full.
He shall be great, ...
He shall be great, ...
He shall be great, ...
He shall be great, ...


Son of the High - est.
With emphasis.
the Son of the High - est, and the Lord God shall give un - to
the Son of the High - est, and the Lord God shall give un - to
the Son of the High - est, and the Lord God shall give un - to
the Son of the High - est, and the Lord God shall give un - to
f
Ped.
Ped.


Tempo 1mo.
Him the throne of His fa - ther Da - vid.
Him the throne of His fa - ther Da - vid.
Him the throne of His fa - ther Da - vid.
Him the throne of His fa - ther Da - vid.
Tempo 1mo.
p

JESU, WHO FROM THY FATHER'S THRONE.


Je - su, Who took'st that heaven - ly Name,
Je - su, Who took'st that heaven - ly Name,
Je - su, Who took'st that heaven - ly Name,
Je - su, Who took'st that heaven - ly Name,
Thy bless-ed pur-pose to pro - claim, Of sav - ing lost man-kind!
Thy bless-ed pur-pose to pro - claim, Of sav - ing lost man-kind!
Thy bless-ed pur-pose to pro - claim, Of sav - ing lost man-kind!
Thy bless-ed pur-pose to pro - claim, Of sav - ing lost man-kind!
O, may we bow our heart and knee, Bright King of Names, in prais - ing
O, may we bow our heart and knee, Bright King of Names, in prais - ing
O, may we bow our heart and knee, Bright King of Names, in prais - ing
O, may we bow our heart and knee, Bright King of Names, in prais - ing


mf
Thee, And Thy hid sweet-ness, hid sweet - ness find.
Thee, And Thy hid sweet-ness, hid sweet - ness find.
Thee, And Thy hid sweet-ness, hid sweet - ness find.
Thee, And Thy hid sweet-ness, hid sweet - ness find.
mf
mf
p
Je - su, . . . draw up our souls to Thee . . a - bove.
Je - su, . . . draw up our souls to Thee . . a - bove.
Je - su, . . . draw up our souls to Thee . . a - bove.
Je - su, . . . draw up our souls to Thee . . a - bove.
mf
pp
Ped.

THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, KENSINGTON, LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—SIR GEORGE GROVE, C.B., D.C.L., LL.D.

Honorary Auditor :
SIR CHARLES LISTER RYAN, K.C.B.

Honorary Secretary :
CHARLES MORLEY, ESQ.

THE COLLEGE offers a complete course of musical instruction to pupils of both sexes, both professional and amateur, by teachers of the highest eminence in all branches. Pupils have the opportunity of putting their knowledge into practice at the *ensemble* rehearsals, the frequent College Concerts, and the annual performances of Opera. The Lectures on Musical History open a field rarely accessible to students. The College enjoys a large and permanent Endowment Fund, from which sixty-two Scholarships are founded ensuring free musical teaching, and in some cases maintenance, to the holders. There are Exhibitions and other pecuniary advantages, and Prizes, for the particulars of which see the General Regulations.

TERMS, FEES, &c.

The Easter Term, 1895, commences on January 7 ; the Entrance Examination being held at the College on January 4. The tuition fee is £13 6s. 8d. per term. Students must continue at College for at least three terms. Female Pupils are accommodated at the Alexandra House close to the College, as far as the capacity of that Institution allows, on terms to be obtained from the Lady Superintendent.

OPEN FREE SCHOLARSHIPS, 1895.

Preliminary Examinations for Twelve Open Free Scholarships will be held on January 30, 1895, in various local centres throughout the United Kingdom.

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A Certificate of Proficiency is granted for excellence in a particular branch of music.

The Certificate is under the seal of the Corporation, and is signed by H.R.H. the President, or by one of the Vice-Presidents, in terms of the provisions of the Charter.

The holder of a Certificate of Proficiency bears the title of ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC, and is entitled to place the letters A.R.C.M. after his or her name.

The next Examination will take place on April 1, 1895, and is open to all comers, whether pupils of the College or not, without restriction of age. Intending Candidates must apply on official forms furnished by the College, to be returned not later than February 18.

ANNUAL OPERA PERFORMANCE.

An Opera is performed each year by pupils of the College, by special permission of the Council.

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GEORGE WATSON.
Secretary and Registrar.

December, 1894.

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The Academic year consists of thirty-six weeks, divided into three Terms: In 1894-95 the Michaelmas Term commenced on Thursday, 27th September, and closes on Wednesday, 19th December, 1894; the Lent Term commences on Monday, 14th January, and closes on Saturday, 6th April, 1895; and the Midsummer Term commences on Thursday, 2nd May, and closes on Wednesday, 24th July, 1895.

Students are admitted at the commencement of each Term and Half-Term.

The Fee for the Entrance Examination is One Guinea, payable in advance. Successful Candidates pay as an Entrance Fee a further sum of Four Guineas. The Fee for the entire course of Study is Eleven Guineas per Term. The Course of Instruction includes Two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Harmony; one in Elocution, for Singers; and the advantages of the Sight Singing Class, the Chamber Music Classes, and the Orchestral and Choral Practices. A limited number of Wind Instrument players are admitted as Orchestral Students at Seven Guineas per Term. An Operatic Class, for the study of the Lyrical Drama, is open to Students on payment of an additional fee of 1½ Guineas per Term. Classes for the Study of Modern Languages, Deportment, Fencing, and Stage Dancing are also open to Students on payment of a small additional fee.

There are a number of Scholarships in connection with the Academy which are competed for periodically by Students and others. Among the principal of these are:—

THE STERNDALE BENNETT SCHOLARSHIP,

for proficiency in any branch of Music, and entitling the holder to two years' free instruction at the Academy.

THE JOHN THOMAS WELSH SCHOLARSHIP,

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THE LISZT SCHOLARSHIP,

for Musical Composition and Pianoforte playing, entitles the successful candidate to three years' free instruction in the Academy, and, after that, to a yearly sum to assist him or her in the extension of his or her musical experience for two years on the Continent.

THE MACFARREN SCHOLARSHIP,

for promise in Musical Composition; the holder being entitled to three years' free tuition at the Academy. In cases of exceptional talent or promise this term may be extended by one year.

THE GORING THOMAS SCHOLARSHIP,

for Operatic Composition. (Further particulars will be announced shortly.)

In addition to the Scholarships, a number of money and other prizes are open to Competition by the Students; and Certificates of Merit, Silver Medals, and Bronze Medals are awarded for Principal Studies, for Harmony, Elocution, Sight Singing, and Opera to deserving pupils who have been studying throughout the current Academic year.

Students who on leaving show special merit and ability receive the additional distinction of being elected Associates of the Institution, and are thereby entitled to the use after their names of the initials A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the initials R.A.M.

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An Examination (independent of Academy teaching) of Musical Composers or Performers, and Teachers, is held annually in London in January. Successful Candidates are created Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M.; and receive diplomas to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. The Syllabus for this Examination is published on May 1.

Numerous Concerts and Lectures are given, at which Annual Subscribers to the Institution have the right of being present, and of introducing friends, in proportion to the amount of their subscriptions.

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